

# HiFi Stereo Review

FEBRUARY 1968 • 60 CENTS

STEREO'S FIRST TEN YEARS: AN EXAMINATION OF A  
DECADE OF RECORDING AND EQUIPMENT ADVANCES



H1068 451472DBE0030B0R32

ROBERT DUBERT JR  
30 BAY ST RD 825 4  
BOSTON MA 02115



## 00-T

Regular reader of this undoubtedly read the most widely acclaimed Fisher AM-FM stereo receiver.

It is a favorable reflection of the most respected elite.

By the 500-T has re- by its performance. music power (IHF) — virtually all speaker volume without distortion.

Inner section features code™ front end which sensitivity. It brings in stations with equal

also includes many of es which make the receiver you can own. our patented Stereo r exclusive Transist- id protection circuit.

500-T provides the nd switches to make l versatile instrument much about.

\$399.50. (Cabinet

## The new Fisher 550-T

Some people still believe that high fidelity equipment like the 550-T AM-FM stereo receiver shouldn't have AM at all. They think AM broadcasts can't sound nearly as good as FM mono.

They haven't heard the 550-T.

It sounds great on AM. It sounds great on FM. And it sounds great on FM-stereo.

90 watts music power (IHF) has a lot to do with the way the 550-T performs. It's enough power to drive virtually all speaker systems. Without strain.

Lack of distortion is another important factor. The amplifier's harmonic distortion is under 0.8% at full output. Power bandwidth is 20-24,000 Hz.

The 550-T, fully transistorized, also includes Fisher's patented Stereo Beacon\* and our Transist-O-Gard™ overload protection circuit. It has an IF section with three FM limiters and seven Integrated Circuits.

And sensitivity is 1.8  $\mu\text{v}$ —the receiver can pull in distant stations and make them sound great as well.

The price: \$449.95. (Cabinet \$24.95.)

## The Fisher 700-T

The 700-T is the finest, most versatile and powerful FM-stereo receiver you can own.

With 120 watts music power (IHF), it can drive any speaker systems. The FM tuner section picks up even the weakest of signals. And the receiver is virtually distortion-free.

The 700-T is completely transistorized. It features Fisher's Super Synchrode™ front end with 3 FET's. It has 1.8  $\mu\text{v}$  sensitivity. 4 IF stages. And it's equipped with Fisher's patented Stereo Beacon\* which signals the presence of stereo stations and automatically switches to the stereo mode.

We've protected the amplifier from accidental overload with our Transist-O-Gard™ circuit. And we've loaded the 700-T with jacks, switches and controls for every imaginable function.

The front panel is a gold-plated casting with contrasting walnut-textured and anodized panel sections. In appearance as well as performance, it sets the standard for all other receivers.

The price: \$499.50. (Cabinet \$24.95.)



# Plus our new table radio

## The new Fisher 100, FM Table Radio

It's a little misleading to call our new table model a radio. You don't expect a radio to have an IHF sensitivity of 2.5  $\mu\text{v}$ . You wouldn't guess that hum and noise are 90 db down.

And you might not predict that the 5 1/4 inch wide-range speaker, completely sealed in its own box, has a mammoth 2-lb. magnet. It produces an amazingly deep, satisfying bass comparable with much larger hi-fi systems.

Unlike most radios, the Fisher 100 has five separate tuning dials, each with a corresponding pushbutton below it. You can pretune your favorite stations and hear them instantly by pressing the appropriate button.

By now you may be wondering why we modestly called the Fisher 100 a radio instead of a high fidelity system.

The cost had something to do with it. It's priced like a radio, at \$99.95. It's our Little Giant.®

Also available, the S-30 extension speaker for \$29.95. It's the same size as the Fisher 100, and matches the performance of the 100 in every respect. Use it in a large room to add depth to the sound, or place it in an adjoining room. Either way, it's a nice accessory to the Fisher 100 FM table radio.

## The new Fisher 200-T

Buy the new Fisher 200-T FM-stereo receiver for less than \$300.

Hook it up to 2 good speakers (like the Fisher XP-6B's). With 70 watts music power (IHF), it can also drive low-efficiency speaker systems.

Tune across the FM band. Notice that Fisher's patented Stereo Beacon\* signals the presence of stereo stations and switches to stereo automatically.

Count the stations you pick up. (You'll be surprised at how many there are.) The 200-T with its FET front end has 2.0  $\mu\text{V}$  sensitivity—even weak stations come in strong and clear.

Take special notice of the lack of distortion. The amplifier section has less than 0.8% harmonic distortion at full output. The power bandwidth is 22 to 30,000 Hz.

And don't worry about overloading the amplifier should you accidentally cross the speaker leads. The Transist-O-Gard™ circuit protects against that.

You can pay a lot more for a receiver. But if you don't want to, you don't have to. \$299.95. (Cabinet \$24.95.)

## The Fisher 220-T

The Fisher 220-T fully transistorized AM-FM stereo receiver is designed for music lovers requiring outstanding high fidelity sound reproduction at a moderate price.

It has much of the versatility and sophistication of the 550-T (left), while it costs \$120 less.

The 220-T has 55 watts music power (IHF). It can drive most speaker systems. Like all Fisher receivers, it is virtually distortion-free.

The FM tuner section with our Neo-Synchrode™ front end has 2.5  $\mu\text{V}$  sensitivity—enough to bring in even weak stations and make them sound strong and clear. FM stereo separation is 35 db or greater.

The AM tuner section makes AM sound hi-fi enough to satisfy any audiophile.

And the receiver includes Fisher's patented Stereo Beacon\* and our exclusive Transist-O-Gard™ overload protection circuit.

The Fisher 220-T is a medium-priced receiver which delivers faithful reproduction of all program sources. \$329.50. (Cabinet \$24.95.)

## The Fisher 5

If you're a magazine, you've about the fully t 500-T. It's our m and best-selling F

To its cred views by some o names in high fid

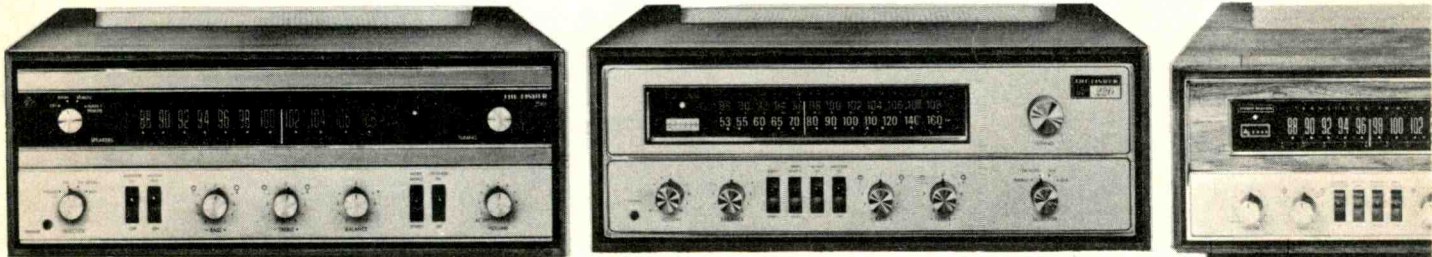
The publici ceived is justified It has 90 watts n enough to drive systems at full vo tion.

The FM tu our Super Synchr achieves 1.8  $\mu\text{V}$  se weak and strong clarity.

The 500-T: the same featur 700-T the finest r These include c Beacon\* and ou O-Gard™ overlo

The Fisher controls, jacks a it the flexible and you've heard so

The price: \$24.95.)



# Five Fisher receivers p



Mail this coupon for your free copy of The New Fisher Handbook, 1968 Edition. This 80-page reference guide to hi-fi and stereo also includes detailed information on all Fisher components.

**Fisher Radio Corporation**  
11-34 45th Road  
Long Island City, N.Y. 11101

Name \_\_\_\_\_

Address \_\_\_\_\_

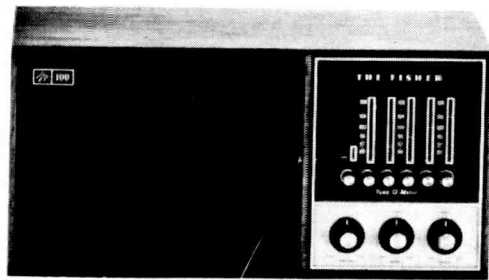
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

0202687

## The Fisher

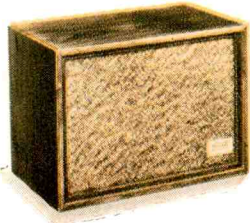
OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y.

**What has  
430 watts, 11 channels,  
195 transistors, 11 FET's,  
costs about \$2150  
and is virtually free  
of distortion?**

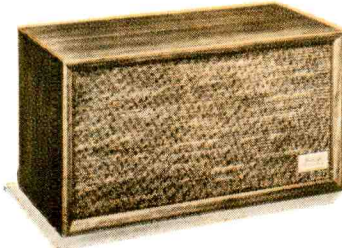


# Wharfedale

## Achromatic\* Speaker Systems



**W20D**  
Achromatic Two-Way  
Minorette  
\$49.95



**W30D**  
Achromatic Two-Way  
Compact  
\$59.95



**W40D**  
Achromatic Three-Way  
Bookshelf  
\$94.00



**W60D**  
Achromatic Three-Way  
Bookshelf and Floor Standing  
\$135.25



**W70D**  
Achromatic Four-Way  
Hi and Low Boy  
\$188.00



**W90D**  
Achromatic Four-Way  
Six Speaker Consolelet  
\$294.00

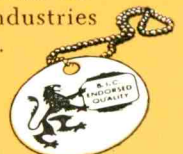
**\*A quality of sound you may never have heard before  
...except in a concert hall**

You know what achromatic sound is. You've already heard it...from live musicians. It's *uncolored* sound...pure, clean, acoustically satisfying, free of spurious resonances or artificial modulations. Wharfedale Achromatic Speaker Systems are uniquely designed to give you this wholly natural sound, utilizing various special constructional features and techniques. For example: in certain systems, white sand is packed densely between layers of hardwood, creating an inert mass which cannot resonate, no matter how deep or strong the bass backwave projected against it. All vibrations are damped; speaker and cabinet perform together as a single unit, in correct musical balance, to

preserve faithfully the performance capabilities of the high quality components enclosed.

The eye, too, is delighted by the new Wharfedale cabinets. Proportions are perfect; the woods are treated as in the finest furniture; the new grille fabrics (removable at will) provide refreshing relief from the usual "speaker-box" look.

You'll want to hear, as well as see, the newest Wharfedale models. For a list of dealers in your locality, and a Comparator Guide showing all the Achromatic Speaker Systems in full color room settings, write: Wharfedale, Div. British Industries Corp., Dept. HB-5, Westbury, N.Y. 11590.



# HiFi/Stereo Review

FEBRUARY 1968 • VOLUME 20 • NUMBER 2

## THE MUSIC

- IN DEFENSE OF CHATTINESS IN CRITICISM  
*A candid view of critics by one of the fraternity*.....CLIVE BARNES..... **48**
- THE PIANO MUSIC OF KARLHEINZ STOCKHAUSEN  
*A new disc gives psycho-gastronomic insights into the art of recording*..... RICHARD FREED..... **51**
- THE BASIC REPERTOIRE  
*Gershwin's Rhapsody in Blue*..... MARTIN BOOKSPAN..... **55**
- THE MUSICAL IMPORTANCE OF STEREO REPRODUCTION  
*What stereo contributes to the listening experience*..... JAMES GOODFRIEND..... **64**
- RECORD OF THE YEAR AWARDS—1967  
*Our critics select the industry's top twelve artistic achievements*..... **75**
- ARCHIVE TREASURES ON THE VERITAS LABEL  
*A new company mines the gold of the recorded past*..... IGOR KIPNIS..... **102**
- THOSE FORGOTTEN AMERICAN COMPOSERS  
*New performances of works by forgotten men*..... RICHARD FRANKO GOLDMAN..... **114**

## THE EQUIPMENT

- NEW PRODUCTS  
*A roundup of the latest high-fidelity equipment*..... **22**
- HI-FI Q & A  
*Answers to your technical questions*..... LARRY KLEIN..... **26**
- AUDIO BASICS  
*Specifications XVIII: Speaker Response*..... HANS H. FANTEL..... **32**
- TECHNICAL TALK  
*Tape-Recorder Tests; Hirsch-Houck laboratory reports on the Tandberg Model 64X tape recorder, the KLH Model Five speaker system, and the University Studio Pro 120 stereo receiver*..... JULIAN D. HIRSCH..... **35**
- TEN YEARS OF STEREO RECORDING  
*A retrospective survey of stereo's first decade*..... DANIEL HENRY..... **59**
- INSTALLATION OF THE MONTH  
*Perfectionist Stereo*..... **66**
- A DECADE OF STEREO REPRODUCTION  
*Reviewing the achievements of a remarkable period*..... GEORGE LARSSSEN..... **67**
- STEREO FORECAST  
*An audio engineer looks into his crystal ball*..... LEWIS ARNOLD..... **71**

## THE REVIEWS

- BEST RECORDINGS OF THE MONTH..... **78**
- CLASSICAL..... **83**
- ENTERTAINMENT..... **119**
- STEREO TAPE..... **141**

## THE REGULARS

- EDITORIALLY SPEAKING..... WILLIAM ANDERSON..... **4**
- LETTERS TO THE EDITOR..... **6**
- GOING ON RECORD..... JAMES GOODFRIEND..... **46**
- ADVERTISERS' INDEX; PRODUCT INDEX..... **148**

COVER: PHOTO BY JACK WARD

Copyright © 1967 by Ziff-Davis Publishing Company. All rights reserved. HiFi/Stereo Review, February 1968, Volume 20, Number 2. Published monthly at 307 North Michigan Avenue, Chicago, Illinois 60601, by Ziff-Davis Publishing Company—also the publishers of Airline Management and Marketing, Boating, Business & Commercial Aviation, Car and Driver, Cycle, Electronics World, Flying, Modern Bride, Popular Electronics, Popular Photography, Skiing, Skiing Area News, and Skiing Trade News. (Travel Weekly is published by Robinson Publications, Inc., a subsidiary of Ziff-Davis Publishing Company.) One year subscription rate for U.S., U.S. Possessions and Canada, \$6.00; all other countries, \$7.00. Second Class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash. SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi/Stereo Review, Circulation Department, Portland Place, Boulder, Colorado 80302. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an addressed label from a recent issue.

# HiFi/Stereo Review

**PUBLISHER**  
PHILLIP T. HEFFERNAN

**EDITOR**  
WILLIAM ANDERSON

**MANAGING EDITOR**  
WILLIAM LIVINGSTONE

**MUSIC EDITOR**  
JAMES GOODFRIEND

**TECHNICAL EDITOR**  
LARRY KLEIN

**ASSOCIATE EDITOR**  
ROBERT S. CLARK

**ART DIRECTOR**  
BORYS PATCHOWSKY

**PRODUCTION ASSISTANT**  
JOYCE PARKER

**CONTRIBUTING EDITORS**

CLIVE BARNES  
MARTIN BOOKSPAN  
HANS H. FANTEL  
WILLIAM FLANAGAN  
DAVID HALL  
NAT HENTOFF  
JULIAN D. HIRSCH  
GEORGE JELLINEK  
IGOR KIPNIS  
PAUL KRESH  
DRUMMOND McINNIS  
REX REED  
PETER REILLY  
ERIC SALZMAN

**EUROPEAN EDITOR**  
FREDERIC GRUNFELD

**LONDON EDITOR**  
HENRY PLEASANTS

**ADVERTISING SALES MANAGER**  
LAWRENCE SPORN

**ADVERTISING SERVICE MANAGER**  
ARDYS C. MORAN

Editorial and Executive Offices  
Ziff-Davis Publishing Company  
One Park Avenue, New York, New York 10016  
212 679-7200  
Eastern Advertising Manager: Jerry Sweeney  
Paul E. Gelfman, James J. Sullivan

Midwestern Office  
307 North Michigan Avenue, Chicago, Illinois 60601  
312 726-0892  
Advertising Manager: Jerry Sweeney

Western Office  
9025 Wilshire Boulevard  
Beverly Hills, California 90211  
213 875-4265; Bradford 2-1161  
Western Advertising Manager: Bud Dean

Japan: James Yagi  
Ishikawa Mansion  
4, Sakuragaoka, Shibuya-ku  
Tokyo, Japan  
Telephone: 462-2911-3

Circulation Office  
Portland Place, Boulder, Colorado 80302

EDITORIAL CONTRIBUTIONS must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for return or safety of art work, photography or manuscripts.

Member Audit Bureau of Circulations



ZIFF-DAVIS PUBLISHING COMPANY  
William B. Ziff, Chairman of the Board (1946-1953)  
William Ziff, President  
W. Bradford Briggs, Executive Vice President  
Herschel B. Sarbin, Senior Vice President  
Philip Sine, Financial Vice President  
Walter S. Mills, Jr., Vice President, Circulation  
Stanley R. Greenfield, Vice President, Marketing  
Phillip T. Heffernan, Vice President,  
Electronics Division  
Frank Pomerantz, Vice President, Creative Services  
Arthur W. Butzow, Vice President, Production  
Edward D. Muhfeld, Vice President, Aviation Division  
Irwin Robinson, Vice President, Travel Division



## EDITORIALLY SPEAKING

By William Anderson

### A DECADE OF STEREO

ON Forty-second Street in Manhattan, just two blocks from where I live, builders are putting the finishing touches on a handsome structure that looks to me very much like a harbinger of things to come. One of those dark monoliths that reminds my archeologically innocent eye of the Ur of the Chaldees, it hides its secrets behind an unrelieved granite facade that might be called inside-out. It is, in fact, outside-in: the ten- or twelve-story C-shape of the building encloses a vast garden of the same height, roofed and glassed in on two sides. A mossy hillside of mountain laurel and (I think) Pachysandra tumbles down to a pool, brick paths meander through full-grown (non-deciduous) trees, and a couple of hanging-garden terraces above spill their greenery over the whole. It is undeniably beautiful, and though it looks like something else, it will almost certainly be called Progress: hasn't it solved the problem of keeping a garden going in the poisoned atmosphere of the world's dirtiest city?

"Progress" is one of the "good" words. We are in love with it, afraid of it, and intimidated by it. In the name of Progress we have covered vast areas with highways, airports, and parking lots so that more people can get somewhere else a little faster. (It would be rude to remind ourselves that many parts of this country were easier to get to in grandfather's day.) In the name of Progress we have systematized, flash-frozen, and pre-packaged our food so that we not only spend less time preparing it, but eating it as well. (Never mind that a whole generation seems to have grown up without knowing the taste of fresh vegetables.)

All this has to do, of course, with what it is currently fashionable in intellectual circles to call "the quality of life." Heaven knows we have made precious little Progress in that area: more and more and faster and faster usually mean less and less quality. The mischief is caused, I think, by a very human disinclination to call unpleasant things by their right names. We resist change—a lot of it quite necessary—because it usually means discomfort, but we are a little mollified if it goes under the name of Progress. We ought, therefore, particularly where the "quality of life" is concerned, to train ourselves to make distinctions, to recognize and applaud the Progress that will add a little more grace to our lives, to resist the Regress that lowers quality.

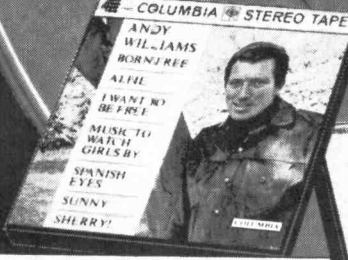
Having brought up the subject, I would now like to recognize and applaud a significant example of Progress in the quality of our musical life. Though I realize that, just as there are horse-lovers who still deplore the automobile, there are audio enthusiasts who stoutly defend the superiority of 78-rpm and mono recording, I believe I am on the side of history in saluting the very real advances brought by ten years of stereo recording and reproduction. At my age, ten years seems to be a remarkably short time, but as my friend John M. Conly (one of the founders of *High Fidelity* magazine) recently reminded me, a large number of younger readers do not remember the arrival of stereo, and an even larger number have grown up since the release of the first microgroove recording. In this issue, therefore, with the twin goals of instructing the young and calling attention to an example of real progress, our contributors survey the highpoints of The Stereo Decade. And lest I forget, Happy Birthday to Us: HiFi/STEREO REVIEW is ten years old this month.



**COLUMBIA  
STEREO TAPE  
CLUB**  
now offers you

# ANY 6 STEREO TAPES FREE

if you begin your membership by purchasing just one tape now, and agree to purchase as few as six additional selections during the coming year, from the more than 300 to be offered



**FREE-if you join now**  
REVOLUTIONARY SELF-THREADING TAKE-UP REEL



Just drop the end of the tape over this reel, start your recorder, and watch it thread itself! Unique Scotch's process automatically threads up tape of any thickness, releases freely on rewind.



5346. Includes: The Lady Is A Tramp, My Funny Valentine, etc.



5840. "An all-time great screen musical!" - Variety



5236. Selections from Bernstein's most popular albums.



5488. Plus: When It's Over, Lay Some Happiness On Me, etc.



4785. Plus: Mame; What Now My Love; Sunrise, Sunset; etc.



5553. Plus: Maria, Moon River, Yesterday, Dominick, etc.



3782. Musical fantasy for the young at heart



5545. Also: Pride, Wallpaper Roses, Turn To Me, 10 in all

5233. ANDY WILLIAMS - Born Free, Somewhere My Love, etc.

5368. HERB ALPERT & THE TIJUANA BRASS - Sounds Like, 12 songs.

5486. FRANK SINATRA - The World We Knew (Over And Over), 10 in all

**THERE MUST BE A REASON WHY** the famous Columbia Stereo Tape Club sells more pre-recorded 4-track stereo tapes than any store in the country! It's because so many thousands of tape recorder owners find Club membership the easy and economical way to get all the tapes they want! And to introduce you to the many benefits of membership, you may select any six of the stereo tapes shown here, and we'll send them to you FREE! That's right... 6 FREE STEREO TAPES, and all you need do is purchase one tape now at the regular Club price, and agree to purchase as few as six more tapes during the coming year. In short, at the end of a year, you'll have at least thirteen brand-new stereo tapes, and you'll have paid for only seven!

**HOW THE CLUB OPERATES:** Each month you'll receive your free copy of the Club's magazine which describes and displays tapes for many different listening interests and from many different manufacturers. You may accept the regular selection for the field of music in which you are primarily interested, or take any of the scores of other tapes offered you, or take no tape at all that month.

**TAPES SENT ON CREDIT.** Upon enrollment, the Club will open a charge account in your name... and that means that you'll pay for the tapes you want only after you've received them and are enjoying them. The tapes you want will be mailed and billed to you at the regular Club price of \$7.95 (occasional Original Cast recordings somewhat higher), plus a small mailing and handling charge.

**YOU GET MORE FREE TAPES!** Once you've completed your enrollment agreement, you'll get a stereo tape of your choice FREE for every two tapes you purchase!

**SEND NO MONEY NOW!** Just fill in and mail the coupon today! Your six FREE tapes and your first selection will soon be in your home for you to enjoy for years to come!

Note: All tapes offered by the Club must be played back on 4-track stereo equipment.

APO, FPO addressees: write for special offer

**COLUMBIA STEREO TAPE CLUB - Terre Haute, Indiana**

## SEND NO MONEY—JUST MAIL COUPON

**COLUMBIA STEREO TAPE CLUB**  
Terre Haute, Indiana 47808

**I AM BUYING THIS TAPE NOW**  
(fill in number)

Please enroll me as a member of the Club. I've indicated at the right the six tapes I wish to receive FREE. I've also indicated the tape I am buying now as my first selection, for which I am to be billed \$7.95, plus postage and handling. Include the self-threading take-up reel FREE. My main musical interest is (check one):

**ALSO SEND THESE 6 TAPES - FREE!**

CLASSICAL  POPULAR

In addition to the first selection I am buying now, I agree to purchase six additional selections during the coming year... and I may cancel membership at any time thereafter. If I continue, I am to receive a stereo tape of my choice FREE for every two additional selections I accept.


Name (Please Print) First Name Initial Last Name

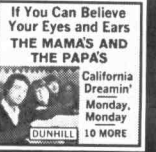
Address

City State Zip Code

418-9/09



3767-3768. Twin-Pack Counts As Two Selections.



2595. Also: Do You Wanna Dance, Spanish Harlem, etc.



5373. March Of The Boyars, Wedding March, etc.



5e20. Plus: Mary In The Morning, Release Me, etc.



2875. Works by Grieg, Tchaikovsky, Dvorak, Copland, etc.



5430. Plus: Secret Love, The Trouble With Me, Ivy, etc.



5509. Plus: If I Had Wings, Rolling Home, 12 in all



3754-3765. Twin-Pack counts as two selections



3527. A bargain for lovers of light classics! This special Twin-Pack tape counts as only one selection!



5095. Plus: Orange Blossom Special; It Ain't Me, Babe; etc.



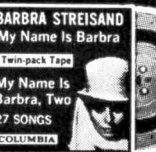
5500. Meet Cosby as "Sliver Throat" in this fun-filled album



5487. Plus: I Will Wait For You, Lover Man, Groovin', etc.



5485. "... greatest virtuoso orch. of all time." - N. Y. Times



3718. Two favorite Streisand albums on one tape! This special Twin Pack counts as only one selection!



TWIN-PACK Counts As Only ONE Selection!

# WORTH WAITING FOR!



# DYNACO PAT-4

Kit—\$89.95; Assembled—\$129.95

A transistorized version of the famous Dynaco PAS-3X preamplifier with equivalent performance and many added features.

- Extraordinary versatility with simplicity
- Dynaco's patented center-flat tone controls with independent concentric knobs
- 4-position high filter
- Low filter
- Front panel input for guitar or tape recorder, and output for headphones or similar 600 ohm or higher impedance loads
- Infinitesimal distortion and noise
- Modular design for easy kit assembly
- Matches the FM-3 tuner.

The waiting list is already thousands long, so there will necessarily be delays in meeting the demand. Please be patient if your dealer does not yet have the PAT-4. Meanwhile, the PAS-3X will give comparable noise-free, distortionless performance at a \$20 saving.

Specifications available

## DYNACO INC.

3060 Jefferson St., Phila., Pa. 19121  
IN EUROPE WRITE:  
DYNACO A.S. HUMLUM, STRUER, DENMARK



## LETTERS TO THE EDITOR

### Long Play

● Richard Freed's article "How Long Should 'Long Play' Be?" (November) raises some pretty important points.

LP was originally launched with the idea of providing no breaks in a musical work that were not intended by the composer (except in such through-composed compositions as Wagner operas). But standardization on the twelve-inch disc has undone the good work: the sides must be "filled," and so we get artificial suites, unsuitable new finales to symphonies, *etc.*, unless one hovers like a hawk over the tone arm, in which case one's attention to the music suffers.

I feel strongly enough about this to have spent a small fortune over the past decade importing smaller-size European discs (including stereo), and an import dealer told me I was only one of many. But, alas, even that way out is disappearing with the introduction of American self-service merchandising methods into European record dealers' shops: the smaller sizes are too easy to shop-lift, and are being discontinued.

However, there may be another answer. Now that the mono disc is being eliminated, why not press multi-selection discs with separation bands between selections that would prevent the stylus from moving on unless it were lifted? A collector might still wind up with twenty-five different *Manfred Overtures*, but at least he wouldn't have to listen to that particular piece as the final movement of every composition Schumann ever wrote for orchestra. The present type of multi-selection disc could also be pressed for the people who really want high-class Muzak.

ROBERT SYRETT  
Toronto, Ont.

● I read with great interest Richard Freed's article "How Long Should 'Long Play' Be?" in the November issue.

I just want to point out one fact on the Henryk Szeryng records. As you know, we leased this material from EMI and in our contract it was insisted upon that these be put out as is, as three separate discs. Believe me, I would have preferred to combine two of the records into one, and not to have had such short records. But this was the only way we could obtain these recordings from EMI, and beggars can't be choosers when they are dealing with a company like EMI. With the

leasing of this first material I also hoped it would lead to other new items that could be obtained from them—and it has done just that.

BERNARD SOLOMON, *President*  
Everest Enterprises  
Los Angeles, Cal.

*The record industry moves in mysterious ways its wonders to perform, and it is helpful from time to time to know the "whys."*

### Distortion

● I have noticed in reading the past several issues of *HiFi/STEREO REVIEW* that much emphasis has been placed on the distortion that arises in today's electronic hi-fi components (preamplifiers, amplifiers, tuners, *etc.*). Little emphasis, however, has been placed on the distortion in loudspeakers, which is far more critical, since this is where the sound is actually reproduced. Electronic components have reached a state in which the audio output signal is as pure, or nearly as pure, as possible and the only distortion present is that inherent in the electronic circuitry itself.

But even if it were possible to pass a theoretically pure audio signal through today's best loudspeaker, the sound reproduced would still be distorted. Acoustically suspended speakers were a great improvement in reducing distortion, but still more improvement is needed. The power-handling capacity of the loudspeaker should also be greatly improved. If by accident the volume were to be turned all the way up on one of those "super-powered" amplifiers, the voice coil of most speakers would literally melt. Precautions for this should be taken by speaker manufacturers.

Hi-fi components have been greatly improved in the past few years, and although the amount of improvement left to be done is small, the hi-fi enthusiast will not be completely satisfied until a perfect component system has been designed.

D. BARRIE HOBBY  
Milwaukee, Wis.

*Mr. Hobby and other hi-fi perfectionists will be tantalized by Lewis Arnold's prognostications of the future of stereo on page 71 of this issue.*

(Continued on page 10)

HiFi/STEREO REVIEW

# NOW—HAVE A DISCOUNT RECORD STORE IN YOUR OWN HOME

## Save up to 55% on every record you ever want to buy! No obligation to buy any records

The Longines Symphonette's new service, THE CITADEL RECORD CLUB gives you any record, any artist, any label at savings up to 55% off manufacturer's suggested price. No obligation to buy any records • Free Record Bonus Certificates • Jet Speed Service • Special Money-Back Membership—Just Like a Free Trial • See details below!

You've seen the ads in this and other publications: Get 10 records FREE, they say. Then in smaller print, if you agree to buy 10 or 11 more in just one year, they give you your choice of from 30 to 90 records . . . and that is not free choice, for the Schwann Catalog lists more than 30,000 long-play records now available to you. The extra records you have to buy (no matter what choice is given you) are part of the offer. More records you really don't want. And did you ever try to turn down a record club selection of the month? You have to move fast. This kind of club requires you to buy records you don't really want.

**THERE IS A BETTER WAY:** The Longines Symphonette's New Citadel Club gives you a huge "Discount Record Store" in your own home . . . acts like a "record buyers cooperative".

The sincere CITADEL CLUB way is quite simple. There are no hidden contracts, no obligation to buy any records at all, and you have your FREE choice of any record available today at discounts of up to 55%, with a minimum of 35% guaranteed. Here's how easy it is to start saving on the records you buy:

**1 ANY RECORD, ANY ARTIST, ANY LABEL, ANY KIND OF MUSIC!** What do you prefer? Popular? Classical? Broadway Show? Rock and roll? Movie or TV themes? Order Herb Alpert, Barbra Streisand, Robert Goulet, Dean Martin, Frank Sinatra, Herman's Hermits, any original Broadway Cast . . . you name it. Citadel has it.

**2 YOU ARE NOT REQUIRED TO BUY ANY RECORDS AT ALL!** Buy as many or as few records as you need—records of your choice!

**3 IRON CLAD GUARANTEE: FACTORY-FRESH RECORDS, MOST SEALED IN PLASTIC.** Any record that passes our inspection team and is imperfect, is replaced without additional cost to you.

**4 24 HOUR SERVICE IN MOST CASES!** Your orders filled promptly . . . The fastest service in the industry.

**5 FREE MEMBERSHIP KIT INCLUDES 300-PAGE SCHWANN CATALOG PLUS TWO OTHER BIG BOOKS!** As a member you get the famous SCHWANN catalog which lists more than 30,000 long-play records now available. Same book used by the biggest stores . . . tells you the manufacturers' suggested price and other information. And you get two BONUS BIG BOOK CATALOGS listing special bargains and current top sellers. All FREE with your membership.

**6 "MONEY-BACK" MEMBERSHIP—JUST LIKE A FREE TRIAL!** We invite you to accept a three-month trial for just \$1. And—we will even give you a Record Bonus Certificate worth \$1 toward your first purchase . . . just like a FREE trial. **AND**—we'll even bill you later for the small \$1 fee. Remember—every Citadel Club membership is for the entire family. Your children can order and save. Any member of your family can order records . . . and save. Three-month "Money-Back" trial for only \$1.

### TYPICAL CITADEL SUPER BARGAINS!

Performer	Normal List Price	Your Citadel Price	Performer	Normal List Price	Your Citadel Price
Herb Alpert and The Tijuana Brass	<del>4.79</del>	2.19	Frank Sinatra	<del>4.79</del>	2.29
Barbra Streisand	<del>4.79</del>	2.49	Eric Leinsdorf	<del>5.79</del>	2.99
The Monkees	<del>4.79</del>	2.29	Mantovani	<del>4.79</del>	2.29
Harry Belafonte	<del>4.79</del>	2.49	Leonard Bernstein	<del>5.79</del>	2.99

**SEND NO MONEY  
MAIL COUPON TODAY!**

### CITADEL RECORD CLUB • Symphonette Square, Larchmont, N. Y. 10538

Enroll me in the club for all the privileges described in the advertisement. I get FREE kit including SCHWANN catalog plus two bonus big books. I AM NOT OBLIGATED TO BUY ANY RECORDS . . . but save up to 55% on those I really want, any artist, any label. Bill me for the \$1 trial membership and send the \$1 Record Bonus Certificate which I can use toward my first purchase.

### CHECK HERE FOR STEREO TAPE MEMBERSHIP

STEREO TAPE MEMBERSHIP includes FREE KIT plus famed HARRISON Stereo Tape Catalog (Just 50¢ additional)

Mr. \_\_\_\_\_  
 Mrs. \_\_\_\_\_  
 Miss \_\_\_\_\_

ADDRESS \_\_\_\_\_

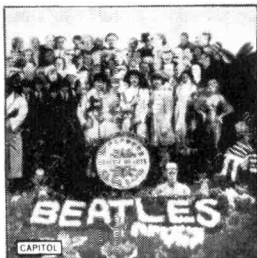
CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

© C. S., Inc.

775-007

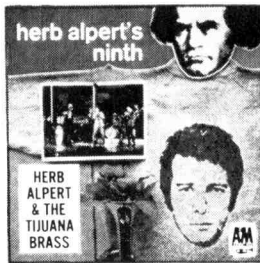
CIRCLE NO. 16 ON READER SERVICE CARD



95009 (List \$5.79)  
YOUR COST \$3.68



95016 (List \$5.79)  
YOUR COST \$3.68



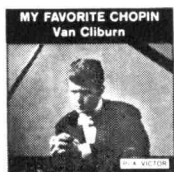
6066 (List \$4.79)  
YOUR COST \$2.98



5236 (List \$5.79)  
YOUR COST \$3.68



5486 (List \$5.98)  
YOUR COST \$3.68



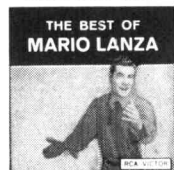
95117 (List \$5.79)  
YOUR COST \$3.68



95002 (List \$5.79)  
YOUR COST \$3.68



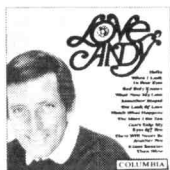
95116 (List \$23.95)  
YOUR COST \$14.72



95115 (List \$5.79)  
YOUR COST \$3.68



95114 (List \$4.79)  
YOUR COST \$2.98



5787 (List \$4.79)  
YOUR COST \$2.98



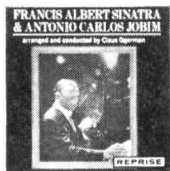
95010 (List \$5.79)  
YOUR COST \$3.68



5883 (List \$5.79)  
YOUR COST \$3.68



5553 (List \$4.79)  
YOUR COST \$2.98



5232 (List \$5.98)  
YOUR COST \$3.68



5896 (List \$4.79)  
YOUR COST \$2.98



5233 (List \$4.79)  
YOUR COST \$2.98



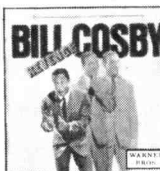
95091 (List \$4.79)  
YOUR COST \$2.98



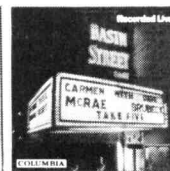
3628 (List \$5.79)  
YOUR COST \$3.68



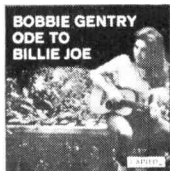
3536-3538 (List \$18.29)  
YOUR COST \$11.92



5317 (List \$4.79)  
YOUR COST \$2.98



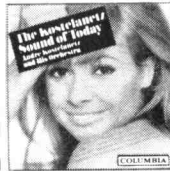
2387 (Originally \$4.79)  
YOUR COST \$1.19



95006 (List \$4.79)  
YOUR COST \$2.98



5894 (List \$4.79)  
YOUR COST \$2.98



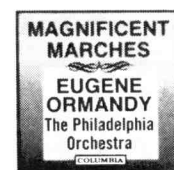
3798 (List \$4.79)  
YOUR COST \$2.98



2881 (List \$5.79)  
YOUR COST \$3.68



5546 (List \$4.98)  
YOUR COST \$2.98



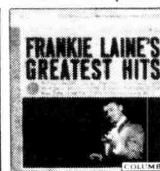
5373 (List \$5.79)  
YOUR COST \$3.68



5361 (List \$2.49)  
YOUR COST \$1.60



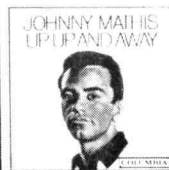
3832 (List \$4.79)  
YOUR COST \$2.98



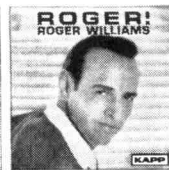
1210 (List \$4.79)  
YOUR COST \$2.98



5095 (List \$4.79)  
YOUR COST \$2.98



5799 (List \$4.79)  
YOUR COST \$2.98



5322 (List \$4.79)  
YOUR COST \$2.98

### GET ANY RECORD YOU WANT ...AND GET IT AT A BIG DISCOUNT!

TO ORDER ANY RECORDS NOT SHOWN HERE, USE THIS PRICE CHART TO FIGURE YOUR COSTS.

Mfrs. suggested list price\* YOUR PRICE:

\$1.79-1.98	\$1.19
2.49-2.78	1.60
3.49-3.78	2.33
3.79-3.98	2.43
4.79-4.98	2.98
5.79-5.98	3.68
6.79-6.98	4.37

When you order from this ad, you'll find the record's catalog number and manufacturers' suggested list price on the first line below each album. On the second line is the low discount price you pay.

\*In some areas, records may be purchased at below manufacturers' suggested list prices.

†Available in stereo only ††Available in monaural only

# Order any of (or any other) at discounts



2203-2206 (List \$23.19)  
YOUR COST \$14.72

**SPECIAL!**  
This  
7-Record  
Set at a  
Huge  
Discount!

Starting right now, you have a *new* way to get the records you want...through Records Unlimited!

First, Records Unlimited offers you *any* record you want — on *any* label! Your selection is absolutely unlimited! Every record from every field of music from every record company! Tell us what you want — we've got it!

Second, at Records Unlimited you pay *only rock-bottom discount prices for every record you buy!* Discounts start at 33 1/3% off the list price...and go all the way up to 75%!

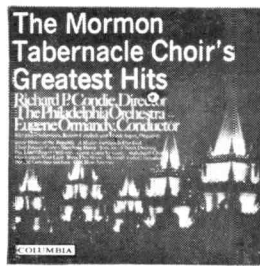
Where's the catch? There is none! You don't have to "join" anything. There are *no* membership fees and you don't promise to buy any specified number of records. You merely order the records you *do* want, when you want them, always at the Records Unlimited low discount price...and they'll be delivered to your door *fast!* Every record is guaranteed to your satisfaction — any record may be returned for a replacement or a full refund.



3764-3765 (List \$11.59)  
YOUR COST \$7.36



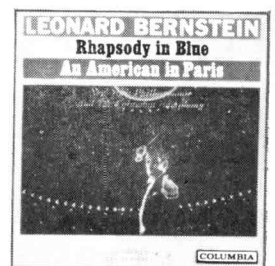
95070 (List \$5.79)  
YOUR COST \$3.68



3780 (List \$5.79)  
YOUR COST \$3.68



5956 (List \$4.79)  
YOUR COST \$2.98

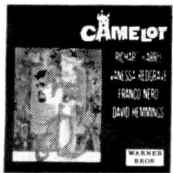


1098 (List \$5.79)  
YOUR COST \$3.68

# these records records you want) from 33 $\frac{1}{3}$ % to 75%

And...in addition  
to the low discount  
price, take an  
**EXTRA**  
**50¢ OFF**  
the price of your  
first record!

**NO CLUB TO JOIN!  
UNLIMITED SELECTION!  
NO MEMBERSHIP FEE!  
NO MINIMUM ORDER!**



5840 (List \$5.79)  
YOUR COST \$3.68



1645 (List \$5.79)  
YOUR COST \$3.68



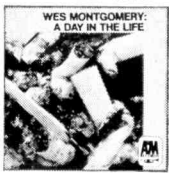
5937 (List \$5.79)  
YOUR COST \$3.68



2074 (Originally \$4.79)  
YOUR COST \$1.19



3767-3768 (List \$11.59)  
YOUR COST \$7.36



5788 (List \$5.79)  
YOUR COST \$3.68



2673 (List \$5.98)  
YOUR COST \$3.68



5582 (List \$4.79)  
YOUR COST \$2.98



5369 (List \$5.79)  
YOUR COST \$3.68

Extra 50¢ off! And to introduce you to Records Unlimited right now, we want you to deduct 50¢ from the price of the first record you order!

**Additional 5% Volume Discount!** If your order totals \$10.00 or more, you're entitled to take an additional 5% saving! For instance, if your total order (including sales tax and 35¢ per record mailing and handling fee) comes to \$15.00, you may subtract 75¢ (or 5% of \$15.00) and send your payment in the amount of just \$14.25!

Note: If you are ordering any records that are not shown here, be sure you have the necessary information for each record to include with your order. Figure your cost by checking the price schedule on the opposite page.

**records unlimited**  
HARMONY, INDIANA

© 1968 Records Unlimited RU-64/S68

**THIS ORDER FORM IS WORTH 50¢**

TO: RECORDS UNLIMITED BOX 500, HARMONY, INDIANA 47853

Please send me the records listed below.

Catalog Number	Record Title	Label (Name of Mfr.)	Check Type Mono Stereo	Your Cost
DEDUCT 50¢ FROM THE COST OF YOUR FIRST RECORD				-.50
YOUR FIRST RECORD COSTS ONLY				
Total Cost of Records				
Sales Tax (where applicable)				
Mailing and Handling Fee—35¢ per record				
Total Cost of Order — (Enclose Full Payment)				

5% **VOLUME DISCOUNT!** If your total order, including taxes and mailing and handling fees, is \$10.00 or more, take an additional 5% discount from your total bill. **MY 5% VOLUME DISCOUNT IS**   
**TOTAL COST OF MY ORDER, AFTER DEDUCTING 5% DISCOUNT, IS**  
 (Enclose Full Payment)

Name \_\_\_\_\_ (Please Print)  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

600-6/S9

“In our opinion, we have never heard better sound reproduction from any speaker of any size or price”

“Our side-by-side comparison with a full range electrostatic speaker, proved to our satisfaction that the two could not be told apart”

“The Rectilinear III ranks as one of the most natural sounding speakers I have ever used in my home”

JULIAN D. HIRSCH, HIRSCH-HOUCK LABORATORIES  
Equipment Test Reports, Hi Fi/Stereo Review, Dec. 1967

**The Rectilinear III —  
4-Way Speaker System \$279.**

Frequency Response:  
±4db from 22 to 18,500 Hz

Minimum Watt. Requirements:  
20 Watts R.M.S.

Speaker Capability:  
Up to 100 Watts R.M.S.

Impedance: 8 ohms

Dimensions:  
35" H x 18" W x 12" D

Weight: 65 lbs.

Cabinetry: Hand Rubbed Walnut

Available at select franchised dealers

Dealers! Write to Mr. Martin Gersten  
for full franchise details.



# Rectilinear

A Development of Rectilinear Research Corp.  
30 Main Street, Brooklyn, N.Y. 11201

CIRCLE NO. 61 ON READER SERVICE CARD

## Hero Worship

● After reading his observations on "Hero Worship as a Form of Cheating" (November), I feel so sorry for James Goodfriend I can barely stand it. I am sorry because his sympathy for me is obviously causing him considerable anguish. I can just see him, head down, pacing his office, muttering, "Poor man, he has a hero," as if it were an affliction, like a club foot or a carbuncle.

Yes, Mr. Goodfriend, I do have a hero. I happen to think that Artur Rubinstein consistently—very consistently—plays Chopin better than anyone else. Without bothering to inquire into any training, background, experience, or other credentials I might possess which would possibly entitle me to entertain such an opinion, I am automatically labeled a snob, a hero-worshipper, a cheater, and an intellectual "povert."

Since I am only a member of the amorphous, mindless public, I couldn't possibly have the least idea what I'm talking about. Nobody plays Chopin better than anybody else: unless, of course, Eric Salzman says so. Balderdash! I am put in mind of some lines from Byron's "English Bards and Scotch Reviewers":

A man must serve his time to ev'ry trade  
Save censure—critics all are ready made.

HERBERT RENO  
Denver, Colo.

*Mr. Goodfriend replies: "To the best of my knowledge there was nothing in my column to suggest that it was addressed personally to Mr. Reno (whose remarks on Rubinstein appeared in the November letters column). Mr. Reno's assumption that it was, then, is explainable to me only on the basis that he has a guilty conscience. I would not care to match his quotation on the subject of critics, which is, like much of Byron, poetically expressed nonsense."*

## Whose Jet Plane?

● In Rex Reed's otherwise excellent reviews of the new Mitchell Trio and Spanky and Our Gang albums (December) he made one mistake. Despite the great talents the latter group possesses, they cannot take credit for the song *Leavin' on a Jet Plane*, which John Denver of the Mitchell Trio wrote for his girl friend (whom he recently married, I might add).

PAUL SHAPIRO  
New York, N.Y.

*Congratulations to alert, close-reading Mr. Shapiro and a clutch of other eagle-eyes who caught the error. And our apologies, of course, to Mr. John Denver.*

## Chest Tones

● If the celebrated French tenor Gilbert-Louis Duprez really had sung a high C "from the chest"—the legend Henry Pleasants perpetuates in his "The Lowdown on High Notes" (November)—two thousand other chests within the opera house must indeed have panted—but in pain and horror. And Monsieur Duprez would not have been likely to utter another note.

The question, naturally, is one of semantics, and in the murky world of singing terminology where there is little standardization, Mr. Pleasants does not help by returning to nineteenth-century misnomers. It is now generally recognized that, like the fe-

*(Continued on page 12)*

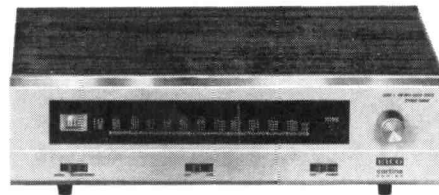
POPULAR SCIENCE Magazine Says:  
**"The EICO Cortina Series are low-cost audio components that look and sound like high cost components."**

HIRSCH-HOUCK LABS Says:  
**"We can't think of a better value in High Fidelity Amplifiers."**

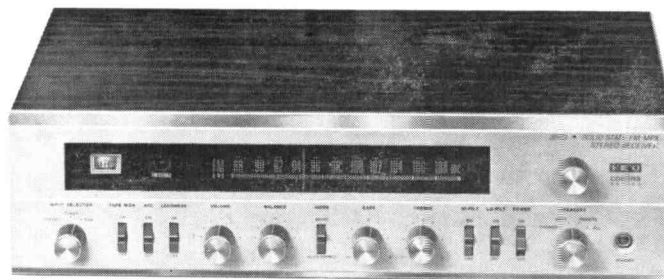
HIGH FIDELITY Magazine Says:  
**"EICO has come up with a real winner.."**



99.95 Kit  
139.95 Wired



99.95 Kit  
139.95 Wired



169.95 Kit  
259.95 Wired

**THE VERDICT IS IN.**

High Fidelity authorities agree: Cortina's engineering excellence, 100% capability, and compact dramatic esthetics all add up to **TOTAL STEREO PERFORMANCE** at lowest cost.

Take a lesson from your own personal shopping experience: *Top Buys* have a way of quickly becoming scarce. Be sure you get your Cortina. Get over to your local EICO dealer real soon.

**Cortina 3070** A full capability 70-watt All Silicon Solid-State Stereo Amplifier for \$99.95 kit, \$139.95 wired, including cabinet.

Total Music Power: 70W into 4 ohms. 50W into 8 ohms. Harmonic Distortion: less than 0.8%. IM Dis-

ortion: less than 2% at full power. Hum & Noise: 72db below rated output. Frequency Response: ±1.5db 5Hz to 100KHz; ±0.5db 8Hz to 60KHz. Channel Separation: 40db. Size (HWD): 3½" x 12" x 7¾".

**Cortina 3200** Solid-State Automatic FM Stereo Tuner for \$99.95 kit, \$139.95 wired, including cabinet.

Usable Sensitivity IHF: 2.4uv for

30db quieting. Channel Separation: 40db at 1KHz. Signal-to-Noise Ratio: 60db. Capture Ratio: 4.5db.

Image Rejection: 45db. Selectivity: 45db. Audio Frequency Response: ±1db 20Hz to 15KHz. Size (HWD): 3½" x 12" x 7¾".

**Cortina 3570** 70-Watt All Solid-State FM Stereo Receiver for \$169.95 kit, \$259.95 wired, including cabinet.

Same specifications as Cortina Tuner and Amplifier. Size (HWD): 4½" x 16" x 9".

**SIMPLIFIED KIT ASSEMBLY** — New EICO exclusive circuitry techniques make kit building easier, faster, more enjoyable. RF, IF and Multiplex circuitry of tuner and receiver are all supplied completely pre-assembled and pre-aligned. Each channel of the amplifier and receiver uses 3 etched printed-circuit module boards.

**EICO Electronic Instrument Co., Inc.** HFS-2  
 283 Malta Street, Brooklyn, N.Y. 11207

Tell me where I can have a free Cortina demonstration.  
 Send me free 32-page catalog on EICO's 200 "best-buys."

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_

**cortina by EICO®**  
 Designed, manufactured in U.S.A. and guaranteed by EICO

**HOW  
CAN YOU TELL  
A GOOD TAPE RECORDER  
WHEN YOU HEAR  
ONE?**



A lot of Magnecord owners tell us they had to buy and use as many as four different tape instruments before they knew a good recorder/reproducer when they heard one. But we've got an easier and much less expensive way for you to learn what it takes to satisfy a tape recorder owner. Our new brochure waiting for you free at your Magnecord dealer's, tells you exactly what to look and listen for in a high fidelity tape instrument. Just follow the simple suggestions when you shop, and you'll be discerning the fine points of difference between tape recorder/reproducers like an expert in no time! . . . And you know what? The minute you do learn what it takes to tell a good tape recorder, we'll bet you take home a Magnecord!



**NEW 8 + REELS A MAGNECORD EXCLUSIVE  
THAT INCREASES PLAYING TIME 50%!**

**NOTE: ASK YOUR DEALER ABOUT THE NEW EASY  
FINANCE PLAN FOR MAGNECORD EQUIPMENT.**

**Magnecord**  
DIVISION OF THE  
**TELEX CORPORATION**

9600 ALDRICH AVENUE SOUTH  
MINNEAPOLIS, MINNESOTA 55420

OTHER TELEX DIVISIONS  
MANUFACTURE TELEX HEADPHONES  
AND VIKING TAPE INSTRUMENTS

CIRCLE NO. 49 ON READER SERVICE CARD

male, a man possesses a chest register. It is, however, less obviously differentiated than that of many women, except perhaps in the buzzing quality of the bass' extreme low notes. In Duprez's day what is now more correctly called the tenor's middle register was referred to as the "chest." One infers that high notes were not, until he appeared, the *supported* head tones that we are accustomed to today, but were sung in an unsupported falsetto manner that comes easily to certain tenors—the sort of thing Rossini was evidently used to.

Whatever the case, it would have been all but impossible for a high C to come from either Monsieur Duprez's chest or his middle register, since above a certain note a change simply must take place within the larynx for the voice to continue up the scale. This change produces the head tone; without it the result in Duprez's case would have been a wild shout nowhere within the vicinity of the high C—even if it was lower in pitch than it is now.

The same applies to the soprano: Mr. Pleasants' notion that the Aïda or Isolde of today is bringing "the middle voice, or a good deal of it, up beyond the natural passage to the head voice" in order to peel out *her* high C's is not consistent with the physical changes that must take place in the larynx in order to produce what can only be accurately described—however big and inflexible these notes may have become over the years—as head tones.

ROBERT RUSHMORE  
Sandisfield, Mass.

*Mr. Pleasants replies: "The terminology of singing, as Mr. Rushmore says, is murky. Because there has never been a commonly accepted understanding of the physical phenomena involved in vocal production, and least of all with respect to vocal registers, terminology tends to be figurative rather than precise; and it is determined to a large extent by the physical sensations of singing—'singing into the mask,' for example, or 'forward production,' or 'head voice.'*

*"I doubt, however, that Duprez provides a good case for argument against the high C from the chest—or, as Mr. Rushmore would have it, and probably correctly, from the middle register. The sound of Duprez's high C would seem, according to all accounts, to have been desperate, and his voice was very quickly a wreck. And Mr. Rushmore cannot be right about the use of 'unsupported falsetto' by the pre-Duprez tenors. They employed falsetto, to be sure, and carried it up to an F above high C. But they also used the supported head tones, and contemporary accounts are often specific in distinguishing between the two. When Rossini spoke of Nourrit's use of the head voice for that same high C in William Tell, he meant just that. Duprez seemed to be making the same distinction when, in his Souvenirs d'un chanteur, he said of Nourrit: 'His voice had the quality of what used to be called a counter-tenor (haute-contre), and he could sing very high in a mixed register.' According to Louis Quicherat, Nourrit's biographer, he could carry the head voice up to the E-flat above high C."*

**Musical Poverty**

● Praise be for Arthur C. Matthews' article "The War on Musical Poverty" (September).  
(Continued on page 16)



# FREE INFORMATION SERVICE



- a** Here's an easy and convenient way for you to get additional information about products advertised or mentioned editorially in this issue. Just follow the directions below...and the literature will be sent to you promptly and free of charge.
- b** Tear out one of the perforated postage-free cards. Please print or type your name and address where indicated.
- c** Circle the number on the card that corresponds to the key number at the bottom of the advertisement or editorial mention that interests you. (Key numbers for advertised products also appear in the Advertisers' Index.)
- d** Simply mail the card. No postage is required.
- e** This address is for our "Free Information Service" only. All other inquiries are to be directed to: HiFi/Stereo Review, One Park Ave., New York, N.Y. 10016.
- f** The "Free Information Service" is available to all readers of HiFi/STEREO REVIEW. If your copy is passed along, the next reader can also take advantage of this Service. All he has to do is tear out one of the remaining cards and follow the same directions.
- g** HiFi/STEREO REVIEW's Free Information Service lets you "shop by mail."



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160					

PLEASE PRINT

SC 268

name \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

(Zip Code must be included to insure delivery) (Void 60 days after date of issue)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160					

PLEASE PRINT

SB 268

name \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

(Zip Code must be included to insure delivery) (Void 60 days after date of issue)

# FREE INFORMATION SERVICE

FIRST CLASS  
PERMIT NO. 24475  
PHILADELPHIA, PA.

BUSINESS REPLY MAIL  
NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

POSTAGE WILL BE PAID BY—

**HiFi/Stereo Review**

P.O. BOX 8051  
PHILADELPHIA, PA. 19101

FIRST CLASS  
PERMIT NO. 24475  
PHILADELPHIA, PA.

BUSINESS REPLY MAIL  
NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

POSTAGE WILL BE PAID BY—

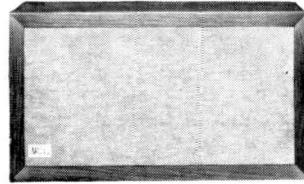
**HiFi/Stereo Review**

P.O. BOX 8051  
PHILADELPHIA, PA. 19101



HiFi/Stereo Review's Free Information Service can help you select everything for your music system without leaving your home.

By simply following the directions on the reverse side of this page you will receive the answers to all your questions about planning and purchasing records, tapes and stereo systems; how much to spend, what components to buy first—and from whom; which records are outstanding and worthy of a spot in your music library; how to get more out of your present audio system; which turntable... cartridge... tuner... headphone...loudspeaker...etc., will go with your system. All this and much more.



# AR-3a

***Acoustic Research announces a new speaker system.***

In 1959, our first advertisement for the AR-3 stated, "it has the most musically natural sound that we were able to create in a speaker, without compromise." This judgment was supported by distinguished writers in both the musical and engineering fields. Hirsch-Houck Laboratories, for example, agreed that "the sounds produced by this speaker are probably more true to the original program than those of any other commercially manufactured speaker system we have heard." For nearly nine years the AR-3 has been the best speaker we could make.

However, technical development at Acoustic Research, as at many companies in the high fidelity industry, is a never-ending search for improvement. After much effort we have found a way to better the performance of the AR-3. The new speaker system, the AR-3a, has even less distortion, more uniform dispersion of sound and still greater power handling capability. The improvement can be heard readily by most listeners; it has been brought about by the use of newly designed mid-range and high-frequency units, and a new crossover network. Only the woofer and the cabinet of the AR-3 are retained in the new system. The AR-3a is priced from \$225 to \$250, depending on cabinet finish, and is covered by AR's standard five-year speaker guarantee.

Detailed information on conversion of an AR-3 to an AR-3a is available from  
**ACOUSTIC RESEARCH, INC., 24 Thorndike St., Cambridge, Mass. 02141**

I'll never forget the college course I had in music appreciation. Fortunately my interest and love for serious music long pre-dated my experience with "music appreciation." The course lasted ten weeks, and for the first five, the class listened to no music except to help them understand such elements as the instructor deemed important—the difference between *coloratura*, *robusto*, dramatic, lyric, *et. al.* voices, the difference between orchestral instruments, major and minor keys, and rhythms.

By the time mid-term rolled around and the class was ready to begin "appreciating" serious music, those who had had the tenacity to stick things out were, I'm afraid, disappointed. We covered Bach with a Stokowski orchestral transcription, a Landowska prelude, and a Schweitzer organ perfor-

mance. We learned all about Beethoven by hearing a two- or three-minute excerpt from each of the Third, Fifth, and Seventh symphonies, plus the thunderstorm of the Sixth and a portion of the vocal finale of the Ninth. Brahms was neatly polished off with a performance of the *Academic Festival Overture*. The instructor actually expected students to be able to tell the difference on a listening test between Baroque music, Classical music, and Romantic music—students for whom his chicken-in-parts approach was their sole experience with serious music.

PAUL SEYDOR  
State College, Pa.

● I savored the article "The War on Musical Poverty" by Arthur Matthews, as well as the several follow-up letters (November).

For the past three years, while working toward a graduate degree in music history and composition, I have been a clerk in the music department of the college. One of my functions is that of manning the student listening library, so I come into close contact with literally hundreds of "music depreciation" students.

I believe I can understand the reasoning of Mr. Matthews and company. But beyond an elementary level of complexity, music appreciation is a learned situation. Beyond initial motivation, an understanding of some of the technical and aesthetic background of music is an essential part of the learning process in this field.

An analogy may be drawn with virtually every other field of human endeavor: there are aspects of any field which may be assimilated with little formal instruction; there are other more complex and sophisticated aspects which require training and knowledge—in short, education. Anyone professing an interest in biology or linguistics, for example, would not even remotely consider refusing to dig in and learn something about the fields for fear of destroying their interest in them, or of shattering their infatuation with a "mystique." Learning is not always enjoyable; it is sometimes even painful; it is almost never passive.

Actually, as far as motivation to learn is concerned, I have on occasion seen it activated through "depreciation" courses. Of course, there are many poor music appreciation instructors. This is a very sad situation (probably deserving more attention than the courses *per se*), but one that is hardly confined to music. I myself had a rather inadequate "depreciation" instructor as an undergraduate years ago, so I sympathize with Mr. Matthews and company. But I learned something about music nevertheless.

DAN STEHMAN  
Hermosa Beach, Cal.

*Mr. Stehman and other interested readers will perhaps have noted that Music Editor James Goodfriend covered much of this ground in his January "Going on Record" column. What it really comes down to is this: that a college is not the place to learn the "appreciation" of music—that should have taken place much earlier. There is nothing wrong with trying to teach people some hard facts about music, its structure, and its history, but no one will pay any worthwhile attention to a subject they are not already interested in. Our colleges have been trapped into doing the impossible—teaching the art of music and its appreciation at the same time. In this, the music departments find themselves in the same case as the English departments: they cannot get on with teaching literature until they have taught their students to read intelligently and write intelligibly—both of these being functions, of course, that have been light-heartedly shirked in the home as well as the elementary and high schools. Johnny can't read; he can't listen either.*

*Mr. Matthews' approach still seems to us to be a help: person-to-person, teach appreciation first. If a deeper curiosity about how music comes about develops later, all to the good. If it does not, there is at least the appreciation. Half a tune is better than no tune at all.*

(Continued on page 18)

# uniCLUB

## saves you more on more of what you want!

**RECORDS TAPES STEREO GEAR BOOKS**



Here are 10 facts about uniCLUB. They are 10 reasons to clip the coupon and join now!

1. Any LP or tape on every U.S. or foreign label available. Columbia—Capitol—RCA—London & 350 more. No exceptions.
2. You save a minimum of 35% on LP's; 33% on tapes and 25% on books.

LP's LIST	uniCLUB
\$1.98	\$1.23
2.98	1.85
3.79/98	2.39
4.79/98	2.99
5.79/98	3.69

3. You can save even more by taking advantage of the regular extra discount "Specials." Save up to 80% off list price. Right now, for example, the entire RCA Red-Seal catalog is \$2.75 mono; \$3.25 stereo. The Vox \$4.98 series is \$1.75 mono and stereo.

4. Never a requirement to buy. No monthly "stop-order" forms to return. You receive just what you order.

5. **LIFETIME MEMBERSHIP**  
The club membership fee is \$5. This is for lifetime privileges which are increasing all the time.

6. **FREE CLUB MAGAZINE**  
Members regularly receive "uniGUIDE" advising them of the latest releases, recommended best-buys and extra discount "Specials." When you join you receive a free 300-page Schwann record catalog listing every available record and its price. You receive a free Harrison tape catalog if you specify.

7. **FASTEST SERVICE ANYWHERE**  
Your orders are not only processed but shipped the same day we receive them. This unique service is possible because your orders are picked from an inventory of over 250,000 LP's & tapes. You get factory-new sealed albums and tapes only. Defects are fully returnable at no charge.

8. **SAVE UP TO 50% ON STEREO GEAR**  
Individual components or complete systems—

uniCLUB supplies hi-fidelity equipment of virtually every manufacturer at tremendous savings. This month's "Hi-Fi Special" is a Garrard Lab 80 turntable; List \$100.00, to members only \$59.95.

9. **BOOKS OF ALL PUBLISHERS**  
The Book Division—only uniCLUB has it—offers members at least 25% off on any book in print.\* You get only original publishers' editions. uniGUIDE lists best-sellers, just-published works and book "Specials."  
\*Texts are reduced 10%.

10. **FOUR CLUBS IN ONE**  
uniCLUB is really a time-saver. It makes joining many clubs unnecessary. Now you can buy all your records, tapes, auto-cartridges, books and stereo-gear from one convenient source. We hope you'll join today!

**SAVE MONEY EVEN ON YOUR MEMBERSHIP FEE**  
Give gift memberships with full lifetime privileges for only \$2.50 each. Splitting the cost with one other person lowers cost to \$3.75; enrolling five at a time brings cost down to only \$3 each.

Send my Free Schwann catalog; order blanks & uniGUIDE by return mail. \$5 enclosed guarantees me:

1. LIFETIME MEMBERSHIP in uniCLUB
2. 35%-80% savings on LP albums, 1/3 off on tapes, 25% on books.
3. No requirements ever to buy anything. Nothing will ever be sent until I order it.

I must be delighted with uniCLUB or within 30 days I will let you know and receive a full refund.

**uniCLUB Inc.**  
255 West 42nd Street DEPT. HS 28  
New York, N. Y. 10036

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Send gift memberships at \$2.50 each to names and addresses listed on attached sheet.

I am also interested in pre-recorded tapes.

This suggestion is made only to those who have top-flight integrated amplifiers with an electrically separate preamp and power amplifier, or individual preamp and power amplifier components. It involves your present equipment and three Sony components: the TA-4300 electronic crossover and two TA-3120 stereo power amplifiers. It's for those venturesome enough to break away from conventional approaches to sound reproduction. If we've described you, then these Sony components can bring you just that one iota closer to realism in home music.

Here's why.

The electronic crossover goes between the preamplifier and the power-amplifier portions of your present stereo amplifier. It

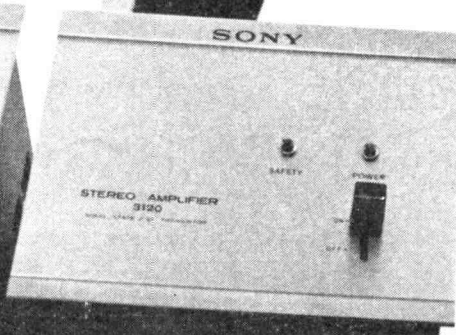
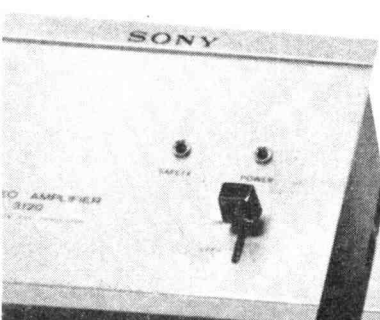
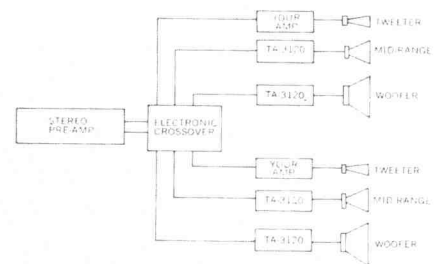
divides the audio-frequency spectrum into three ranges, and sends each range to a separate amplifier: your existing power amplifier, plus the two Sony TA-3120's. Each amplifier feeds a speaker expressly designed to handle that particular part of the audio spectrum. By not forcing a single amplifier to handle the full range of frequencies, IM distortion is reduced. By eliminating the inductor-capacitor-resistor crossover networks built into ordinary speaker systems, speaker damping is not disturbed. The speakers' motions are always fully controlled by the amplifiers. Speaker impedance variations have less effect on the amplifiers.

Also, you can select crossover frequencies to suit the speakers of your choice, or experi-

ment to discover the audible effects of varying crossover points. The points provided are 150, 250, 400 or 600 Hz between woofer and mid-range, and 3, 4, 5, or 6.5 kHz between mid-range and tweeter. A bass turn-over control fits the system's response to the characteristics of the woofer, and a bass-boost control lets you experiment with extending the woofer's bass response.

The Sony TA-4300 solid-state electronic crossover costs \$199.50; the two TA-3120 solid-state amplifiers \$249.50 each. Sound extravagant? Maybe just a bit. But so are the results. Interested? Write for literature on how to upgrade your system. Sony Corporation of America, 47-47 Van Dam St., Long Island City, N.Y. 11101.

## Get drunk with power



**SONY®**

**Ho! Ho! Ho!**

● For the 1966 Christmas season there was a splendid Julie Andrews album entitled "Your Favorite Christmas Carols," which could be obtained at Firestone dealers for \$1, stereo or mono, with a nice sing-along on the back.

I enjoyed this album so much that when I read William Anderson's glowing review (December) of Miss Andrews' 1967 album "A Christmas Treasury," I rushed out and grabbed it, paying \$3.46, the going rate for RCA Victor albums at a discount center. Imagine how I felt on discovering that the album was my old friend, the Firestone album, with two carols added (only one of which Miss Andrews sings).

Thanks a lot, RCA Victor, for a jolly ho-ho-ho shafting. And no sing-along on the

back either—just some hot air from André Previn, telling how great he thinks Julie is and how the record was cut in June. He doesn't say what year.

HAYDEN NORWOOD  
Bethlehem, Pa.

*Mr. Anderson replies: "Not being a car owner nor a regular shopper at Firestone stores, I, too, was unaware that Julie Andrews' 'new' album is a retread of the one she sang for the rubber trade last Christmas. I was tipped off by one of our regular contributors, but too late to make note of it in my December editorial. RCA did not mention this fact either on the disc or the publicity release that preceded it. If they loved us, they would protect us from this sort of thing. Guess they don't. Sorry you were—*

*with my assistance—bad. But it is a great record, Christmas past or not."*

**Judy and Her Fans**

● I was quite pleased to see that Judy Garland has released another album, and I thank you for reporting on it. Peter Reilly's review ("At Home at the Palace," November), however, was the last straw in what lately seems an endless chain of analyses concerning the Garland audiences. From a newspaper piece I expect this, but not from a record review. Or has Mr. Reilly recently turned his professional interest to psychology? I respect his right to like or dislike an album. His review of what he considers to be the abnormality of Garland's audiences, however, was quite irrelevant.

Never having had the privilege of hearing Miss Garland in person, I obtain great enjoyment from her prerecorded TV appearances and recordings. Therefore, I cannot believe I am waiting for a "crack-up." And at twenty-two, I cannot believe I belong to the "hanging-on" set, either. Could it possibly be that I (and perhaps many others) just happen to love the lady for the great entertainer she is and the genius she possesses for bringing real feeling into the lives of ordinarily quite dull souls?

B. VANDERPOOL  
Kansas City, Mo.

*Mr. Reilly replies: "When Mr. Vanderpool hears the record I reviewed, he will know that the audience was anything but irrelevant."*

**Josephine Baker**

● I must express my delight with Peter Reilly's long-needed evaluation of Josephine Baker (October). I regret that the young listeners of today will never know the magic of Josephine except through the medium of the phonograph record. What a shame that so magnetic a personality cannot be preserved for generations to come!

WILLIAM D. GABORIAULT  
Barrington, R. I.

**Walter's "Eroica"**

● It is sad and a little shocking to have senior reviewer David Hall call the re-release of the 1949 "Eroica" Symphony by Bruno Walter "undisciplined, with curious retards and fermatas, and tempos that seem to get almost out of hand." Surely Mr. Hall remembers that this performance was considered by music-lovers of the Forties and Fifties to be the ideal alternative to the driving interpretation offered by Toscanini. Bruno Walter represented the high-water mark of great Romantic conducting in this country. To hear him conduct the "Eroica," (including the performance with what was formerly Toscanini's orchestra, the Symphony of the Air) at the Toscanini Memorial Concert was a great musical experience.

ROLLAND S. PARKER  
New York, N. Y.

*Mr. Hall replies: "If Dr. Parker wants an up-to-date alternative to the Toscanini-style 'Eroica,' there are three good choices: Walter-Columbia Symphony, Klemperer-Philharmonia, and Bernstein-New York Philharmonic—all of them excellent in their fashion. My own stereo 'Eroicas' are currently Szell, Karajan, and Bernstein, plus two mono versions by Toscanini."*

**DON'T JOIN CLUBS!**

*Now YOU can buy ANY*  
**RECORD OR TAPE**  
*on ANY LABEL!*  
**WORLD'S LARGEST SELECTION**  
**AT LOWEST DISCOUNT PRICES**  
Thru KING KAROL'S World Famous MAIL ORDER SERVICE!



**NO** MEMBERSHIP!  
FUTURE  
PURCHASE  
OBLIGATIONS!  
SHIPPING OR  
HANDLING CHARGES  
ANYWHERE IN THE U.S.A.!

(APO & FPO addresses—positively no charge for postage and handling.)

**ONLY SPEEDY SERVICE**  
**AT LOWEST PRICES!**  
**ORDERS PROCESSED DAY RECEIVED**

Schwann Catalog List Prices	Your Discount Pr. ce
\$1.89 to 1.98	\$1.35
2.39 to 2.50	1.65
2.79 to 2.98	1.85
3.30	2.30
3.79 to 3.98	2.50
4.79 to 4.98	3.20
5.79 to 5.98	3.90
6.79 to 6.98	4.40

**TAPES — ¼ OFF CATALOG PRICE!**
















**YOU NAME IT—WE'LL GET IT FOR YOU!**

Send check or Money Order with order.  
(Add 15% for Foreign Shipments—Minimum Charge \$1.50)

**FREE SCHWANN CATALOG** with Initial Order!

The complete guide to every record available!

**KING KAROL RECORDS** Dept. SR-1  
P.O. Box 629, Times Sq. Sta., New York, N. Y. 10036

Enclosed find \$\_\_\_\_\_ for order below.

CATALOG NO.	TITLE OF ALBUM	PRICE*

\*N.Y. residents add to the above price the New York City or State sales tax \$\_\_\_\_\_

NAME \_\_\_\_\_ \*N. Y. State residents please include local Sales Taxes  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

**NOTICE!** We don't want to confuse you. We tried to convey our message simply and directly! We promise never to burden you with junk mail or any other form of solicitation. You don't have to join anything. You don't need a computer to figure our deal. The price of the record is all you ever pay. Our deal is available every day of the year. Buy only what and when you want! Our mass mail volume makes this offer possible!

## A few words of caution about the new Fisher TX-1000 120-watt control amplifier.

The new TX-1000 control amplifier has 120 watts music power (IHF). It's virtually distortion-free. And it does make you want to push your speakers to the absolute limit.

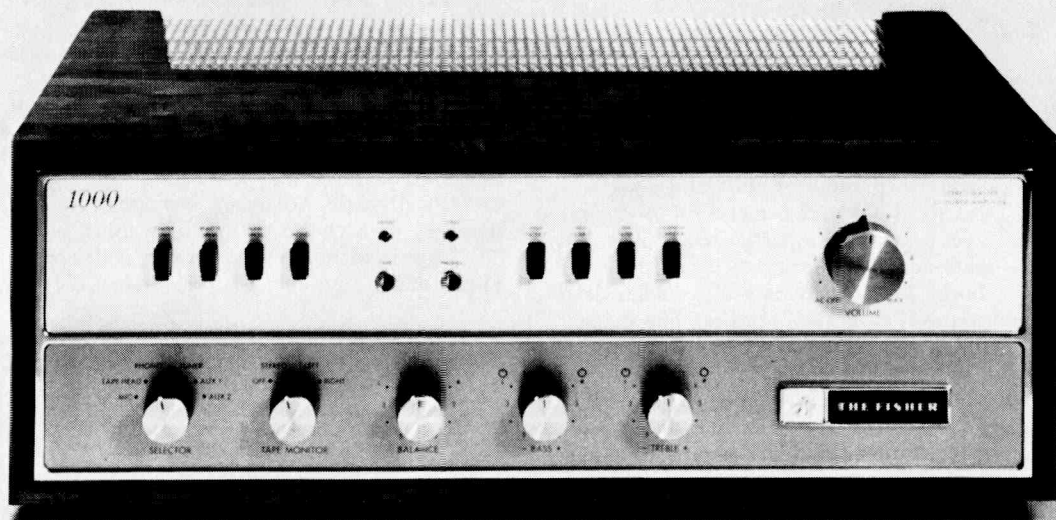
But that's no reason to ignore the responsibilities that go with owning it. It's not an excuse to turn up the volume and blast your neighbors out of their calm.

And it certainly doesn't give you license to neglect your family, friends or job just to spend hours playing with the pushbutton 5-position speaker selector, 3-position high filter and pushbutton loudness contour. Or with any of the myriad jacks, switches and controls which the amplifier includes.

Maybe the undistorted power output from 22 to 24,000 Hz is worth a demonstration to a few interested friends. Just to show them what 0.5% maximum harmonic distortion at full output and less than 0.8% IM distortion sound like.

But you'd better not turn the new Fisher TX-1000 up more than half way if you care about public opinion. You might have to listen to a few words of caution from your neighbors.

Price \$349.95 (cabinet \$24.95).



# The Fisher

FOR MORE INFORMATION, PLUS A FREE COPY OF THE FISHER HANDBOOK 1968, AN AUTHORITATIVE 80-PAGE REFERENCE GUIDE TO HI-FI AND STEREO, USE COUPON ON MAGAZINE'S FRONT COVER FLAP  
FISHER RADIO CORPORATION, INC., 11-26 45TH ROAD, LONG ISLAND CITY, N.Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

CIRCLE NO. 44 ON READER SERVICE CARD

# NEW PRODUCTS

## A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

stations that are close to each other on the dial. A beat-frequency oscillator makes for easier reception of Morse code transmissions. The built-in loopstick and line-cord antennas are said to be adequate for AM and FM reception in all but fringe areas. An external antenna is used for shortwave reception.

Front-panel controls include bass, treble, volume, and balance, plus the band selector, function switch, and power on/off. A panel lamp indicates stereo FM reception, and the tuning meter functions on all bands. A stereo headphone jack is also mounted on the front. The CR-3000 comes in a vinyl-covered steel cabinet measuring 5 x 15 $\frac{1}{8}$  x 12 $\frac{3}{4}$  inches. Price: \$269.95; complete with a pair of Hallicrafters RSP-1 loudspeakers, \$389.85.

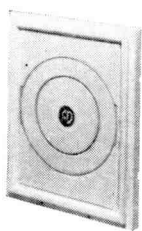
*Circle 148 on reader service card*

● **Lear Jet** has introduced a new line of eight-track stereo tape-cartridge players for automotive use. The three new models all feature a fast-forward control and a variable pitch control. All have a direct-drive motor that eliminates belts and pulleys; an electronic speed-control circuit; and



volume, tone, and balance controls. The Model AS-831 is a tape-cartridge player only, and is priced at \$119.95. The Model ASR-851 has, in addition, an AM radio built in. Its price is \$144.95. The Model ASFM-871 (shown) has an FM radio that can be used (with an optional multiplex adaptor) for FM stereo reception. Price: \$169.95.

*Circle 149 on reader service card*



● **Electronic Research Associates** has entered the raw speaker market with a new type of speaker—the P20 Poly-Planar. The speaker uses conventional dynamic principles, but the cone and structural parts are constructed of expandable polystyrene plastic which has low mass and high resistance to moisture and shock. The unit is only 1 $\frac{7}{16}$  inches deep.

Overall dimensions are 11 $\frac{3}{4}$  x 14 $\frac{11}{16}$  inches. The magnet, made of Indox, weighs 4.8 ounces. The P20 can handle 20 watts peak power and has a frequency response extending from 40 to 20,000 Hz. The P20 can be used in all types of speaker enclosures, and its plastic construction makes it especially suitable for outdoor and underwater locations. Price: \$14.95.

*Circle 150 on reader service card*

● **Sansui's** Model 400 solid-state AM/stereo FM receiver is rated at 60 watts music power at 4 ohms and 50 watts at 8 ohms. Continuous power available is 50 watts at 4 ohms and 40 watts at 8 ohms. Harmonic distortion is below 1 per cent at all power levels. FM sensitivity is 2.5 microvolts (IHF); AM sensitivity is 20 microvolts. The Model 400 features electronic protection for the silicon power transistors; a stereo-indicator light; automatic switching from mono FM to stereo FM; built-in AM ferrite

bar antenna; a front-panel stereo headphone jack; a center-channel output; and rocker switches for selection of the tape monitor, noise filter, loudness compensation, and speaker-switching functions.

Other specifications include an IHF power bandwidth of 20 to 50,000 Hz at 8 ohms and better than 50 db channel



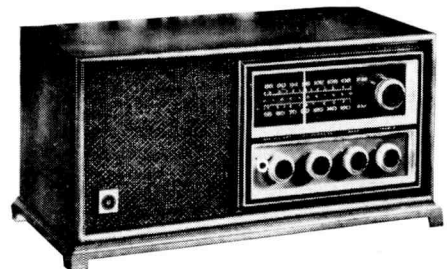
separation at rated output. Sensitivity for rated output is 2.2 millivolts at the phono input and 0.15 volt at the auxiliary input. Hum and noise are better than -70 db at the phono input and better than -80 db at the auxiliary input. FM signal-to-noise ratio is better than 60 db, and FM distortion is less than 1 per cent at 100 per cent modulation. The dimensions of the Model 400 (excluding knobs, feet, and AM antenna) are 16 $\frac{1}{2}$  x 5 $\frac{1}{8}$  x 12 $\frac{3}{16}$  inches. Price: \$239.95. An optional wooden case is available.

*Circle 151 on reader service card*

● **Audio Devices** has published an illustrated, four-color, twelve-page booklet that describes in easy-to-understand terms the features of the tape cartridge as a medium of sound reproduction. Entitled "The Tape Cartridge: How It Began and What It's All About," the booklet is an informative guide for music lovers who want to explore this new development in sound reproduction. The booklet discusses the two types of cartridges—the continuous-loop and the cassette system—and also the two types of stereo continuous-loop cartridges: four-track and eight-track. Helpful diagrams provide an at-a-glance understanding of tape-cartridge features.

*Circle 152 on reader service card*

● **Sylvania** is producing the Model RM-90, a transistorized bookshelf-size AM/FM radio. The unit is available in cabinets of early American, contemporary, or Spanish design and in a choice of maple, walnut, or pecan finishes. The built-in air-suspension speaker is driven by a 12.5-watt (EIA rating) amplifier that has a frequency response of 45

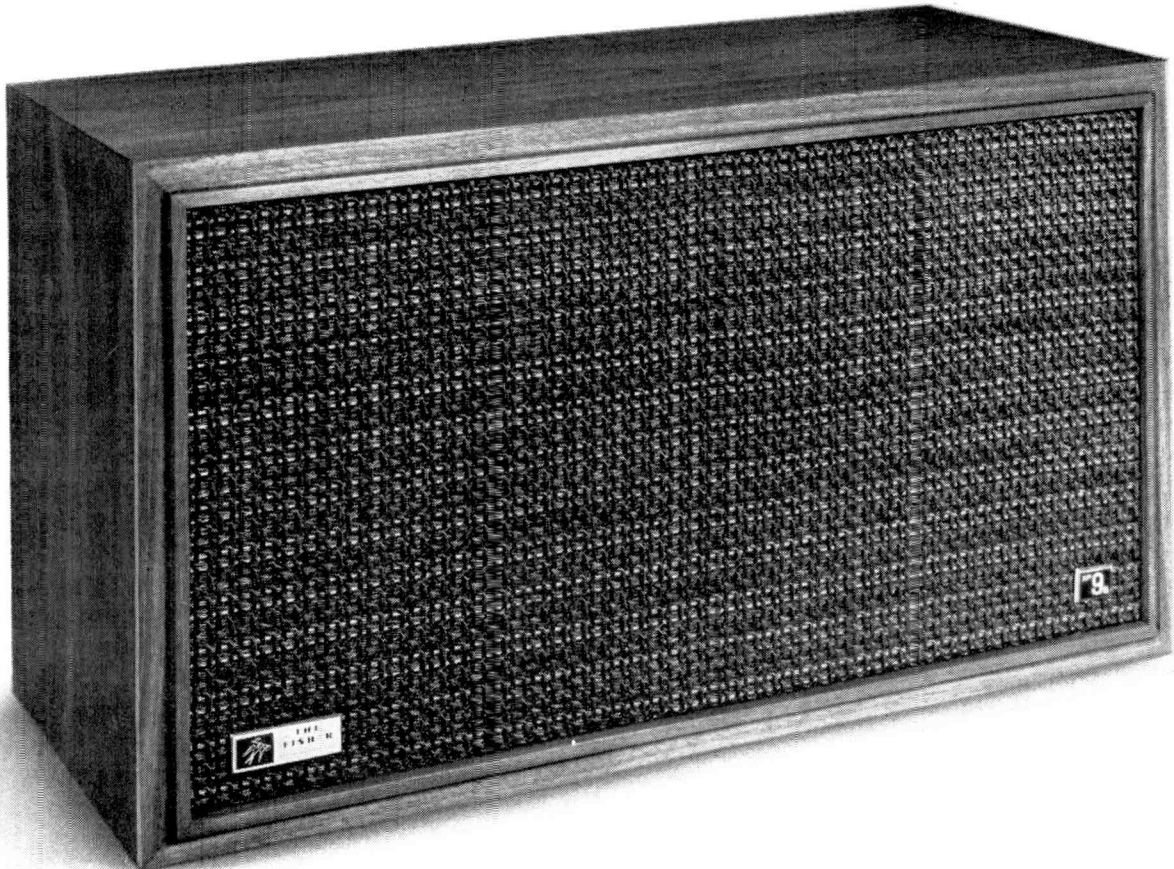


to 20,000 Hz,  $\pm 3$  db. The unit has an extension-speaker jack, an output that permits it to be used as a tuner, three FM i.f. stages, and separate bass and treble controls. Harmonic distortion is less than 1 per cent at 4 watts output. FM sensitivity is 4 microvolts (IHF) with full limiting at 15 microvolts. List price: \$99.95.

*Circle 153 on reader service card*



# Sixty pounds of Fisher sound.



The Fisher XP-9B looks like an ordinary bookshelf speaker system—until you try to put it on an ordinary bookshelf.

That's when you first realize that there's more to the XP-9B than meets the eye.

About 25 pounds more in fact.

With its massive speaker magnets, the XP-9B weighs in at 60 pounds. For its size (14" x 24½" x 12" deep) it's one of the heaviest speakers you can buy.

It's also one of the few 4-way bookshelf-sized systems around.

The XP-9B divides the

frequency range into four sections instead of three, and it isolates each section from all the others. So the upper mid-range doesn't interact with the lower mid-range or the soft-dome tweeter. And neither mid-range speaker muddies the bass. You get extra weight that way. But you also get absolutely clean, tight sound throughout the speaker's range. (28 Hz to 22,000 Hz.)

A second important reason for the overall sound (and weight) of the XP-9B is its heavy 12" woofer. It's the same woofer used in our

floor model speaker system, the XP-15.

The result is a bookshelf system with a low-end obviously too solid to be coming from a conventional bookshelf system.

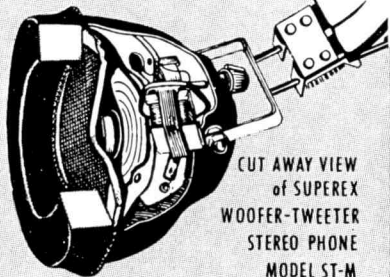
Of course, at a weight of sixty pounds, and a cost of \$199.50, the Fisher XP-9B is hardly a system designed for conventional people.

(For more information, plus a free copy of the Fisher Handbook 1968, an authoritative reference guide to hi-fi and stereo, use coupon on magazine's front cover flap).

**The Fisher**

FISHER RADIO CORPORATION, INC., 11-35 45TH ROAD, LONG ISLAND CITY, N.Y. 11101.  
OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

pretty  
clever...  
those  
fellows at  
Superex



CUT AWAY VIEW  
of SUPEREX  
WOOFER-TWEETER  
STEREO PHONE  
MODEL ST-M

First they put a woofer/tweeter in their stereo headphones to provide a full range of response without distortion. They also added a complete crossover network right in the earpiece . . . for an authentically fine speaker system in miniature. Just what the true stereo buff ordered!

Then they extended their line in depth for the Hi-Fi enthusiast and for Education, Broadcast, Aviation, Marine and Communications use.

Now, they've developed a great new model, the ST-PRO-B . . . just about the last word in a professional quality headphone.

Pretty clever, those fellows at Superex. All they do is give you the edge in quality, value and forward-looking audio engineering. Ask your dealer for a demonstration.

Write for complete catalog.

**SUPEREX ELECTRONICS**  
1 Radford Place, Yonkers, N.Y.



## Hi Fi Q&A



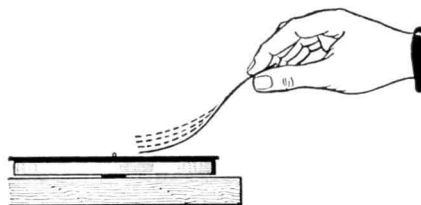
By  
**LARRY  
KLEIN**

### Electrostatic Disc Charge

**Q.** Is there any way of easily determining whether a record is electrostatically charged and whether an "anti-static" turntable mat is effective?

LEE CRAIG  
Rochester, N.Y.

**A.** A while back, when doing some minor research on the problem of electrostatic charges on records, I devised what could be called the "poor-



man's electroscope." It is constructed from a sheet of moderately stiff typing paper. Tear off a 1-inch-wide, 10-inch-long strip of paper and hold it by the end as shown in the illustration so that it is moderately self-supporting—that is, it does not hang limply from your fingers. A disc that is on an effective anti-static mat will cause no reaction from the strip. A charged record will pull the paper toward it.

Note that the conductive mat does not discharge the record, but simply temporarily polarizes the electrostatic charge so the disc is between the bottom (non-playing) side of the disc and the turntable mat so the disc will not attract air-borne dust. On the other hand, it will pull up dust from the turntable mat—so keep it clean. When the disc is removed from the mat, its "normal" charge returns.

### Amplifier-Power Curves

**Q.** I have noticed that there seems to be some discrepancy between the two power curves that accompany Hirsch-Houck Lab reports on transistor amplifiers. If the same amplifier is being used to take both power-response curves, how can the curves differ?

CHARLES THORNDIKE  
Chicago, Illinois

**A.** The differences to which you are referring exist, in most cases, in the range below 1 per cent, where measurement is at best a tricky matter. Most transistor amplifiers have different distortion characteristics in this region when they are hot and when they are cold. The two sets of measurements are, of

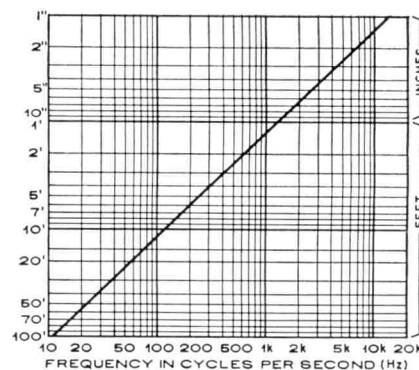
course, made under different temperature conditions, and the result depends on which was done first. Although the two curves rarely agree exactly, at the level at which the distortion is measured the difference is of no technical or audible significance.

### Wave Length

**Q.** I've seen the term "wave length" used in numerous technical articles. Do audio or sound waves actually have a physical length that can be measured?

ARNOLD PINE  
St. Louis, Mo.

**A.** Yes, they do. Wave length correlates with frequency. And when, for example, we speak of the short-wave bands on a radio, this means that the actual length (measured from crest to crest of one cycle) of the radio waves is shorter than that of the medium-wave or standard broadcast-band frequencies. One encounters the phenomenon of radio-frequency wave length



in hi-fi, for example, when one is constructing a 300-ohm flat-line dipole FM antenna. For optimum pickup from the center of the FM band, an antenna should be approximately 58 inches long—which is approximately half a wave length at about 100 megacycles. (A 100-megacycle wave is approximately 160 inches long.)

When we get down into the audio area where we deal with sound waves, the wave lengths are as shown in the chart above. To read the chart, simply choose the vertical line at the audio frequency whose wave length you wish to know and follow it until you meet the diagonal line. At that point, follow the horizontal line to the left to determine the wave length.

(Continued on page 28)

# If you can trust your ears... you can trust Pioneer.

The ultimate test of any high fidelity equipment is its ability to reproduce sound with the same characteristics as live music (i.e.—smooth linear reproduction with no one section of the audio spectrum magnified).

We therefore cordially invite you to hear the latest Pioneer trustworthy hi-fi components . . . truly worthy companions to their Pioneering predecessors.

#### The SX-700T FM-AM Stereo Receiver

Designed along the lines of the acclaimed SX-1000TA, the SX-700T is a perfect solution when the desire for performance and the desire for economy are in conflict. With 2.0  $\mu$ v of sensitivity, and a separation figure of 35 db, the SX-700T is ideal for suburban areas, brings in distant FM with concert-hall clarity. Its 60 watts (IHF-4 ohms) of power will easily drive any speaker system. Price: \$249.95.

#### The CS-63 Bookshelf-type, 4-way Speaker System

If you're looking for perfection, consider the CS-63, a rarity with its classic 15-inch woofer. Hi-fi technology has developed substitutes for the huge woofer, but there are no equivalents for it. Midrange is a 6½-inch cone type speaker, and the upper frequencies are delivered by a horn-type tweeter and a 2½-inch super tweeter. Response is flat from 25 to 20,000 Hz. Price: \$245.00 each.

#### The CS-88 Bookshelf Speaker System

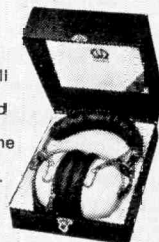
If budget or space are limitations, a pair of CS-88's mate beautifully with any receiver, or any decor. Their genuine wooden latticed grilles put their construction and appearance in a class by themselves. Each enclosure is a three-way system featuring a 12-inch, massive magnet woofer, a 4-inch midrange radiator, and three tweeters. One of the tweeters is a horn type; the other two are cone units. Price: \$175.00 each.

Pioneer builds for music lovers because music lovers built Pioneer. Listen to Pioneer's superb components — then trust your ears. The Pioneer line is at fine dealers everywhere. Or write for more detailed literature. Please specify the items in which you are interested.

**PIONEER'S NEWEST MODELS ARE HERE TO HEAR!**

#### The SE-30 Headphones

- If you want to keep it to yourself, the SE-30 headphones deliver the full brilliance and strength of the finest speaker systems — yet even the head on the adjoining pillow will not hear a sound. The SE-30 headphones come beautifully boxed in a permanent case of Scotch grain vinyl fully lined.
- Ideal for gift giving and for permanent storage. Price: \$29.95



SX-700T

CS-63

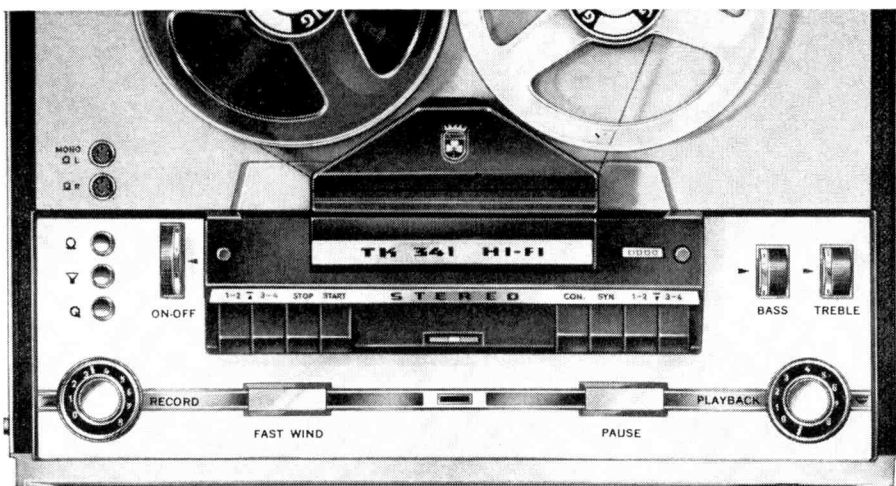
CS-88



PIONEER ELECTRONICS U.S.A. CORP. 140 Smith St., Farmingdale, L.I., N.Y. 11735 • (516) 694-7720  
Manufacturers of Quality Audio Components • Receivers • Turntables • Speaker Systems • Loudspeakers • Headsets

CIRCLE NO. 86 ON READER SERVICE CARD

## GRUNDIG STEREO TAPE SPECTACULAR



With a keyboard like this, how can you miss? Grundig's TK 341 4-Track, 3-Speed Stereo Tape Recorder puts every new trick of audio magic at your fingertips: echo and reverberation effects, synchronized sound-on-sound and sound-with-sound, pause bar, monitor jack, automatic stop, dozens more. TK 341 tapes from any source with professional versatility

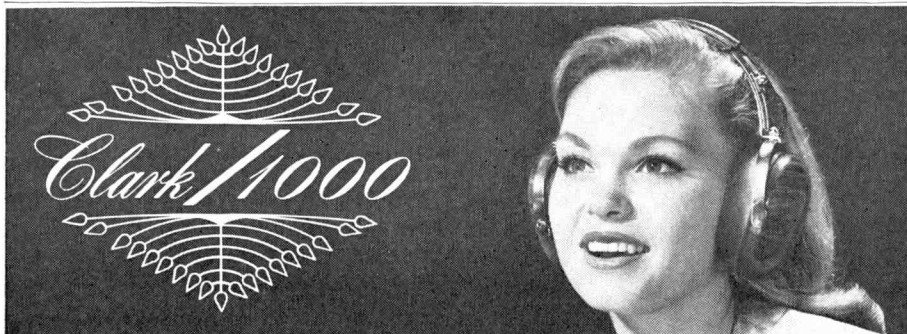
and push-button ease. And plays back with fabulous fidelity: 40 to 18,000 cps frequency response, 12 watts music power each channel. Just tell your audio dealer you're itching to get your fingers on those TK 341 controls... and then open your ears to that great Grundig sound. With Grundig, hearing is believing! Write for brochure.



**GRUNDIG ELECTRONIC SALES, INC.**

355 Lexington Avenue, New York, New York 10017

WORLD FAMOUS IN RADIOS, TAPE RECORDERS, AND ADLER TYPEWRITERS  
CIRCLE NO. 34 ON READER SERVICE CARD



### World's finest stereo headset

■ The CLARK/1000 represents a whole new luxury stereo headset concept.

Combining the finest possible electronic components coupled with handsome design simplicity, the CLARK/1000 adds up to an instrument of distinction.

The CLARK/1000 must be seen to be believed, worn to be appreciated and owned to be enjoyed.

Also available is the new CLARK/250 featuring individual ear volume adjustment.

Both of these new headsets are manufactured in the traditional high standards of our buyer tested and proved CLARK/100 and CLARK/200 stereo headsets which you have gratefully welcomed.



CLARK/1000  
\$85.00



CLARK/250  
\$29.95

14 Kt. gold plated hardware  
Walnut grained domes  
Luxurious carrying case

**David Clark COMPANY**  
INCORPORATED

360 Franklin St., Worcester, Mass., 01604

WEST COAST OFFICE: 1696 Centinela, Suite 2, Inglewood, Calif. 90302

CIRCLE NO. 17 ON READER SERVICE CARD

### Mono Discs, Stereo Equipment

**Q.** When I play one of my old mono records on my new stereo equipment, I usually leave the mode-selector switch set to "stereo." Should I make a point of changing it to "mono," and if so, why?

SUZANNE MORRIS  
Detroit, Mich.

**A.** Ignoring the various theoretical considerations, I have found only two practical reasons for switching to mono when playing a mono disc: (1) to minimize whatever turntable rumble may be coming through the system, and (2) to minimize record surface-noise annoyance. I find it disturbing to hear various pops and clicks sounding alternately from the right and left speakers when the music itself does not have any of this directionality.

### Amplifier Square-Wave Testing

**Q.** In your test reports on amplifiers, you don't include square-wave response test data. I had always thought these to be good indications of certain amplifier performance characteristics, notably transient response and tightness of bass. Is there any reason why you don't include this method of evaluation?

P. R. DETAPPAN  
Kansas City, Mo.

**A.** With most amplifiers, the square-wave response in the audio range is chiefly an indication of frequency response and is not as easily interpreted as a conventional response curve. Amplifier phase shift, which also shows up in square-wave tests, is negligible at audio frequencies with any moderately good amplifier.

With reference to the specific points you raise: transient disturbances are at such a low level that special logarithmic compressors are needed to make them visible on a scope photo or chart recording. Bass "tightness" or lack of same usually results from the damping characteristics of the speaker system as it interacts with the damping of the amplifier—neither of which would show up as such in square-wave tests. It is true that if an amplifier is potentially unstable, this shows up quite well in a square-wave test, but we do not encounter this problem very often. In any event, Hirsch-Houck Laboratories does make square-wave tests, but we do not show photos of the response in the lab reports since in our judgment they would convey little or no useful information.

Because the number of questions we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!

# The more music system.

The SC-2520 is a compact stereo music system that does everything but fly.

It plays monaural and stereo records.

It plays monaural and stereo FM broadcasts.

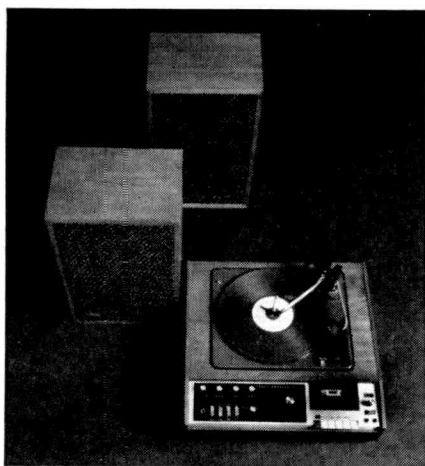
And it will record and play back monaural and stereo tapes.

Stated simply, it will produce more music, in more ways, than any compact music system ever made.

For example: The New York Philharmonic Orchestra is presenting a special program on FM stereo radio. You not only want to hear it, but wish to record it for posterity. Simply insert a tape cartridge (cassette) into the SC-2520, tune to the station, activate the tape mechanism and enjoy the program while your music system records it for future listening.

For example: Your friend has an extraordinary recording that is out of print. You want to record it. All you do is start the tape cassette player and play the record on the automatic turntable. In minutes, that rare recording is part of your collection.

It would take a small novel to outline all of the possible functions of the SC-2520. So suffice it to say if it has anything to do



with sound, you can capture it and faithfully reproduce it with this amazing music system.

The SC-2520 has solid-state electronics throughout, including newly developed integrated micro-circuits.

It has a defeatable contour switch that restores bass frequencies at low volume levels.

It has a unique speaker selector switch that allows you to connect stereo speaker systems in two rooms and select between them. Or use them all simultaneously.

It also has a headphone

receptacle on the front panel for personal listening.

And a center of channel tuning meter so you can locate FM stations quickly and accurately.

In short, here is a total music system that is really total.

And beautiful.

And easy to use.

And sensibly priced.

The SC-2520 is at your Harman-Kardon dealer now. He will be happy to give you a complete demonstration.

Visit him soon.



We want you to hear more music.

For more information write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y., Box #HFSR-2



**harman kardon**

A subsidiary of Jervis Corporation

CIRCLE NO. 35 ON READER SERVICE CARD

(See Fig. 1)

# Just complete the following sentence:

“I am in the component bag *because...*”

in twenty-five pages or less, and mail it together with your name and address to KLH Research and Development Corporation, 30 Cross Street, Cambridge, Massachusetts 02139.

We suspect that your remarks (how you got into components in the first place, what has happened since you did, what pleases and displeases you about components and the people who make them, and what you wish they would do next) will tell us something new about the business we're in.

The component business has changed, and is changing, drastically. Mostly because transistors are small and cool, there has been a trend not only toward smaller but toward *fewer* components. So the most obvious characteristic of component systems—their many-piecedness—just isn't all that obvious any more.

For example: what might have been five components a while back, and more recently at least three (AM-FM tuner, preamplifier, and amplifier-power supply), may now be had in one package: the receiver.

Is the receiver then not a component? Of course it is. But you see our point.

And where do complete systems like our Models Twenty-Four and Twenty fit in? People call them components, even though you can't buy their pieces separately for mixing and matching.

So what does “component” mean? Is it just another way of saying “good,” or what?

In short, please help us re-define components by setting down some of your experiences with them, complaints about them, and expectations of them. We have our own opinions, of course. After all, we make the things. But we'd much rather hear yours, because you buy them.

(Which reminds us: Our Models Five, Six, Nine, Twelve, Seventeen and Twenty-Two Loudspeakers, Model Eighteen Tuner, Model Twenty-Seven Receiver and those complete systems—Models Twenty, Twenty-Four, etc.—are all available at the usual places. If you'd like to know more about any of them, or where your nearest usual place is, please ask.)

The fifty most reasonable or diverting answers will each win a Component Bag—20" x 28", in Rust and Indigo on Ecrú, suitable for framing, laundry, potatoes or trips to the hi-fi store—and may be used in these pages at some future date.

The decisions of the judges will be arbitrary.

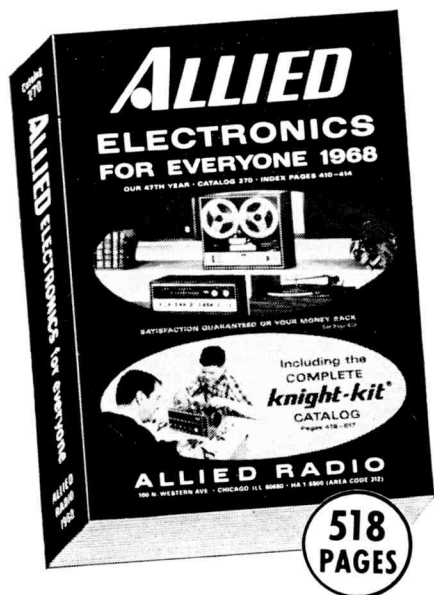


(Fig. 1)

KLH Research and Development Corp., 30 Cross Street, Cambridge, Mass. 02139

**ALLIED NEW 1968 CATALOG  
& BUYING GUIDE**

**FREE!**



For top savings, shop by mail from the world's most famous catalog of electronic equipment, featuring hundreds of new and exclusive items and special Allied values.

518 pages—including the complete Knight-Kit Catalog — picturing, describing, and pricing thousands of items. The most complete inventory ever assembled of Hi-Fi, Radios, Tape Recorders, CB, Electronic Equipment, Parts and Tools... all at money-saving low prices.

**NO MONEY DOWN—24 MONTHS TO PAY!**

**BIG SAVINGS ON THE BEST  
IN ELECTRONICS FOR EVERYONE**

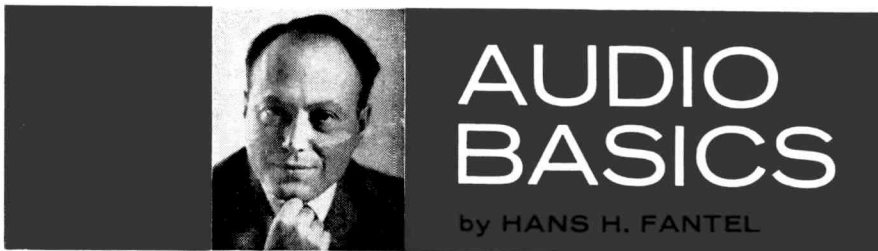
- Stereo Hi-Fi
- Famous Knights-Kits
- Tape Recorders & Tape
- CB 2-way Radios
- Walkie-Talkies
- FM-AM & AM Radios
- Shortwave Receivers
- Portable TV
- Phonographs
- Amateur Equipment
- Intercoms & PA
- Automotive Electronics
- Test Instruments
- TV Antennas & Tubes
- Power Tools, Hardware
- Tubes, Transistors
- Parts, Batteries, Books

**WRITE FOR YOUR COPY TODAY!**

**ALLIED RADIO, Dept. 108  
P.O. Box 4398, Chicago, Ill. 60680  
Send me your free catalog for 1968**

NAME Please Print \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_  
 STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

**CIRCLE NO. 4 ON READER SERVICE CARD**



**SPECIFICATIONS XVIII—SPEAKER RESPONSE**

AS THE only component in a hi-fi system intended to produce audible sound, the speaker straddles two dissimilar realms: engineering design and psycho-acoustic aesthetics. It is hardly surprising, therefore, that technical specifications alone cannot adequately characterize loudspeaker performance. However, it would be folly to dismiss speaker specifications as irrelevant. Granted that some factors are as elusive to measurement as the sonic difference between, say, a Stradivarius and an Amati violin. Yet, when the engineering data are interpreted with critical awareness of their limitations, specifications do provide useful indications of a speaker's quality.

A specification sheet, for example, may boast that a speaker has a range from 30 to 20,000 Hz. Actually, this tells nothing more than the top and bottom frequencies that the speaker can reproduce, giving no clue at all to the overall quality of the sound. What really counts is the speaker's ability to handle the range between upper and lower response limits with good dispersion, low distortion, and a fair degree of uniformity.

Ideally, the speaker should give every note its exact due, making it neither louder nor softer in relation to all the others than it was in the original performance. When this kind of frequency response is plotted on paper (loudness against pitch) the resulting graph is a straight, "flat" line. That is why engineers speak of "flat" frequency response as the theoretical optimum.

No actual loudspeaker, alas, attains such flat response. Like all physical objects, the speaker cone is beset by a variety of problems, including natural resonances that cause it to emphasize some frequencies and de-emphasize others. The net result of such idiosyncrasies is a change in timbre. To some degree, every speaker adds its own tonal coloration to the music; the job of the designer is to keep such individuality subdued so that the speaker's own tone color doesn't interfere with that of the music.

One laboratory procedure for testing a speaker's frequency response is to place a calibrated microphone in front of it and play a test signal that sweeps through the whole range of audible frequencies. To keep room resonances from affecting the measurement, such tests are frequently carried out in anechoic chambers—special rooms designed to eliminate all sound reflection. To obtain the speaker's off-axis frequency response (important in regard to "openness" of the reproduction) either several microphone positions are used, several microphones are used simultaneously, or the speaker is rotated.

Frequency-response graphs obtained in this manner are usually far from flat. Most of them look like Alpine landscapes, full of ragged peaks and precipitous crevasses. Only long experience in testing many different speakers teaches how to relate the profile of such a graph to the actual sound. However, only deviations greater than about 5 db extending over a broad span of frequencies are apparent to the ear. For example, elevations of the frequency curve in the region of 7,000 to 12,000 Hz may tend to make a speaker shrill and harsh. A similar hump at 100 to 200 Hz might make it boomy or tubby. In any case, for subtler discriminations, the evidence of the graph is never conclusive, and it is the ear rather than the test instrument that must render the final judgment.



# What price greatness?

## Now lower than ever.



This is Ampex's 20th anniversary year. Since 1948 we've been finding better ways to put sound on tape and play it back again. And now we're ready to celebrate with sweeping price reductions and dollar-saving values throughout our tape recorder line.

Take the 2161 stereo tape recorder/player, for example. It's the best home recorder we make. Has our exclusive Deep-Gap heads, backed by the longest guarantee in the business. Dual Capstan drive to eliminate wow and flutter. Rigid-Block suspension for perfect tape-to-head alignment.

And it bristles with extra features to make home recording more professional and more fun. Like bi-directional

recording, so you can record from right-to-left or left-to-right without changing reels. And automatic reverse so you can play tapes back the same way — without touching the machine.

The 2161 also has a monophonic mixer. Lets you combine two separate sound tracks into a single recording. And automatic threading. Just drop the tape into the slot and it's ready to go. Finally, a pair of quality Ampex speakers.

With all that built into it, the 2161 produces the closest thing to professional quality sound that you'll find in a home recorder. And we ought to

**STEREO TAPE BONUS.** Select \$100 worth of Ampex stereo tapes for just \$39.95 with the purchase of any Ampex stereo tape player/recorder.

know. We make more professional recorders than anyone else.

But the best part is the price. As part of our 20th anniversary celebration, the 2161 is available for only \$449.95!

And that's just the beginning. You'll find price reductions or money-saving deals on every recorder we make. Savings go as high as \$150! So stop in at your audio dealer's and pick up the deal of your life.

After all, an anniversary doesn't come along every day.

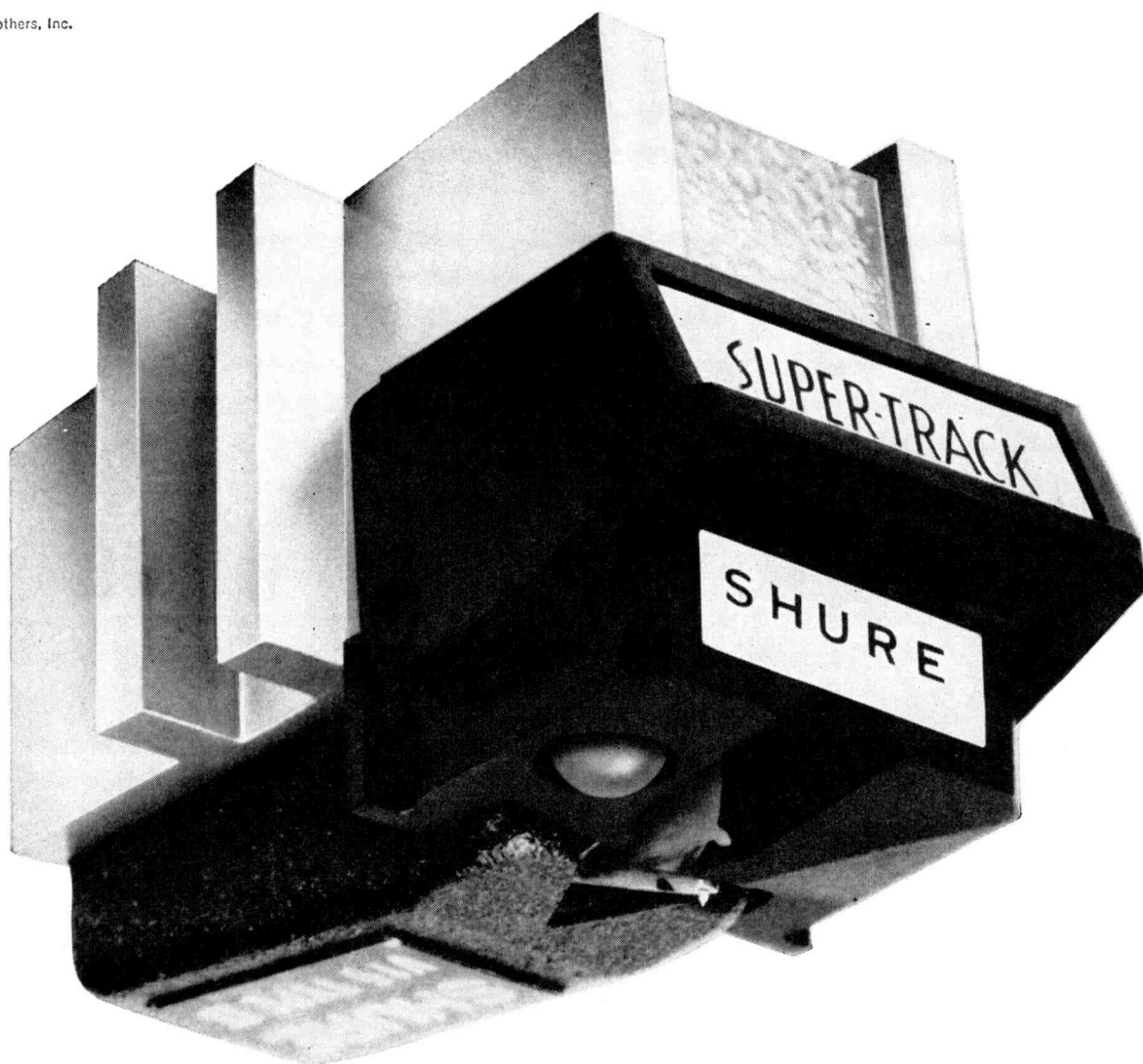
Ampex. The people who started it all.

Prices and Tape Offer Good Only In U.S.A. Microphones optional.

Ampex Corporation, Consumer and Educational Products Division. 2201 Lunt Ave. Elk Grove Village, Ill. 60007

**AMPEX**

CIRCLE NO. 6 ON READER SERVICE CARD



**SINGULAR!**  
in no other way can  
\$67.50 create such a  
hearable sound improvement

The Shure V-15 Type II costs about \$30.00 more than "second-echelon" (good) cartridges. This same \$30.00 would barely pay for a different finish in loudspeakers; or provide minimal convenience-type improvements in a good quality turntable; and would have virtually no noticeable sound difference if invested in a better amplifier. With the V-15 Type II, you will *HEAR* a difference, always.

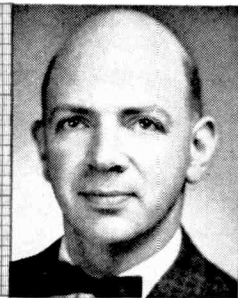
World-wide, critics say that all of your recordings will sound better and last longer when played with the revolutionary Shure V-15 Type II Super-Trackability phono cartridge.

Independent testing organizations say it is alone in its ability to track passages which have been cut at a sufficiently high recording velocity to insure precise and definitive intonation, full dynamic range, and optimum signal-to-noise ratio . . . at one gram (or less) force!

**WRITE FOR COMPLETE LITERATURE**, or send \$3.95 for the definitive Shure trackability test record "An Audio Obstacle Course". (Record is free with a V-15 Type II.) Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois 60204.

# TECHNICAL TALK

By JULIAN D. HIRSCH



● **TAPE-RECORDER TESTS:** A reader has raised some pertinent questions regarding the Hirsch-Houck Laboratories tests of tape recorders. He points out an apparent lack of consistency in the test conditions that makes it difficult for him to compare different machines that we and others have tested. His argument has considerable validity. There are numerous variables peculiar to tape recorders that make completely consistent test conditions difficult to achieve. These include maximum recording levels, operating bias levels, equalization, and the specific type of tape used in the tests.

The maximum (or 0-VU) recording level on one machine may be quite different from that used—or allowable—on another, relative to the actual tape-magnetization level and distortion. We believe that from the consumer's viewpoint, a recorder must be judged relative to the *indicated* 0-db—or maximum—level on its meter or other indicator. On some machines, levels of +6 to +10 db may be used without excessive distortion; on others, overload distortion sets in before the 0-db level is reached. The user has no way, other than long experience with a particular machine, to determine where the actual overload point occurs, and must depend on the meter indications. We do the same in the laboratory.

Rarely does a recorder manufacturer specify the particular tape for which the electronics of his machine are adjusted. If there is a specification, or if a reel of tape is supplied with the machine, we use that tape for our tests. Otherwise, we prefer to use Scotch 111 (or the equivalent) as a tape with "standard" characteristics.

The reader whose letter has prompted these comments asks why we did not optimize a specific recorder for some tape that the manufacturer recommended to him in private correspondence. The answer is simply that we see no reason why we should have to ask any manufacturer what tape his machine was set up for. We believe it is incumbent on a tape-recorder manufacturer to clearly specify the preferred tape(s) for his machine. Few users have the knowledge or facilities to adjust bias or equalization for a particular tape—and fewer machines provide easy means for such adjustments. Instruction manuals, even for some rather expensive semi-profes-

sional and professional machines, generally ignore the entire subject.

Secondly, it is our policy to test equipment on an "as-received" basis, to put ourselves as much as possible in the position of the average consumer. This specifically excludes performing any adjustments or alignment procedures. We consider that it is the manufacturer's responsibility to supply us (and, of course, the hi-fi consumer) with a properly adjusted instrument. Head alignment, bias adjustment, and equalization adjustment of a tape recorder (even in the rare case where sufficient information to make them is supplied in the instruction manual) are time-consuming procedures, and we consider them to be beyond the scope of our testing work.

To check the effects of tape type on frequency response, I made record-playback response measurements on a high-quality recorder, using three different types of tape. No changes in bias or equalization were made for the tests. With Scotch 111 and 120 tapes, the response was identical. Using Scotch 203 "Dynarange" tape, the high-frequency response was considerably improved—elevated 3 to 4 db at the point where the natural high-frequency roll-off of the machine occurs. The manufacturer of the recorder recommended a tape similar to the Scotch 203, and the recorder met his specifications for

frequency response with the 203. It is noteworthy that, even with the type 111 tape, the recorder met its specifications at 7½ ips, and very nearly did at 3¾ ips. The difference between the tapes, though readily measurable, and in fact audible under certain conditions, was not great—not nearly

enough to influence one's appraisal of the recorder from a listening standpoint. Slightly different results might have been attained if the record bias had been readjusted for the 111 and 120 tapes.

The reader in his letter suggested that we provide data on signal-to-noise ratio and flutter for 3¾ ips as well as 7½-ips operation. His point is well taken, and we will do so in future reports. It is becoming clear that the 3¾-ips speed—at least on some of the better recorders—can achieve a true high-fidelity response indistinguishable from 7½ ips. It seems only reasonable therefore to give it equal weight in our reports.

*(Continued overleaf)*

## REVIEWED THIS MONTH



**Tandberg Model 64X Tape Recorder**  
**KLH Model Five Speaker System**  
**University Studio Pro 120 Receiver**

To summarize, we measure the record-playback frequency response of a tape recorder by recording test tones at 20 db below *indicated* maximum level (0 VU, eye closure, red line, or whatever), using the recorder's own indicators. Signal-to-noise ratio is measured relative to a signal recorded at "0 db" recording level, and is unweighted. A bulk-erased tape is used, and the noise is measured in a portion of the tape that has been exposed to the recorder's bias oscillator.

Distortion, because of the influence of flutter and tape drop-outs, is difficult to measure on many tape machines. This is brought about by the nature of the null-type distortion analyzer: it must be critically tuned to the frequency of the test signal, and when measuring low distortion levels, the slightest frequency shift will produce a large fluctuation in the distortion reading. Flutter and wow are forms of frequency modulation, and even in the small amounts found in most tape recorders, they can interfere with measurements of distortion at levels below a few per cent.

Intermodulation distortion is less subject to this effect, but we have found that the readings of an IM analyzer can be disturbingly high even on very good recorders. The IM readings of several per cent are far higher than those found in amplifiers operated at comparable levels, and also do not correlate very well with how good or bad a recorder sounds. Because of the questionable nature of the readings and the difficulty of interpreting them, we do not normally report on distortion measurements of tape recorders, although we do as a rule make the measurements.

Wow and flutter are measured with standard Ampex test tapes. Playback frequency response is measured with a standard Ampex 7½-ips, quarter-track test tape. In the near future we expect to measure 3¾-ips response in the same manner.

In our view, the mechanical performance of the transport and the general ease of use of the recorder are at least as important as its electrical performance, and are therefore given appropriate weighting in a report.

## ≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

### TANDBERG MODEL 64X TAPE RECORDER



● THE outstanding performance of past Tandberg recorders is a matter of record. In our comments on the original Model 64 (HIFI/STEREO REVIEW, October, 1963), we pointed out that, almost alone among home tape recorders of that time, the Tandberg 64 at 7½ ips did not in any way change the sound of a recorded program, whether from discs or FM.

It is difficult to improve on this sort of performance, but Tandberg engineers have done so. The new Model 64X, externally identical to the older Model 64, is substantially better in its frequency response, particularly at the lower tape speeds, and has an even better signal-to-noise ratio than did the older model.

The Tandberg 64X is a four-track stereo machine, with separate record and playback heads (and their respective amplifiers) operating at speeds of 1⅞, 3¾, and 7½ ips. A single-lever "+ slot" tape-transport control selects normal play and record speed, fast forward, fast rewind, or frees the reels for easy tape loading. Tape speeds may be changed (by a lever knob between the tape reels) with the recorder running or turned off.

Each channel has its own record button, which must be pressed simultaneously with placing the transport-control lever into the play position. A stop-start (pause) button allows the motors to come up to speed before moving the tape, which can then be started instantly. There is also a separate pushbutton switch for playback of each channel.

Pressing either one alone puts that channel through both outputs; depressing both provides normal stereo outputs.

The two playback-level controls are concentric with each other and with a three-position lever switch that sets the machine up for normal operation, sound-on-sound (copying one track on to the other with added accompaniment), and A-B testing. In the last position, the incoming program is fed to the rear output jacks when the playback buttons are up, and the playback amplifier outputs are substituted when they are depressed. The special functions, such as sound-on-sound, work well but require careful study of the manual. Not mentioned in the manual is the fact that the rear inputs must be disconnected from external program sources if the user intends to do sound-on-sound recording.

The two concentric recording-level controls normally affect the rear high-level signal inputs (which are usually connected to the tape-output jacks on an amplifier), but when a microphone is plugged into one of the front-panel jacks, the rear input for that channel is disconnected and the microphone is controlled by the corresponding recording-level control.

The two recording-level indicators are electronic "eye" tubes whose luminous areas close as the signal level increases. They respond very rapidly to transients but "decay" quite slowly. This system is ideal for monitoring recording levels and, in our opinion, is superior in home use to the meters usually found on recorders.

The Tandberg Model 64X has its high-level inputs and line outputs (from low-impedance cathode followers) in the rear and is intended to be connected to an external program source and amplifier system for recording and playback. The recorder is supplied installed in a handsome teakwood base.

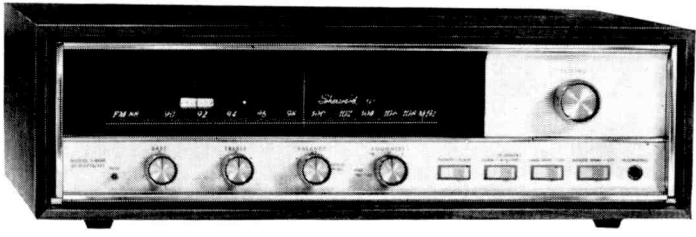
The electronics of the 64X are hybrid in nature, using vacuum tubes for most functions. The bias oscillator and  
*(Continued on page 38)*

# new problem-solving receivers from Sherwood!



Model S-7800 140-Watt *All-Silicon* FM-AM Stereo Receiver. Features: *Synchro-phase* FM limiter/detector, Field-effect transistors in RF and Mixer stages, separate monophonic speaker terminals, DC coupled *All-Silicon* power amplifiers, instant overload protection, main and/or remote speaker switching, 140 watts @ 4 ohms. Front panel controls: Source selection, Bass, Treble, Balance, Loudness, Stereo/Mono. Tuning, Pre-Amp Sensitivity, and Hush Level. Rocker-action switches for Tape Monitor, Hi Filter, Main Speakers, Remote Speakers.

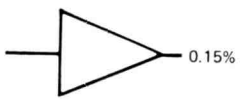
Custom-mount chassis . . . . . \$419.50



Model S-8600 80-Watt *All-Silicon* FM Stereo Receiver. Features: *Synchro-phase* FM limiter/detector, Field-effect transistors in RF and Mixer stages, separate monophonic speaker terminals, DC coupled *All-Silicon* power amplifiers, main and/or remote speaker switching, 80 watts @ 4 ohms. Front panel controls: Bass, Treble, Loudness, Stereo/Mono, Tuning, and Hush Level. Rocker-action switches for Tape Monitor, Phono/Tuner, Main Speakers, and Remote Speakers. Rear-panel preamp sensitivity control.

Custom mount chassis . . . . \$299.50

## PROBLEM-SOLVING FEATURES FOR PROBLEM INSTALLATIONS



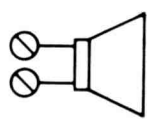
**SYNCHRO-PHASE FM LIMITER/DETECTOR**-Silicon monolithic microcircuits are used in Sherwood's symmetrical-differential limiters for improved noise rejection and reception under difficult multipath signal conditions.

Specifications: 0.15% distortion @ 100% modulation.  
2.0 db capture ratio.  
55 db AM rejection.



**FIELD-EFFECT TRANSISTOR CIRCUITRY** - In urban strong-signal locations, the reception of distant weaker FM stations is not disturbed by interference of spurious images of stronger, local stations.

Specifications: -95 db crossmodulation rejection.  
1.8  $\mu$ v (IHF) FM sensitivity.



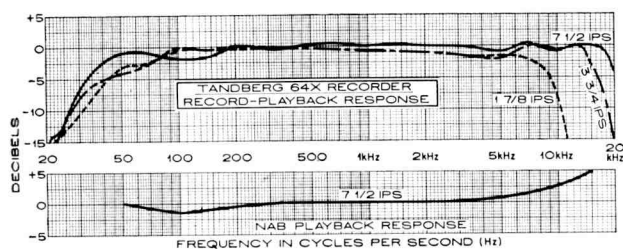
**SEPARATE MONO SPEAKER TERMINALS** - Independent of main and remote stereo speaker terminals, they offer new convenience in installations requiring powered monophonic center-channel or extension speakers.



*Sherwood*

ELECTRONIC LABORATORIES, INC., 4300 North California Avenue, Chicago, Illinois 60618

R-2



its associated output stages (which are separate for each track) are transistorized, as is the center-channel output amplifier that supplies 1 volt of mixed output signal to the rear jack.

Other differences between the new Model 64X and the older Model 64 include changes in the equalization at 3 3/4 ips and a reduced recording-bias current at the 1 7/8-ips speed. The most important change is the addition of a separate cross-field bias head facing the uncoated side of the tape opposite the recording head. This is largely responsible for the improved frequency response and signal-to-noise ratio of the Model 64X.

At 7 1/2 ips, we measured the overall record-playback frequency response of the Tandberg Model 64X as an excellent +0.5, -2.5 db from 40 to 20,000 Hz. The playback frequency response from the Ampex 31321-04 test tape was  $\pm 1.5$  db from 50 to 8,000 Hz, rising smoothly to +2.5 db at 10,000 Hz and to +4.5 db at 15,000 Hz. (The high-end rise was not audible when playing back prerecorded tapes and did not appear in the record-playback response.)

Excellent as this performance is, we have seen other tape recorders that are comparable. At the lower speeds, however, the Tandberg Model 64X is in a class by itself. At 3 3/4 ips, its record-playback frequency response was +1, -2 db from 50 to 15,000 Hz, which is equal to or better than most fine machines operating at 7 1/2 ips. At 1 7/8 ips, which on most recorders is useful for little more than non-critical voice recording, the response was +1, -2 db

from 50 to 8,000 Hz. Not too many years ago this was the response one expected from a high-quality machine operating at 7 1/2 ips.

As we had found when testing the earlier Model 64 (which had virtually the same tape-transport mechanism as the Model 64X), the wow and flutter of this recorder are nearly unmeasurable. Wow was too low to be detectable on our meters, and flutter was an insignificant 0.04 per cent at 7 1/2 ips. The tape-playing speeds were exact, and 1,200 feet of tape were handled in the fast wind and rewind speeds in about 98 seconds. The Model 64X is easy on tape—we did not find any tendency to break or spill, no matter how carelessly the machine was operated.

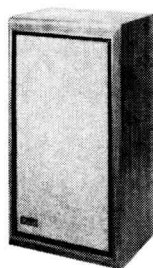
The signal-to-noise ratio of the Tandberg 64X was exceptionally good, 54 db relative to the recording level which just closed the pattern on the recording-level indicator tubes. This figure is about 4 db better than we measured on the earlier Model 64.

It was no surprise, in view of these test results, to find that at the 7 1/2 ips speed there was no audible difference, in direct instantaneous comparison, between the incoming program and the outputs of the monitor-head playback amplifiers. Not only was there no change of frequency balance or distortion, but no hiss was added by the recorder. At 3 3/4 ips, the situation was practically the same. There was no change in noise level, and, on most phonograph or FM broadcast program sources, no change in frequency response could be heard. At 1 7/8 ips, the dulling effect of the loss of highs above 8,000 Hz could be heard, but the quality was still excellent. In fact, we suspect that a number of listeners might be deceived into thinking they were hearing a 7 1/2-ips machine with the Tandberg Model 64X operating at 1 7/8 ips.

The 64X offers the highest caliber of performance presently obtainable in a home tape recorder. It is unquestionably a high-fidelity recorder at 3 3/4 ips, which cannot be said for quite a few otherwise fine machines. We could not fault its performance in any respect. The Tandberg 64X sells for \$549 and is well worth it.

**For more information, circle 157 on reader service card**

## KLH MODEL FIVE SPEAKER SYSTEM



● THE KLH Model Five is a compact speaker system that bridges the gap, both in price and in performance, between the popularly priced KLH Model Six and the top-of-the-line Model Twelve. The Model Five uses an acoustic-suspension woofer in a cabinet measuring 26 x 13 3/4 x 11 1/2 inches, and although it could be installed on deep, sturdy shelves, its size and weight would suggest floor mounting in most cases.

The Model Five is a three-way, 8-ohm system with the 12-inch driver operating up to 2,500 Hz. Two 3-inch cone speakers take over up to about 7,000 Hz, and a tiny 1 3/8-inch direct-radiator tweeter handles the frequencies above 7,000 Hz. A pair of three-position level switches on the rear of the cabinet permit an increase or decrease of 2 to 3 db in the level of the mid-range and high-frequency speakers to suit the listening environment.

As with other KLH speakers, all critical parts of the Model Five—cones, suspensions, magnetic structures, and crossover networks—are manufactured by KLH in their own plant. They guarantee that any two Model Five systems will match within 1 1/2 db over their full frequency range. The integrity of the design and construction of the Model Five is emphasized by a five-year guarantee against defects in materials or workmanship.

Our tests of the KLH Model Five were made in the same indoor environment used for all our speaker measurements. However, this was one of the first speakers that we tested using a number of microphones simultaneously, with their outputs electrically averaged, rather than with a single microphone successively located at different parts of the room. The final response curves from the two techniques are very similar. However, the newer method appears to be less subject to the effects of room resonances except at very low frequencies. Below 150 Hz, it becomes increasingly difficult to separate the characteristics of the room from those of the speaker. Only continued experience with the new test method will permit us to isolate the inherent response of the room.

At any rate, the average of seven microphone responses throughout the room shows the KLH Model Five to be a most remarkably smooth speaker. From 170 to 14,000 Hz, the averaged response does not vary more than  $\pm 2.5$  db—

*(Continued on page 40)*

# New Scott 344C- more power, more features.



(THERE'S A SOUND REASON.)

Scott's 344 series receivers have led the medium-price field in popularity since their introduction, and the all-new 344C is sure to be no exception! 90 Watts of usable power give exceptional performance from a whisper to a roar. The 344C even sounds better between stations . . . annoying hiss has been wiped out by Scott's muting control.

Want speakers in several rooms? It's a cinch with the 344C. You can even switch off all speakers and listen in privacy through stereo earphones. And the 344C's new pushbutton panel includes special controls so you can monitor off-the-air taping, with professional results.

If your listening isn't complete without AM, tune in with Scott's new 384 . . . basically a 344C in AM/FM form. Both the 384 and the 344C include Field-Effect Transistors, Integrated Circuits, and all-silicon output. Both offer you an entry into high-price features and performance . . . at medium price.

**344C/384 Control Features** Dual Bass, Treble, and Loudness controls; Volume compensation; Noise filter; Interstation muting; Tape monitor; Dual speaker switches; Front panel dual microphone inputs; Professional tuning meter; Front panel headphone output.

**344C/384 Specifications** Music Power Rating, 90 Watts @ 4 ohms; Harmonic distortion, 0.8%; Frequency response, 15-30,000 Hz  $\pm$  1 dB; Cross modulation rejection, 90 dB; Usable sensitivity, 1.9  $\mu$ V; Selectivity, 46 dB; Tuner stereo separation, 36 dB; Capture ratio, 2.2 dB; Signal/Noise ratio, 65 dB;

**Price: 344C, \$399.95; 384, \$439.95**

Scott . . . where innovation is a tradition

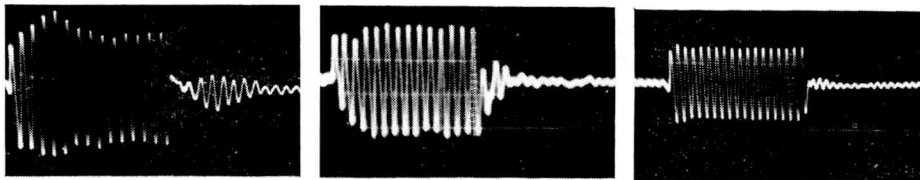


©copyright 1967, H.H. Scott, Inc.

H.H. Scott, Inc., 111 Powdermill Road, Department 245-02, Maynard, Mass. 01754. Export: Scott International, Maynard, Mass.

CIRCLE NO. 100 ON READER SERVICE CARD

*Tone-burst photos of the Model Five's performance at three different frequencies: l. to r., 310 Hz, 3 kHz, 9 kHz. The responses shown are typical of the speaker's excellent quality throughout the audio range.*



better than most high-quality phono cartridges over the same frequency range. Aside from some irregularities caused by room resonances, the response of the Model Five remained smooth and strong down to 20 Hz. Because of the very low harmonic distortion of the woofer, it is a genuinely useful low-frequency response. At a 1-watt drive level (loud!) the distortion was only 5 per cent at 30 Hz, 8 per cent at 25 Hz, and down to 6 per cent at 20 Hz. At 50 Hz and above, the distortion was typically less than 1.5 per cent.

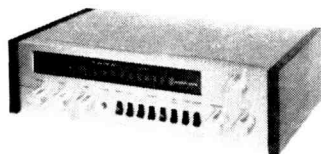
The tone-burst response of the KLH Model Five was very good throughout its range. Although we have seen a few other speakers that have better tone-burst response at one or two specific frequencies, we cannot recall having tested a dynamic speaker system with better overall tran-

sient response than that displayed by KLH's Model Five.

An inexperienced listener, when first exposed to this loudspeaker, may not be particularly impressed. It does not inundate one with sparkling highs, project the performance into the listening room, or shake the walls with its bass. In fact, the KLH Model Five is remarkably free of any particular sonic characteristic or coloration. Of course, this is just the way a speaker *should* sound. As we listened to the KLH Model Five, we became increasingly aware of its special virtue—a deceptively easy, unobtrusive quality. When called upon to deliver a palpable bass, or the airy quality of strings, it does so effortlessly. It is a fine speaker, in every way worthy of the KLH name. The KLH Model Five speaker system, in oiled walnut, sells for \$179.95.

**For more information, circle 158 on reader service card**

**UNIVERSITY  
STUDIO PRO 120  
STEREO RECEIVER**



● THE University Studio Pro 120, a stereo-FM receiver, is the first electronic product to bear the well-known University name. It incorporates the latest technological advances, including two MOSFET (field-effect transistor) r.f. stages for improved selectivity and image rejection, and IC's (integrated circuits) in its i.f. amplifier. The receiver uses all silicon semiconductors and plastic-encapsulated power transistors that transfer their heat directly to the chassis without requiring bulky heat sinks.

The Studio Pro 120 is housed in an all-metal brushed satin-brass case. The enclosure has no ventilating holes or louvers, yet the receiver runs cool. Decorative walnut side panels are available as an optional extra. There are a front-panel stereo-headphone jack and switched inputs for tape head, phono cartridge, FM tuner, and an auxiliary high-level source. The tone controls are concentric, independently adjustable for the two channels. The volume control operates the a.c. line switch and is complemented by a separate balance control. The illuminated slide-rule tuning dial is highly legible and nearly linear in its calibration. A signal light indicates stereo reception (switching from mono to stereo is automatic), and a zero-center tuning meter is provided.

The other controls include a row of eight rocker-type switches. One selects either local or remote speakers, and the next controls the FM interstation muting, which works well, although there is no external adjustment of the muting threshold. There are three filters: MPX, which reduces noise on weak stereo-FM broadcasts, a low-frequency filter, and a high-frequency filter. Tape monitoring (or playback from a tape-recorder amplifier) is controlled by the next switch. Another switch controls loudness compensation (affecting only the low frequencies), and the last is a stereo/mono mode switch, usable on all inputs.

The University Studio Pro 120 is rated at 2.3 microvolts IHF sensitivity. We measured it as 2.5 microvolts, well

within normal limits of production tolerances and measurement errors. The distortion at 75-kHz deviation was 0.75 per cent, and limiting was complete at 10 microvolts. The stereo-FM frequency response was +0, -2.5 db from 30 to 15,000 Hz. Stereo separation was better than 20 db from 30 to 20,000 Hz, and better than 36 db at mid-frequencies. The audio amplifiers are rated at 30 watts (rms) output into 4-ohm loads at 0.3 per cent distortion. We used 8-ohm loads in our tests, and averaged less than 0.6 per

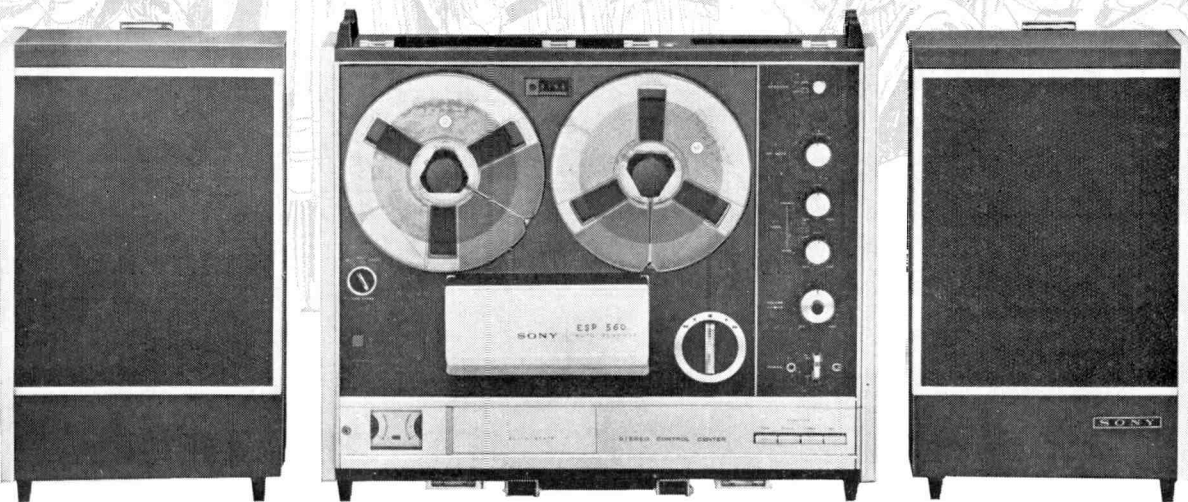
*(Continued on page 42)*



*"... I said, 'Why don't you look for an apartment with more tolerant neighbors?'"*



**There's Music in the Air!**



## Tape it with a Sony Solid-State Stereo 560

There's a world of beautiful music waiting for you and it's yours for the taping. Let Sony-superb 4-track stereo capture every note faithfully while you relax in your easy chair. Simply connect your stereo tuner to the Sony Solid-State 560, "Stereo Compact Portable," and tape your favorites off the air. Here is the nucleus of a complete stereo sound system with an ESP automatic reversing stereo tape recorder as its main component. The Sony-unique Stereo Control Center permits four separate stereo components to be connected to its stereo preamplifier and 20-watt music power amplifier. Push buttons select your component source for listening or recording. Individual input level controls balance output whenever you switch between components. Sony's revolutionary ESP Reverse electronic brain constantly scans and automatically senses the voice of music modulations on your recorded tapes. When these modulations stop, the ESP (Electronic Sensory Perceptor) automatically reverses the tape direction in 10 seconds. The Sony Solid-State 560 incorporates the most advanced electronic developments for sound-quality control. The Sony-exclusive Servo-Control Motor provides, among other things, the flexibility of AC/DC operation and variable musical pitch tuning. Non-Magnetizing Heads eliminate the most common cause of tape hiss. The exclusive Scrape Flutter Filter eliminates tape modulation distortion providing the purest recordings ever. An exclusive Noise Suppressor Switch eliminates any undesirable hiss that may exist on older recorded tape without affecting the sound quality. All of this is yours, with two Sony F-98 cardioid dynamic microphones for less than \$499.50! Check these Sony-exclusive features for luxury listening: ■ ESP Automatic Tape Reverse ■ Stereo Control Center ■ Scrape Flutter Filter ■ Servo Control Motor ■ Noise Suppressor Switch ■ Non-magnetizing Heads.

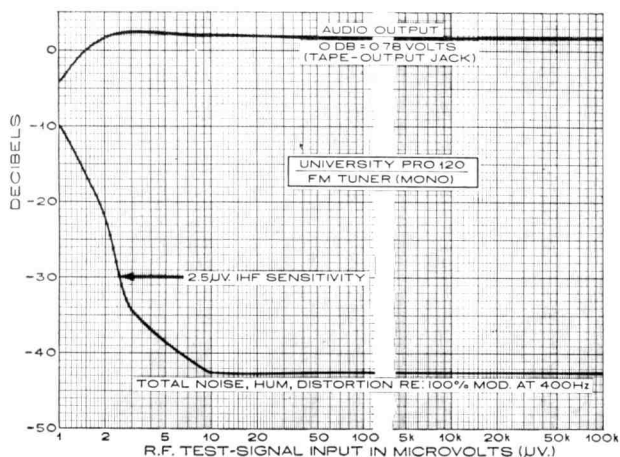


SONY'S PROOF OF QUALITY — A FULL ONE YEAR WARRANTY

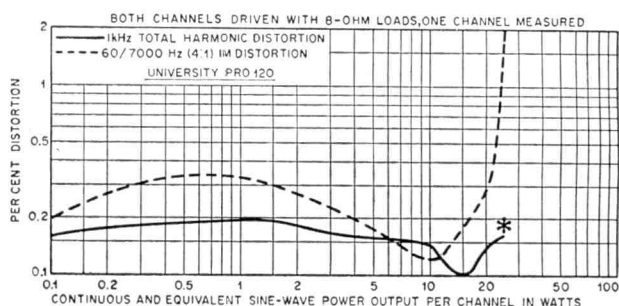
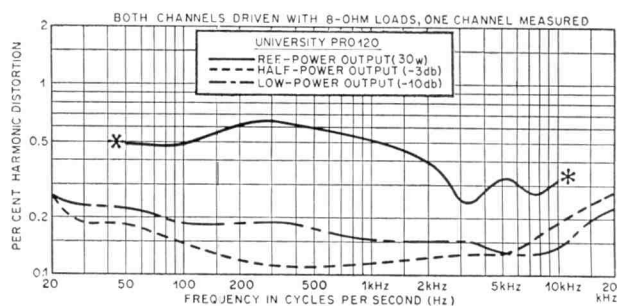
**SONY** **SUPERSCOPE** *The Tapeway to Stereo*  
8146 VINELAND AVENUE • SUN VALLEY, CALIFORNIA • 91352

**Sony Solid-State 560D ESP Automatic Reverse Stereo Tape Deck Recorder.** If you already have components or a package stereo system, simply connect the Sony Solid-State 560D Stereo Tape Deck Recorder and add the incomparable advantage of stereo tape to your present stereo sound system. Here is the same superb ESP Reverse stereo tape deck that is the main component of the Sony 560. You will find every feature and the same advanced electronic developments for sound-quality control less the Stereo Control Center and speakers. Yet, mounted in its own handsome, low-profile walnut cabinet with recording amplifiers and playback preamplifiers, the Sony 560D sells for less than \$349.50!

**CIRCLE NO. 68 ON READER SERVICE CARD**



The graph above represents the performance of the Pro 120's FM tuner section; the two at right, the power characteristics of the stereo amplifier section. The asterisks at the ends of the curves indicate the points at which the amplifier's protective circuit cut in to prevent any damage from the test signals. Under normal operating conditions, the full rated power of the amplifier can of course be realized without any difficulty.



cent distortion between 50 and 10,000 Hz at 30 watts output per channel (both channels driven). Measurements at full power could not be made beyond these frequency limits because the protective thermal circuit breakers in the receiver tripped after a few seconds of operation. They reset automatically, and evidently provide effective protection, since we tripped them dozens of times without apparent damage to the receiver. On normal program-material peaks (not test tones), the Studio Pro can deliver full power to the load without activating the circuit breakers.

At half power (15 watts per channel) the distortion was under 0.2 per cent from 25 to 15,000 Hz. At 3 watts output the distortion was slightly higher, but still below 0.2 per cent over most of the audio-frequency range. The intermodulation distortion was less than 0.35 per cent from 0.1 to 20 watts output, rising to 1 per cent at 25 watts. Total harmonic distortion was under 0.2 per cent up to 25 watts, at which point the protective breakers tripped. The power into 4-ohm loads was about 37 watts, and into 16 ohms was about 14.5 watts per channel.

The Studio Pro 120 tone controls had adequate range and, unlike most tone controls, also had almost no effect on the response between about 400 and 2,000 Hz—a very desirable quality. The RIAA phono equalization and NAB tape-head equalization were accurate within a few decibels over their ranges. The low filter had a 6 db per octave slope below about 100 Hz, and the high filter had a 12 db per octave slope above 8,000 Hz. Both filters were effective in their action and had little effect on program material.

The gain of the University Studio Pro 120 was high, only 1.85 millivolts being needed at the phono inputs to drive it to 10 watts output. Hum was unmeasurable, less than -80 db on the AUX input, and a very low -64 db on the phono input. On the tape-head input it was -48.5 db, relative to a 10-watt output.

The Studio Pro 120 represents a worthy entry into the electronic-component field on the part of University. In the highly competitive receiver market, it offers better-than-average tuner and amplifier performance in a handsome, easy to operate, and rugged package. Our impression of its sturdiness and resistance to damage is confirmed by University's warranty for two years on parts and six months

on parts and labor. The University Studio Pro 120 sells for \$379.50, less the optional walnut side panels.

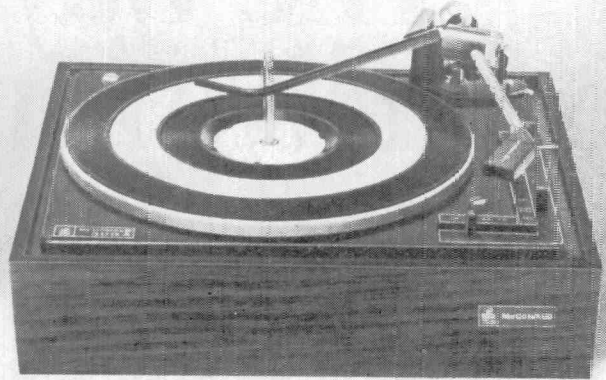
**For more information, circle 159 on reader service card**



**THE BSR McDONALD 400**  
Suggested Retail \$49.50



**THE BSR McDONALD 500A**  
Suggested Retail \$59.50



# THE NEW BSR McDONALD "TRIO"

Precision crafted in Great Britain by the world's largest maker of automatic turntables

You cannot find a finer quality or more reliable performing automatic turntable than a BSR McDonald. All models include an anti-skate control and other quality features found only on the most expensive professional equipment. Feature for feature, each BSR McDonald model is a masterpiece of British craftsmanship and



PRECISION CRAFTED IN GREAT BRITAIN  
BSR (USA) LTD., BLAUVELT, N.Y. 10913

design, to assure superb high fidelity sound reproduction with utmost protection against record damage. Before you purchase an automatic turntable, we suggest you examine these three. Send for the free BSR McDonald brochure that details complete list of features, and name of your nearest BSR sales agency.

**THE BSR McDONALD 600**  
Suggested Retail \$74.50

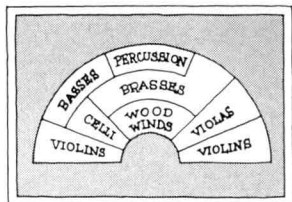


Prices less cartridge and base.

# The way box speaker even live music wouldn't

Until the unlikely day that an orchestra divides itself into two rectangular groups, one at either proscenium, a pair of boxes isn't likely to duplicate live concert sound in your living room.

The way the orchestra does sit is like this . . . for several sound reasons.



First, the deep tones of bass viols and tympani, tubas and trombones, are *non-directional*. Their sound waves disperse in circles. Without the reflecting surface of an enclosed stage close behind them, half their sound would fade away.

Violins, on the other hand, derive their characteristic sound from high, delicate overtones that 'beam' on a straight line. Spread completely across the front of the orchestral arc, they can project their narrow-axis tones into, across, and throughout the auditorium.

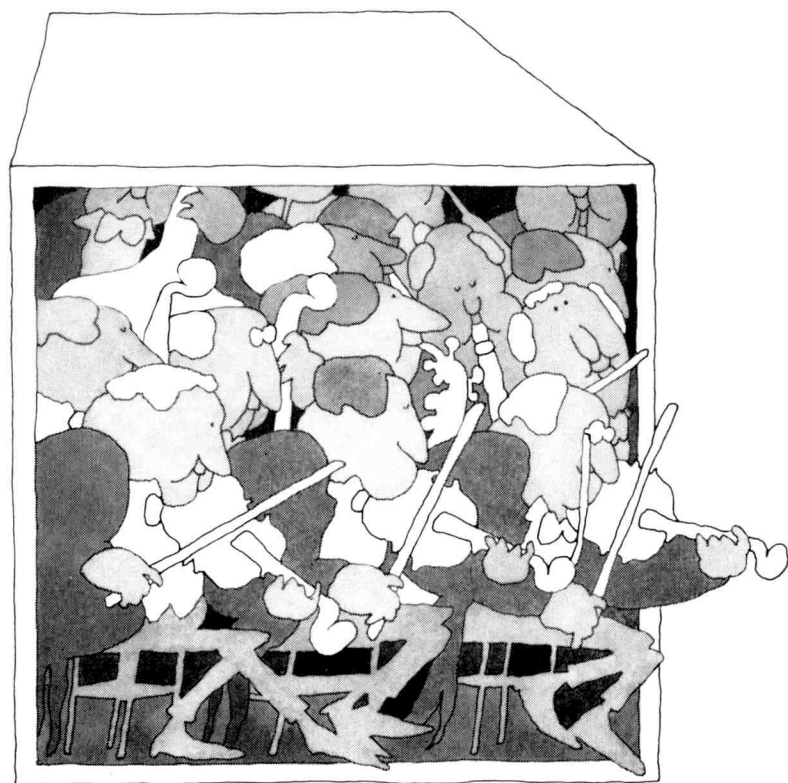
Bass or soprano, tenor or baritone, each instrumental voice has its place in the stage-wide arc that gives the concert orchestra its full-bodied, perfectly-balanced sound.

This 'sonic arc'—the very essence of living performance sound—can't be duplicated by connecting a pair of old-fashioned boxes to a two-channel amplifier.

It can be duplicated by Grenadiers—the unique speaker systems expressly *created* for true stereophonic sound reproduction. Because they were designed for stereo—not merely adapted to it—each element in Grenadiers provides a no-compromise, true stereo function.

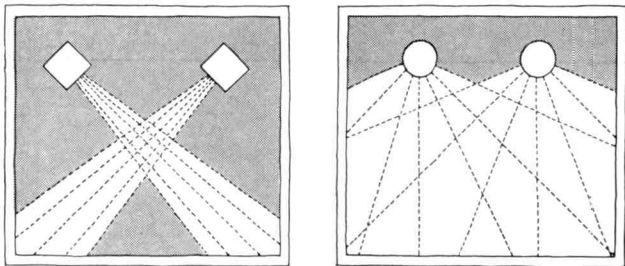
The cylindrical shape, for instance, does two things. First, it permits the superb 15" woofer—with its unparalleled 18-lb. magnetic structure—to face downward. As it delivers full, faithful bass tones, they reflect directly from the floor. You get the same *natural acoustic reinforcement* that bass notes receive in the concert hall. And this cylinder, with its superior strength and rigidity, gives Grenadiers a freedom from vibration and extraneous resonances that no box can duplicate.

Next, there is the patented acoustic lens. As music moves into the upper reaches of the treble range, where essential harmonics become inaudible except on the line of an ever-narrowing axis, this lens



# systems reproduce it, be stereophonic.

restores the full musical dispersion of the orchestra in the concert hall. The tight, 'beaming' highs of conventional speakers let you hear the total harmonics of violins, oboes, flutes and violas in only



one place—a kind of 'stereo spot' where these axes intersect. But a pair of Grenadiers, each distributing even the highest frequencies through a 140° arc, spread this total sound throughout the room. Without 'aiming' or special placement, wherever you position your Grenadiers, you hear *all* the music, everywhere in the room.

This total stereo design, with its floor-reflecting, full-circle woofer and broad-dispersal acoustic lens, recreates the sonic arc of the concert orchestra as no other system can.

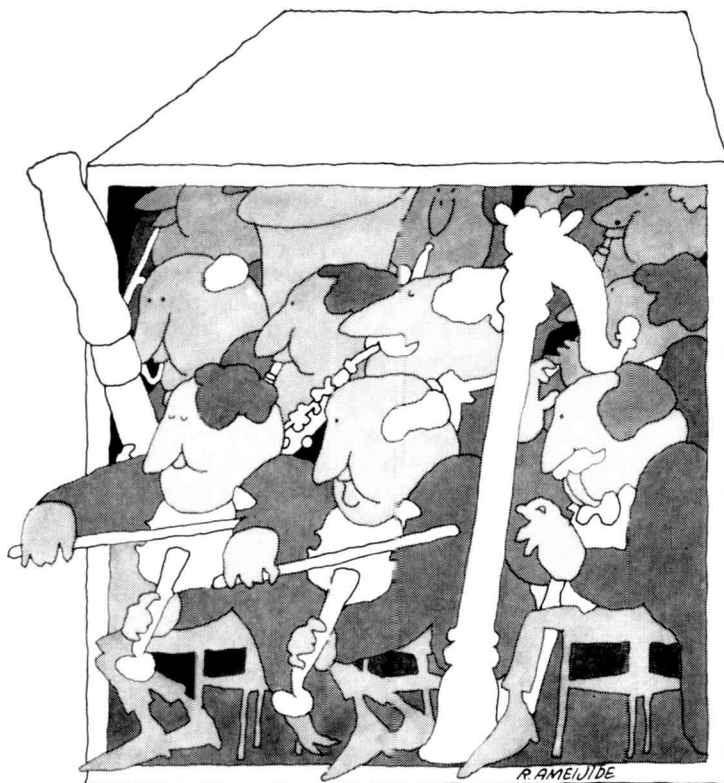
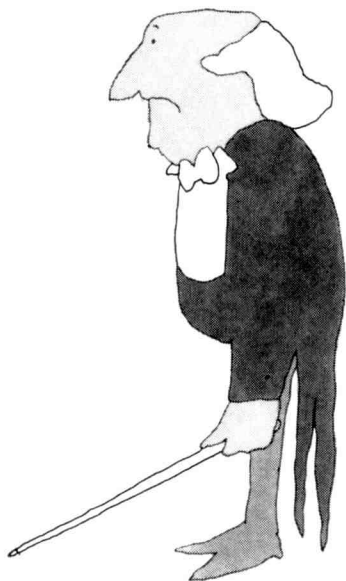
If you would like to experience *true* stereophonic music—music reproduced with such life, depth and uncolored fidelity that you seem to listen *through* the speakers to a living concert—ask your dealer to demonstrate a pair of Grenadiers for you. Then decide for yourself whether you can ever again settle for less. **THE GRENADEIER 9000**

*Incomparable Stereo Speaker Systems, \$599.90 the pair*



**EMPIRE**

Complete technical specifications on request from  
Empire Scientific Corp., 845 Stewart Ave., Garden City, N.Y., 11530



# GOING ON RECORD

By JAMES GOODFRIEND



AS IF to prove, in this era of recorded superabundance, that it is still possible to provoke astonishment simply through the choice of repertoire, Columbia Records Masterworks division and its economy-line Odyssey label have recently put on the market a release composed entirely of twentieth-century music—seventeen records' worth. Whether or not one is interested in contemporary music, one must appreciate the expansiveness of the gesture. The release includes some of the established major works of the early part of this century, such as the Schoenberg Theme and Variations, Op. 43, in its orchestral version, the same composer's Violin Concerto and Piano Concerto, and Webern's Three Pieces for Orchestra. But it also goes way out by presenting some new electronic music by Babbitt, Pousseur, Maxfield, Oliveros, and others; Stockhausen's Mikrophonie I and II for combinations of tam-tam, microphones, filters, potentiometers, choir, Hammond organ, and ring modulators; and some very new music for organ by Mauricio Kagel and Christian Wolff. Some unexpected side streets are also explored: new music from Australia and Japan (including a symphony by Mayuzumi) and both orchestral and piano (Glenn Gould) music of contemporary Canadian composers. Stravinsky is represented by a disc of new works, Copland by a disc of old ones, and Messiaen by two big orchestral works composed in 1963-1964.

But one should be careful not to view this as a record company owning up to some theoretical obligation to contemporary music—a charitable gesture, so to speak. It is, in fact, a sign of growing up on the part of *some* record companies (or some parts of some record companies) to a realization that one cannot go on forever selling predigested masterpieces to an increasingly bored public, and that if there is to be an interest in and a market for recorded contemporary music, it is going to be created by no one but the record companies themselves. It will take time, and it has already taken money, but a step like this deserves both applause and support.

\* \* \*

On October 19, as part of a concert series at Hunter College in New York City, a young (thirty-three) baritone of Dutch descent and French persuasion, Bernard Kruysen, made his formal American recital debut. M. Kruysen's

name is not unfamiliar to record collectors. He has recorded in France for both the Valois and Erato labels, and his recorded recital of Poulenc songs, released here by Westminster, drew abundant praise in the pages of HIFI/STEREO REVIEW and elsewhere.

M. Kruysen's New York recital consisted of three major song cycles: Ravel's *Histoires naturelles*, Moussorgsky's *Songs and Dances of Death*, and Schumann's *Dichterliebe*, each sung in its original language. It is not my intent, nor would it serve any practical purpose, to "review" his concert here, but rather simply to bring his name to the attention of interested collectors who may not yet have encountered it. But it would take more restraint than I can command not to comment on the artistry of his interpretations, the abundant technical resources of his singing, his quite pleasing musical personality, and his almost uncannily perfect pitch. He is a recitalist in the very highest class, of immediate interest to all who already value the art of Gérard Souzay or Dietrich Fischer-Dieskau. I strongly recommend to those who have not yet heard his records that they do so. Let us hope more of them will be made available here in the future.

\* \* \*

Writing a column on musical snobism a few months back was, for me, like standing in a darkened room and firing at a target that I knew must be there somewhere. Letters received since have shown me that a few bullets, at least, did not go astray. Most of the letters were mere return fire, the very sort of angry and defensive generalities I had decried in the column. But a few took up the challenge and asked for another round.

One unusually honest and modest gentleman admitted that he cannot tell the difference between a good performance and a poor one, but that he certainly can tell whether or not he *likes* a performance, and that when he has purchased a record recommended to him as the "best" performance of that particular work he has invariably liked it. Why shouldn't he keep on buying the "best," and why should he knowingly buy something that is not the "best" and might even be (horrors!) "sub-par"?

As I'm sure most readers have become aware, a record that seems sub-par to one reviewer may be found to contain remarkable musical insights by another.

This sort of contradiction is upsetting to laymen, but quite legitimate when discussing an interpretation and not the ability to play the score. The concept "the best" is a mechanical fiction. There is no ideal standard for a performance of a Beethoven concerto, and therefore there are many different ways of approaching it. Rating performances, then, comes down to trying to decide if one man's orange is better than another's pear, and if both are superior to a third's apple. Which is the "best"?

Well, you can't really say. You can bring objective criteria to bear (and there *are* objective criteria in music criticism) to rate each of the three on its own ground, but when you compare them with one another, no clear-cut and objective decision is possible. A truthful way out would be to say "I prefer. . . ." An unfortunately common way is to choose the most renowned name of the three performers, hide behind it, and say it is the "best."

Anyone who is honest enough to say that he cannot tell the difference between a good interpretation and a bad one should give some thought to the idea that he might, therefore, be happy with any one of a dozen performances of a given work. That, then, gives him several *other* grounds for making a choice. He might, for instance, choose a performance by a relatively unknown musician just because he *is* unknown. He might choose a performance by a French or Czech orchestra, rather than a German, English, or American one, just to find out what a French or a Czech orchestra sounds like.

There are times when it will prove both instructive and enjoyable to buy two or more different recordings of the same work; when it will be instructive and enjoyable to ask for a "good" recording of a work, with some unusual feature, rather than the "best" one; when it may be instructive and enjoyable to buy what may turn out to be a "bad" recording of a work, one that has a redeeming feature or even none at all.

Critics serve a useful function in that they wade through the impossibly huge mass of records that floods the market each year and point out to their readers the things they deem important. They bring to the task a greater experience and perhaps a greater knowledge than their readers can command. But their function is not—although many readers would have it that it is—to make decisions for the reader. The first duty of a critic, and his most important one, as Virgil Thomson once said, is to let the reader know, in as precise and explicit a way as possible, just what it is that he (the critic) heard, and what—in the case of records—the purchaser may expect to hear. We stray from that ideal at times, but we try to come back to it.

# Setting New Standards In Sound

**E-V** At Electro-Voice, we dare to break with tradition whenever it leads to better sound products for you. This unfettered approach to design often leads to the unusual.

An exciting example is one of the biggest loudspeaker systems of them all, the mighty Patrician 800. Its woofer is 30 inches in diameter for sounds you can feel as well as hear. This huge speaker is combined with a 12-inch mid-bass speaker, plus two sophisticated horn-loaded drivers for the treble and very high frequencies. It adds up to an impressive listening experience.

The Patrician 800 is available in two styles and three finishes, for \$1,095.00. Speaker components used in the Patrician are available separately for custom installations of surpassing quality.

E-V design ingenuity extends equally from microphones through high fidelity electronics. We're anxious to give you all the details. Just drop us a card, or listen today at your nearby sound showroom. The difference you hear is what high fidelity is all about!

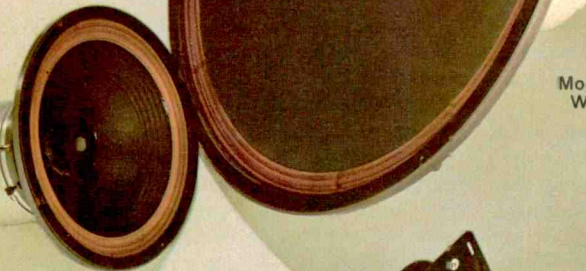
Model 674 Dynamic Cardicid  
Microphone \$100.00 list



Model X1835  
Crossover  
\$139.00



Model 30W Super  
Woofer \$250.00



Model SP12D  
Mid-bass speaker \$70.00

Model T350  
VHF Driver \$66.00



(Shown above)  
Model 1256 AM/Stereo FM Tuner \$195.00  
Model 1244 65-watt Stereo Amplifier \$140.00

Model 8HD/T25A Treble  
Horn-Driver \$72.00



## Electro-Voice®

high fidelity speakers and systems • tuners, amplifiers, receivers • public address loudspeakers  
• microphones • phonograph needles and cartridges • organs • space and defense electronics

CIRCLE NO. 18 ON READER SERVICE CARD

**ELECTRO-VOICE, INC.**, Dept. 284F  
616 Cecil St., Buchanan, Michigan 49107

Please send free high fidelity literature.  Please send free microphone literature.

Name \_\_\_\_\_

Address \_\_\_\_\_

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

# In Defense of CHATTINESS IN CRITICISM

By Clive Barnes

Critics (unlike critics of critics) are very busy men who seldom have the time—or, indeed, the opportunity—to spare from the responsibilities of their difficult and demanding craft to explain what it is they do and why they do it. Clive Barnes, however, dance and drama critic for the *New York Times*, took time out from a Herculean schedule to do just that in a recent piece—full of good sense and refreshing candor—that we are happy to share (through the kind permission of the *Times*) with our readers. Starting with this issue, Mr. Barnes will be reviewing spoken-word record releases in these pages. —Ed.

HEAVENS above!—or imprecations to that effect. In a dance magazine the other month someone referred to my writing as “chatty.” I presume it was meant dyslogistically. (Dyslogistically, if you’re interested, is the opposite of eulogistically. The only man I ever heard use it, as a matter of chance, was my tutor at Oxford, but since he was also, as a matter of fact, tutor of the present dance critic of *The Times* of London, it’s a word that is making fair headway in the world of dance reporting.) Anyway, I was called chatty.

Chatty I am, therefore I cannot complain. (Not, you understand, that I am one of those people who does not believe in replying to criticism. I believe. If more criticism were replied to, some of it might get better.) But not everyone would welcome being called chatty. I mean, it is a bit like having coffee mornings with the Daughters of the Revolution. (Not that they didn’t have a point in their time, but the Revolution is over, isn’t it? And, after all, you did win, didn’t you? So why drink coffee about it?)

But seriously, or as seriously as I can get, I would like to enter a defense of chattiness in criticism—or, to be precise—chattiness in American criticism.

I believe with all my heart that for reasons too obscure to delineate with any precision, the American public has a dangerous tendency to place the newspaper critic upon a pedagogical pedestal. Too many Americans refuse to believe (or at least to believe publicly) that their own opinions regarding the arts are to themselves the most important. If you did not enjoy a movie, a stampede of critics cannot persuade you to the contrary—so why pretend?

A CRITIC with his little brief authority and his journalistic skill at manipulating words can easily appear to be something rather marvelous. He can put himself up as a judge between a creator and that creator’s posterity. If

he does, some people will believe him—especially, and forgive me for being blunt, in the United States.

The pompous phraseology, the solemn pretense of objectivity, the self-importance—these things come all too easily to a critic. How agreeable to suggest that we—culturally elite, ineffably urbane, and perceptive almost beyond the doors of perception—are the chosen few to whom the artist’s merits, failings, and foibles are all apparent. Here we are then, tipsters to the gods. If you want a sure thing at the race course of Parnassus, we, *mes enfants*, offer it for ten cents—with the rest of the newspaper thrown in. What rubbish!

In my writing about the arts I am trying to hold what is, in effect, one way of a two-way conversation. I am not saying: “This is for you, you’ll love it.” For, frankly, *you* I do not know. I have no idea whom I am writing for. This is what I (a forty-year-old English New Yorker with one wife and two children) happen to think. And by some strange process of journalistic selection it happens to be published. This, I stress, is not my fault.

I *do* know what I’m writing about. My opinions are informed—sometimes I think perhaps too informed. But then the opinions of Supreme Court judges are also informed, yet they have been known to disagree. If men can disagree on a point of law (where all reasonable precautions against disagreement have been taken), how can we wonder that people disagree on a point of art?

Believing as I do in the fallibility of critical comment, one of my duties as a critic is to play down its authority. One way of doing this would be to say nothing. Something happened last night, and the audience loved it, and wasn’t it a privilege to be there—especially on free press tickets? This level of reporting probably doesn’t do much harm (which is, everything considered, a consideration), but it doesn’t do much good

either. Nor is it my way.

A critic is neither paid so much nor loved so much that he is at the mercy of the public. He could grow cabbages in another patch perhaps more profitably; therefore some tiny degree of his own indulgence flavors his very genuine sense of service.

But if this unique person we call the critic—this fallible individual with digestive system, prejudices, worries, and the constant dream-nightmare of mortality—is to function not as a judge but as a friend and adviser, a stimulator, and perhaps once in a while as a teacher, what does your good, friendly neighborhood critic have to do?

HE has to ruthlessly cut himself down to his proper size. If he has an opportunity to make fun of himself, he should take it. If he has the chance to show that he—with his crazy, dedicated job—is half-way human, he must take it. If a critic has to stand on his head so that his readers do not take him more seriously than he deserves, I pray that he stands on his head.

I believe that the arts—the practice of the arts and the love of the arts—are the most important feature of our developing civilization. Not the most powerful but the most hopeful. For the problem of the arts is basically the problem of leisure, and unless we disappear (a fifty-fifty chance perhaps) in the swirl of a mushroom cloud, we have to enjoy ourselves in every way we know how. There is so little time.

I try the only way I know to communicate in the public prints. Forgive my chattiness. I am chatty only because I fear pompousness like death. We, here and now, have to move the arts into the domain of public opinion. We need skepticism like a blessing. Make up your own mind, and use critics as amiable springboards. The history of criticism is not good. It has more wrongs than rights.



# THE PIANO MUSIC OF KARLHEINZ STOCKHAUSEN

*A psycho-gastronomic  
tour de force*

By Richard Freed



FOTO—KINO GLATTFELDER

THE CBS label, which has been used for American Columbia releases in Europe and the Orient for several years now, was introduced in this country only a year or two ago, and so far it has been reserved for releases of unusual importance or adventurousness. Following such examples as the recent set of the Chávez symphonies, the Boulez-conducted *Wozzeck*, and the Ozawa/Zorina recording of Honegger's *Joan of Arc at the Stake*, the latest is a two-disc set in which Aloys Kontarsky performs all the music Karlheinz Stockhausen has so far composed for the piano, and it must be said at once that, quite apart from the music, the release (CBS © 32 21 0008, © 32 31 0007, \$11.59) is one of the most striking literary events on any label.

The annotation is by the composer himself, who also supervised the recording, and it is certain to be cited by musicologists of the future as a model of thoroughness which ought not to have been allowed to remain unique. And perhaps it will not, if Stockhausen continues to annotate recordings, but as of now this extraordinary bit of documentation must definitely be so described.

Stockhausen, of course, is by no means the first composer to provide his own written commentary for a recording of his music: Stravinsky, for example, is the author of liner notes for many of his own recent recordings. But Stravinsky generally limits his remarks to a discussion of how he came to write the music, or details associated with early performances of the respective works. So do most other composers who undertake annotation, though some performers and record producers have written about the conditions under which certain recordings were made. Stockhausen, in a daring break with tradition, has rejected the notion of confining himself to such data; not only has he covered every aspect of the recording sessions themselves, but he has described virtually every action and reaction of the principals involved (both mechanical and human), obviating speculation by placing every minute detail boldly before those whose

intellectual curiosity demands no less.

After brief but hardly perfunctory sections on his piano music, on his other works (literary and musical) and academic honors, and on the career of the dedicated pianist Kontarsky, Stockhausen gets to the meat of his essay—the description of the production of the recording—and what a *tour de force* it is! (One must here acknowledge a huge debt of gratitude to Hugh Davies, whose magnificently sympathetic translation has preserved both the feeling and the content of the original German text so admirably.)

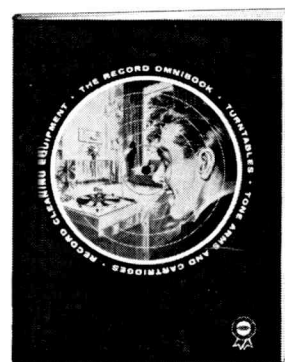
With disarming straightforwardness, Stockhausen immediately sweeps away any possibility of confusion over who participated in the making of the recording or where it was made. The sessions were held in the large hall of the Kirchgemeindehaus in Winterthur, which stands at Liebestrasse 3. The street addresses of the recording firm (Phonag AG), of Stockhausen's associate in directing the sessions (Hellmuth Kolbe), and of Kolbe's assistant (Robert Lattmann) are also given. It is not enough to list July 1-3 and November 15-19, 1965, as the dates of the sessions—Stockhausen has made certain that the exact hours given over to equipment installation, positioning, trial takes, and actual takes for each selection are made known.

Not even the pianos themselves are permitted anonymity. We are given a charmingly intimate introduction to the two instruments used in the sessions, each a Steinway (Hamburg) grand piano Model D. On the July dates it was No. 361880, built in 1959 and hired from the Pianohaus Jecklin, Zürich. This piano's response to the humid air (humidity 75 per cent, temperature 21 degrees centigrade) was such that the Winterthur piano tuner Doldinger had to be summoned frequently. Wilhelm Baehr, of Zürich, had to tune and retune No. 386360, a 1964 instrument hired from the Pianohaus Hug for the November sessions (humidity 50 per cent, room  
*(Continued on next page)*

## If you want the answers to questions like:

How are wow and flutter measured . . . what is compliance . . . how should I keep my records clean . . . why is a tone arm manufactured three years ago obsolete today . . . why don't broadcast stations ever use 'automatic turntables' . . . how do I talk intelligently to hi-fi salesmen?

**A.** Send for Elpa's FREE informative "Record Omnibook"



## If you know the answers... you're probably an Elpa customer already!

Elpa markets through its selected franchised dealers a line of turntables and record playback equipment of the highest quality. And Elpa stands between consumer and manufacturer as a guarantee of the highest quality control. Some of our endorsed products are:

**THORENS** — The unchallenged world leader in superb transcription turntables and tone arms.

**Ortofon** — The ultimate in fine cartridges, matching tone arms for getting the most out of any recording.

**CECILE WATTS, INC.** — Producer of the finest products for record care and cleaning.

LOOK FOR THE ELPA ENDORSEMENT ON EVERY COMPONENT YOU SELECT; IT WILL CONFIRM YOUR JUDGMENT OF SUPERIOR QUALITY.



Elpa Marketing Industries, Inc.  
New Hyde Park, New York 11040

Dear Sirs:

Please send me the "Record Omnibook" and put me on your mailing list for future mailings.

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State \_\_\_\_\_ Zip Code \_\_\_\_\_

# it Pays to go with the Guy that brought You!



Let's face it! Oxford pioneered this speaker business —to coin a phrase —this "sound" business of speakers you're in. The fact that we were first in the making, and still first in selling, ought to tell you something. We've got the name—the quality—the value that sells. Take Oxford's new "TEMPO" High-Fidelity speaker line. No one can touch it. Their exclusive "Floating Suspension Surround" extends the low frequency spectrum without "hangover", provides clean, transient response with smooth mid-range and brilliant high frequency response. You don't need to talk this one up . . . the unsurpassed brilliance and clarity of sound sells itself.

For replacement or new installations, it pays to go with "the guy that brought you". That way, you know you're home safe.



**OXFORD** TRANSDUCER  
COMPANY

A Division of  
Oxford Electric Corporation

3911 S. Michigan Ave.  
Chicago, Ill. 60653

temperature 18 degrees centigrade), and he had to repair its left pedal.

Naturally, the microphones used for the respective pieces are itemized, the tape recorder and mixing consoles are identified, and the make and type of the tape itself (AGFA PER 555) and the monitoring speakers (KLH 4) are stated. But it is in the final third of this remarkable document that Stockhausen communicates with his readers on a human level one may safely assume has not been approached heretofore in the literature of the phonograph. Here he describes Kontarsky's losing battle with a series of piano stools which insisted on emitting loud creaks and squeaks. After hours of "fruitless effort," an organ bench was substituted, and it worked. The pianist's heartfelt speech into the microphones—"Thank you very much, thank you, I'll never forget you! You know, one must be able to move in this piece! Thank you, thank you very much . . . wonderful, thank you, gentlemen, thank you!"—is answered with compassion by Hellmuth Kolbe, whose voice comes through the studio speaker from the control room: "Now the listeners to our records won't know any longer when you move your center of gravity, Mr. Kontarsky!"

One might think nothing could follow that exquisite moment, but the capstone of the essay is Stockhausen's brilliant psycho-gastronomical study of the pianist's reactions during the June and November recording periods—each period covered concisely in a single long paragraph. With the kind permission of CBS Records, Inc., this final section is reprinted here in its entirety:

On the flight from Düsseldorf to Zürich from 8:30 p.m. to 10:40 p.m. on June 29th the Caravelle got into violent squalls, and the remainder of the served evening meal was removed as quickly as possible. Only Kontarsky, who had refused the "warmed-up" flight meal, kept his Tuborg beer in his hand, with the somewhat grieved remark that it would really be the last decent beer he would get to drink for days. After arrival at the Gartenhotel in Winterthur he also made sarcastic remarks in the bar about the Haldengut beer, which was the only one available, and slept "relatively badly" from 12:30 p.m. [probably a misprint for "a.m."] to 8:30 a.m. In the morning—as usual—he took a hot bath, and his normal breakfast of orange juice, a 3-minute egg, tea with cream and a bread roll with cherry jam. Contrary to his usual custom of chatting excitedly about books, telling anecdotes in the original dialect and commenting on the latest stories in "Spiegel" (magazine), during the days of recording he took every opportunity of dreaming aloud about tasty and impending gastronomic refinements. On first recording day he deliberately refrained from any alcohol until 10:00 p.m., taking only an espresso at 12:00 noon, a fillet of perch and a bottle of Hemiez mineral water at the Gartenhotel at 2:00 p.m., and in the evening at the Krone Hotel—whose cooking he there-

after praised—a clear oxtail soup, a veal steak with noodles, lettuce with vinegar and oil, Brie cheese with black bread, ½ liter of Johannisberg wine and two bottles of Hemiez mineral water. He went to bed early and slept "a bit better" from 11:30 p.m. to 8:30 a.m. On the following day for his midday meal he chose fresh tomato juice, a Saltimbocca Romana with spaghetti, iced coffee with whipped cream, ¾ liter of Johannisberg wine, and two bottles of mineral water. At 6:00 p.m. he ordered a bottle of Coca Cola, and for his evening meal (the warm cuisine was then shut), a "Bündner-Platte" (special Swiss ham) with mixed salad, ¾ liter of Johannisberg wine. Following this, he ate a "Mövenpick" ice-cream tart and drank 2 glasses of Cognac at Kolbe's home. He slept "excellently" from 2:30 a.m. to 8:30 a.m. At midday on Saturday July 3rd, shortly before departure, he ate a steak Tartare and drank a bottle of mineral water.

After landing at Zürich airport on the evening of November 14th, Kontarsky spent the time waiting for the departure of the bus drinking a Bloody Mary, and in the bar of the Gartenhotel he prepared himself for going to sleep with two bottles of Haldengut Pilsen beer. At noon on November 15th, he ordered an omelette with salami and a portion of Ceylon tea, High Crown; in the evening at the Krone Hotel he ordered a marrow consommé, 2 baked fillets of sole, sliced veal in a *fines-herbes* sauce with spaghetti, ¼ liter of Johannisberg wine, 1 bottle of Hemiez mineral water and a small hazelnut cake. Then we went to the City Cinema, and during the film "Morituri" he looked at me from time to time and rolled his eyes; three times I made a sign towards the exit, but he remained seated and shrugged his right shoulder. After the film he drank 2 Scotch whiskies (John Haig Red Label) "on the rocks" in the hotel bar. On November 16th we came to our midday meal so late, that at "Im Silbernen Winkel," which was congested with women from the kitchen who were having their meal, he could only order juggled deer with "Spätzle," lettuce, and tea with lemon, from a choice of three warm dishes. Because of this, dinner at the Schloss Wülflingen restaurant was a small feast. He dined on a marrow consommé (which was incomparably better than the one previously mentioned), 6 Saltimbocca Romana (he sent the rice back), and another 6 Saltimbocca Romana, lettuce; he drank ½ liter of Johannisberg wine; a Crêpe Suzette with a cup of Mocca coffee followed; he chose a Monte-Christo Havana cigar to accompany 3 glasses of Williams-Birnengeist, with an extended commentary on European import duties for cigars (praising Switzerland because of duty by weight) and on the preparation and packing of Havana cigars. On November 17th, he concluded recording with a midday meal consisting of marrow consommé, Sole Meunière, ½ liter of Johannisberg wine, a Pear Hélène, a cup of Mocca coffee, a glass of Williams-Birne and an Upman Havana cigar.

The music? Oh yes, there is more than an hour-and-a-half of sound engraved on the four sides, but that is something the grateful reader may investigate on his own—should he be so moved. Eric Salzman's views of the music in the album appear in the classical review section of this issue on page 104.



Some people will never be "in." Their fancies run high and they are fanatically loyal to logic, imported beer and aged cheese. The out-crowder is long-haired, bald, herring-bone suited, and clad in dungarees with turtleneck sweater.

The conversation is endless. Probing the profound, he will discourse on drugs, Stendahl, the Kennedys, DeGaulle, Art, Love and Be-Ins.

His taste in music can run the gamut of Beatle fad, Bach fugue and Ravi Shankar.

The one thing that is most common is a demand for great performance.

His ear is attuned to the subtleties of delicate instrumentation.

When the conversation becomes subdued and the mood softens to a "listen" the cartridge used is the ADC 10E-MkII.

Top-rated, this mini cartridge is almost human in its instinct. It

brings out the brilliance, from the lowest bass to the highest treble.

Its channel separation, supreme, as it feels and caresses every groove, bringing out each little nuance of the recording.

Using a unique "induced magnet" principle, it reduces the mass of the moving system to a minimal value and significantly increases stylus compliance. This allows the stylus to accurately follow the intricate modulation of the record groove.

There is less distortion and minimum record wear.

The miniscule, geometrically designed, elliptical diamond (lateral radius of .7 mil and contact radius of .3 mil) contributes to a more superior tracking ability.

These elements, carefully opinionated features, result in a genuine effortless reproduction that carries the listener to the edge of his seat.

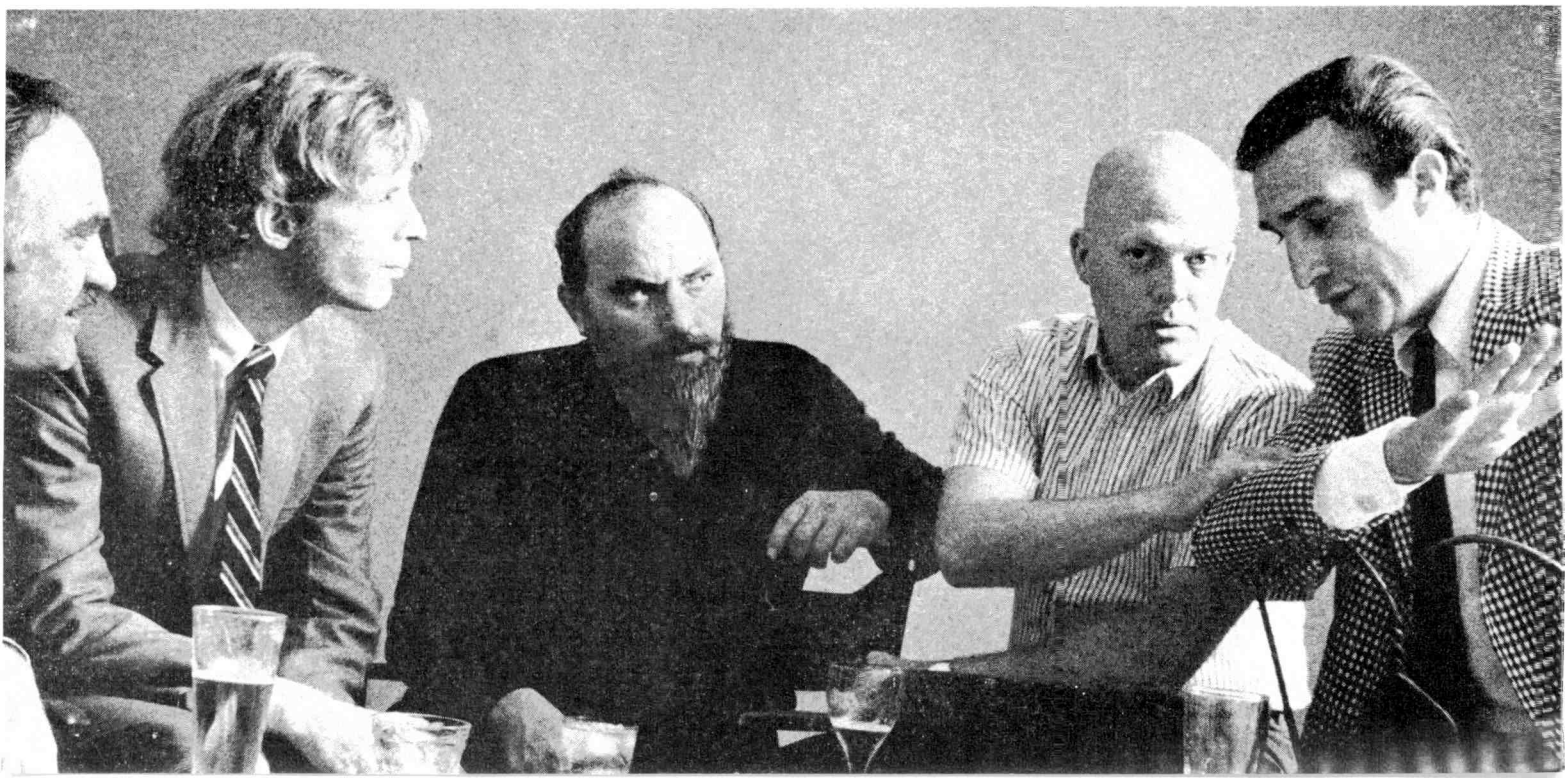
HiFi Stereo Review in an independent survey made these claims, "...its ability to trace highly modulated grooves at only 1 gram, is a feat achieved by few cartridges in our experience." And, "...it would track the HF/SR test record at 0.5 gram, lower than any other cartridge tested."

The cost is high. Just a breath under sixty dollars. But understandably so. Our appeal is to a small "out" crowd.



**AUDIO DYNAMICS CORPORATION**  
New Milford, Connecticut 06776

# The "Out-Crowd Pleaser."

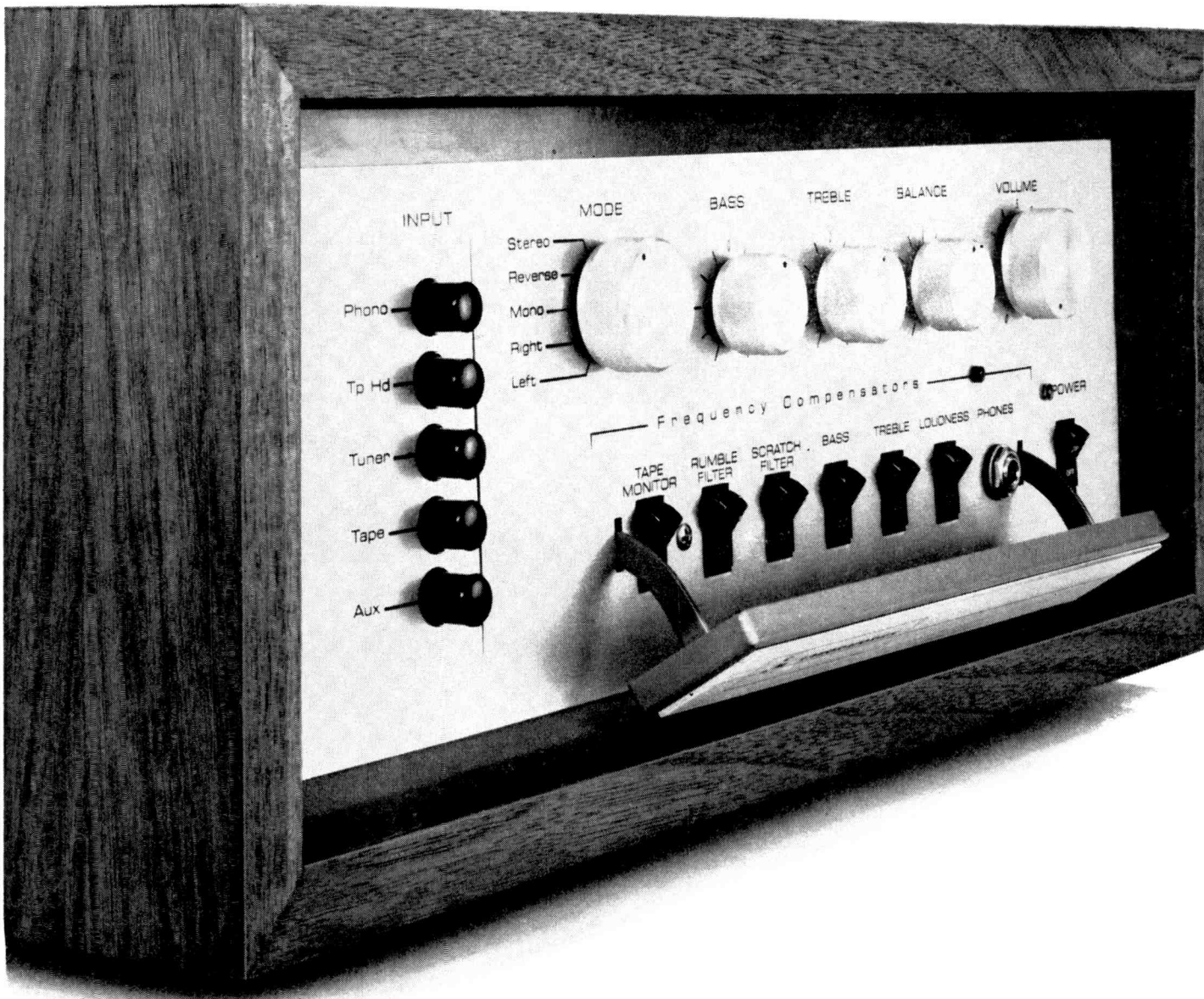


At C/M Laboratories, performance is measured only by the ability to re-create the original sound source.

Designed, engineered and manufactured to yield the ultimate in listening pleasure, the CC-50S pre-amp/amplifier maintains the same high standards traditional to C/M Laboratories' family of solid state components.

Available only through better audio dealers at \$435.\*

\*Fair traded



575 Hope Street, Stamford, Conn. 06907

CIRCLE NO. 20 ON READER SERVICE CARD

CULVER PICTURES



## GERSHWIN'S RHAPSODY IN BLUE

**S**HORTLY AFTER New Year's Day, 1924, while George Gershwin was hard at work preparing the score of his Broadway-bound musical *Sweet Little Devil* for its out-of-town opening in Boston a few days later, the following item appeared in the *New York Tribune*:

Among the members of the committee of judges who will pass on "What is American Music?" at the Paul Whiteman concert to be given at Aeolian Hall, Tuesday afternoon, February 12, will be Sergei Rachmaninoff, Jascha Heifetz, Efrem Zimbalist and Alma Gluck. . . . This question of just what is American music has aroused a tremendous interest in musical circles and Mr. Whiteman is receiving every phase of manuscript, from blues to symphonies. George Gershwin is at work on a jazz concerto. . . .

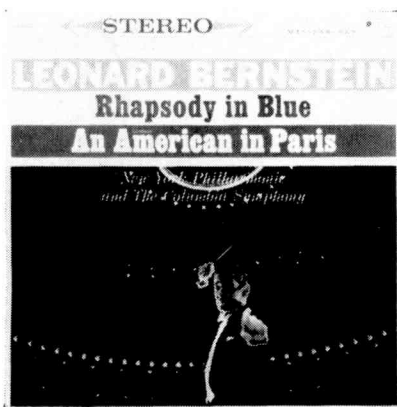
When the item was read to George by his brother Ira, the composer was stunned. George vaguely remembered discussing with Whiteman a projected jazz concert for which the latter asked Gershwin to compose an ambitious piece using jazz rhythms and feeling. In the press of more immediate projects, Gershwin soon pushed the conversation to the back of his mind. Now the scheduled concert was only five weeks away. Before he left for Boston and *Sweet Little Devil*, Gershwin met with Whiteman. They agreed that since time was so short, Gershwin would be required to provide only a

piano score for the new work; details of the orchestration of the piece would be handled by Whiteman's chief arranger—and the best man in the business—Ferde Grofé.

On the train ride to Boston certain elements of the work began to take shape in Gershwin's mind. He wrote later:

It was on the train, with its steely rhythms, its rattley-bang that is so often stimulating to a composer (I frequently hear music in the very heart of noise), that I suddenly heard—even saw on paper—the complete construction of the *Rhapsody [in Blue]* from beginning to end. No new themes came to me, but I worked on the thematic material already in my mind, and tried to conceive the composition as a whole. I heard it as a sort of musical kaleidoscope of America—of our vast melting-pot, of our incomparable national pep, our blues, our metropolitan madness. By the time I reached Boston, I had the definite plot of the piece, as distinguished from its actual substance.

The *Rhapsody in Blue* was the next-to-last number on the Whiteman concert. Gershwin played the piano solo, and since portions of it had not been finished in time, he improvised them, with Whiteman taking cues from him to bring the orchestra back in after solo passages. The audacity, the boldness, and the rich melodic invention of the *Rhapsody in Blue* transformed what had



George Gershwin's *Rhapsody in Blue* has been recorded often, but its unique zest and joyfulness elude most performers. The up-to-date stereo recordings by Leonard Bernstein (Columbia) and Earl Wild (RCA Victor) capture these qualities to fine effect; Leonard Pennario and Paul Whiteman give a stylish reading, though Capitol's sonics are now dated.

been a routine and rather stuffy concert into an event of historic importance in American music. At the age of twenty-five, George Gershwin had become a figure to reckon with in serious music. In the *New York Times*, Olin Downes called him "a new talent finding its voice." Carl Van Vechten, the distinguished novelist and writer about music, wrote to Gershwin after the concert: "Quite as a matter of course the concert was a riot; you crowned it with what I am forced to regard as the foremost serious effort by an American composer."

Structurally the *Rhapsody in Blue* is naïve and transparently faulty—Gershwin was never really able to cope with traditional large musical forms. But the great individuality and vitality of the score, its joyous outcry of unleashed spirit, made it an American favorite almost from the day it was first performed.

NEARLY two dozen performances of the *Rhapsody* are listed in the current Schwann catalog, ranging from a piano-solo version by Gershwin himself (taken from an old piano-roll), to two-piano versions by Ferrante and Teicher and Rawicz and Landauer, to misguided jazz-oriented performances such as those by the orchestras of Ted Heath and Mantovani (with, respectively, Winifred Atwell and Julius Katchen as the pianists). Gershwin's own performance may be a historical document, but the playing sounds tired and shows little of the brashness and superb technical control he is reliably reported to have exhibited at the keyboard.

Continuing the chronicle of performance deficiencies, three other versions that might legitimately have been expected to be sure winners turn out to be failures: Peter Nero with Arthur Fiedler and the Boston Pops Orchestra (RCA Victor LSC/LM 2821); André Previn with André Kostelanetz and his orchestra (Columbia CS 8286); and Jesús María Sanromá with William Steinberg and the Pittsburgh Symphony Orchestra (Everest SDBR 3067, LPBR 6067). Nero and Previn play the *Rhapsody* self-consciously, Sanromá suffers from insensitive orchestral support and what sounds like insufficient rehearsal time to develop a cohesive partnership between himself and his conductor. A similar malaise

mars the performance by the Symphony of the Air conducted by Willis Page, with Roger Williams as the pianist (Kapp S 1088, 1088).

Less objectionable, though uneventful, are the straightforward accounts by Eugene List with Howard Hanson and the Eastman-Rochester Symphony Orchestra (Mercury SR 90002, MG 50138) and Bert Shefter with the Ray Heindorf Orchestra (Warner Brothers S 1243, 1243). Unavailable in time for me to include it was the promised new recording by Jerome Lowenthal with Maurice Abravanel and the Utah Symphony Orchestra (Vanguard Cardinal Series VCS 10017). The other new performance, by Philippe Entremont with Eugene Ormandy and the Philadelphia Orchestra (Columbia MS 7013, ML 6413), offers powerful but pretentious pianism and overbearing orchestral support. The aging performance by Gershwin's old crony Oscar Levant (Columbia CS 8641, CL 700) is still serviceable if you can tolerate the nearly twenty-year-old sound; and of the two versions by Leonard Pennario, the one with the Paul Whiteman Orchestra (Capitol DTT 1678, TT 1678) is the more stylish, though it, too, has dated sonics.

The *Rhapsody in Blue* situation on records is not a total loss thanks primarily to two performances: Leonard Bernstein conducting the Columbia Symphony Orchestra from the keyboard (Columbia MS 6091, ML 5413), and Earl Wild with Arthur Fiedler and the Boston Pops Orchestra (RCA Victor LSC/LM 2367). Both Bernstein and Wild treat the piece with just the right blend of bravura and ease, and both performances have that indefinable quality of spontaneity that the *Rhapsody* must have if it is to deliver its message effectively. They are both well recorded, with Bernstein's, perhaps, having the edge where clarity of texture is concerned. And both are coupled with Gershwin's *An American in Paris*. In short, I find it virtually impossible to prefer one to the other; either will pay long-term dividends to the listener. Fortunately for tape buffs, both are available in the four-track reel-to-reel medium, the Bernstein on Columbia MQ 322, the Wild-Fiedler on RCA Victor FTC 2004. The processing in both instances is excellent.

REPRINTS of the latest review of the complete "Basic Repertoire" are available without charge. Circle number 160 on reader service card.



We designed a  
new automatic  
transcription  
turntable for  
men of hi-fi.

## But, we didn't forget the ladies.

A his and her automatic turntable? Well, why not?

For him, the PE-2020 is a turntable that tracks like a manual, acts like an automatic and works like a charm. An exclusive little device in the cartridge she'll lets him dial the perfect tracking for each record in the stack, at a precise 15° vertical stylus tracking angle. What this all means is maximum precision. Minimum distortion. And minimum record wear.

For her, the PE-2020 is styled to fit beautifully into any decor. But beyond its form is its function. The PE-2020 operates so simply for her. Thanks to an exclusive command center. Just one handsome

lever is all she touches to start, stop, repeat, cue, pause and lift.

There's also an automatic anti-skating device. An automatic scanner. A four-speed setting control with pitch control . . . and much more. The PE-2020 only \$129.95 less base.

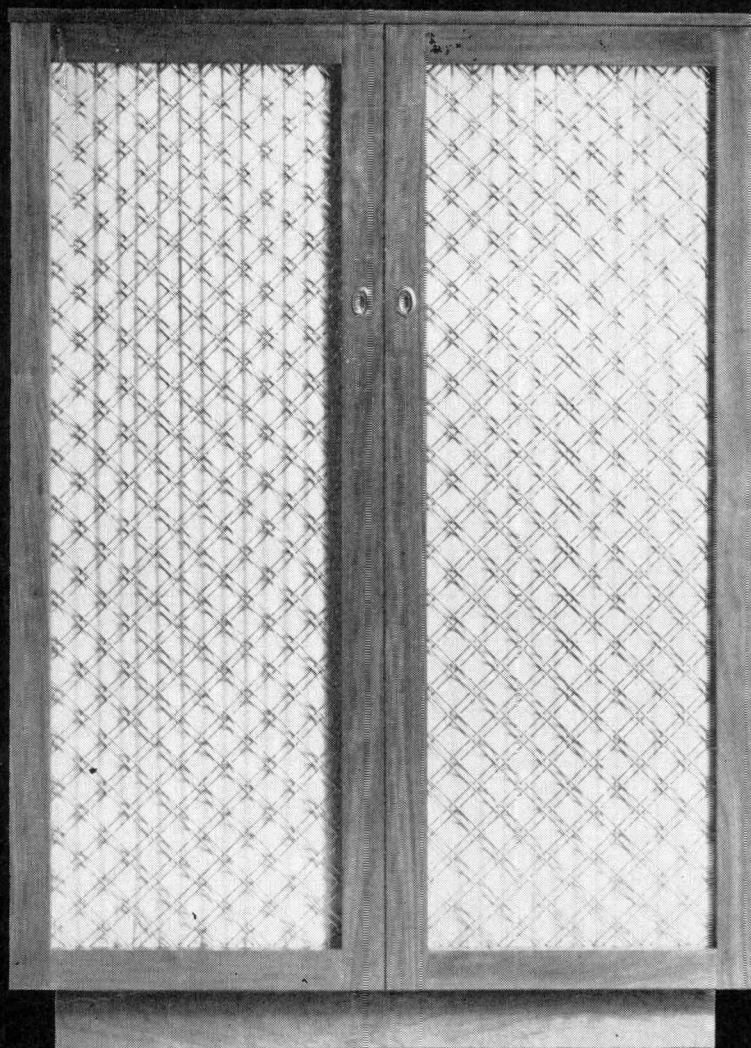
Test and see the PE-2020 for yourself at your local Elpa dealer. If you don't know who he is and wish further information just ask us.

And when you visit him, be sure to bring her along. There's something in the PE-2020 for both of you. ELPA MARKETING INDUSTRIES, INC., NEW HYDE PARK N.Y. 11040.



the Elpa PE-2020

People who know music...



## Know BOZAK'S Concert Grand

There is only one loudspeaker system that is fully capable of reproducing all the subtleties of sound that characterize a "live" performance — the Bozak Concert Grand. That is the overwhelming consensus of people who know music best; that is why the overwhelming majority of them have Concert Grands in their own home music systems.


The sheen of the highs, the natural balance of the midrange, the careful enunciation of the bass tones — if they are present in your program source and if your amplifier can reproduce them — you'll hear them with a Bozak Concert Grand speaker system.

It may be far less expensive than you think to begin enjoying the richness of an unsurpassed music system based on Bozak loudspeakers. Ask your dealer about Bozak's unique "speaker growth" plan.



Darien, Connecticut





Curator David Hall  
in the Rodgers and Hammerstein Archives  
of Recorded Sound, New York Public Library

## A retrospective survey of TEN YEARS OF STEREO RECORDING

By DANIEL HENRY

**J**UST TEN YEARS ago, in February 1958—almost at the moment the stereo disc was born—there appeared Volume 1, Number 1 of *HiFi/STEREO REVIEW*, a new magazine for music lovers and audio enthusiasts. This all-but-simultaneous appearance on the scene was not, of course, the result of any publishing plot, but the technical upheaval in the recording industry at the time did present the new magazine with a challenge and an opportunity. In looking over early issues, it seems to me that *HiFi & Music Review*, as the magazine was then called, did extremely well with both challenge and opportunity. By reporting the advent of the stereo disc with enthusiasm and critical intelligence, the magazine quickly developed into a strong influence and a useful tool for the audio fan and for the industry.

One excellent way to salute the first decade of *HiFi/STEREO REVIEW*, therefore, is to retrace the events of that first decade of the stereo disc, examining how it all started, reliving some of its excitement, weighing its performance in the present and its promises for the future. The stereo disc was one of the great turning points in phonograph history, not only because of the immediate rewards it offered record listeners, but also

because it changed our thinking, taught us to expect more of the art of recording, and, in fact created a new level of expectation that is helping to energize future progress in the art.

A forward step as potent as the stereo disc comes quite seldom in most technologies, but over its eighty-odd years the phonograph has been blessed with several such leaps forward. A listing of some of the earlier ones will perhaps help us to put the arrival of stereo in perspective:

**1895-1900:** The flat disc, radial arm, and lateral recording of Berliner made obsolete the Edison cylinder's vertical recording, with its up-and-down stylus motion. Although full replacement of the old method by the new took a number of years (Edison clung to the cylinder, and later to vertical recording on discs), the superiority of lateral recording for monophonic reproduction has long been unquestioned.

**1922-1926:** A scientific approach to sound recording and reproduction emerged, largely from research at Bell Telephone Laboratories. Before, the design of sound equipment had been mostly cut-and-try. The new design techniques proved themselves in Victor's "Orthophonic" acoustic phonograph, and in the first cutters made for electrical recording.

1924-1926: Electrical recording and, almost immediately thereafter, electrical reproduction freed the phonograph from the severe limitations of power and sensitivity inherent in the purely acoustic technique.

1947: Magnetic tape for original recording vastly simplified the work of engineers in the recording studios by freeing them from the problems of the uneditable and delicate wax or lacquer "original."

1948: The long-play disc transformed our relationship to recorded music. It also made the phonograph more popular, starting the industry on its climb to the stratospheric commercial heights of the last few years.

This brings us up to early 1958, when the stereo disc brought another transformation in the quality of recorded music. The idea of stereophonic reproduction, the use of multiple channels to record and reproduce some or most of the cues for direction, space, and distance that our ears normally receive during "live" musical performances, is almost as old as sound recording itself. Stereo experiments were conducted in the late nineteenth and early twentieth centuries. For example, older readers are probably aware of the famous Bell Labs demonstrations of three-channel stereo in 1933 and 1939, the latter using side-by-side optical recording tracks on movie film and immense speakers for an on-stage demonstration in Carnegie Hall, New York. Perhaps less well known is the fact that the stereo disc itself came fairly near realization in the early Thirties. In 1931, the English engineer Alan Dower Blumlein laid out (correctly, as we now know) the general plan for two-channel stereo with loudspeakers, and a 45/45-degree disc-cutting setup. He saw that two channels could be put in one record groove by assigning one channel to stylus motions along one line at 45 degrees to the record surface, and the other channel to motions at right angles to the first—as we now do it. He persuaded his employer, Electrical and Musical Industries (EMI), to give it a try in the laboratory.

But the idea was soon put on the shelf, for reasons that we can well understand after the later successful try. Because of the new complexity of cutter and pickup, and also of the geometrical relations between stylus and groove, only a very low recording level would hold distortion within reason. And with a low recording level, the music was too weak in comparison with the surface noise of the shellac then used to make records. The signal-to-noise ratio, in other words, had to take a severe licking if stereo was to be realized. We have had plenty of experience since then with stylus-groove difficulties in stereo recording, and have also come to the judgment, as did EMI, that the gain from stereo would not compensate the listener for a sizable degradation of fidelity.

Also working against such a complex development in the early Thirties was the industry's restricted and uncertain view of its own future. Record sales, under the twin blows of radio and the Depression, were at the bottom of a great decline: the *whole* American industry

**"It's not only stereophony that makes today's records the best we've ever turned out. With the solid-state revolution, recording electronics are more consistent and reliable. Our mikes and our handling of them are better, and so are our methods for controlling groove geometry for lowest distortion. Our standards for the acoustical quality of the recording space have been forced far upward by stereo."**

**J. R. Pfeiffer, Executive Producer  
Red Seal A-E-R Department  
RCA Victor**

sold only \$6,000,000 worth of records in 1933 (compare this with the industry's prediction of a billion-dollar year in the early 1970's). It was a time when some people could say quite seriously that the phonograph was outmoded and might simply disappear.

Twenty years later, all the doors that had earlier been closed against the stereo disc were at least ajar, and there was, in addition, a tremendous stimulus from the technical and commercial success of stereo tape. In the disc technique, the vinyl that came in with the LP had a quieter surface than the shellac of 1933. Moreover, the recording engineer had learned to use a heated stylus when cutting a record, which permitted the lacquer to flow momentarily at the cutting point, thus greatly reducing the noise cut into master discs. Both cutter and pickup were far more refined than they had been in 1933, so that designers had developed skills that would soon be needed to make stereo workable.

The industry, too, riding the popularity of the LP disc and the general post-war prosperity, had experienced a boom in sales, and this resulted in turn in a tremendous proliferation of new recording companies. Thus the industry had both the resources and the strong motive of competition to follow up on new and promising developments.

The virtual disappearance (in a commercial sense) of pre-recorded reel-to-reel stereo tape from the market shortly after this period is another story and a melancholy one, but the point here is that the example of tape spurred the industry to look earnestly into the problems of making a stereo disc. English Decca (London Records in this country) evidently started to experiment early. In this country, the Westrex Corporation, urged on by RCA Victor and a few other recording firms, did the same. Columbia built an experimental cutter. And many "independent" researchers worked on the problem. The ebullient Emory Cook (he of the sea-gulls and choo-choo trains) had earlier come up with a two-headed arm carrying two pickups spaced about half a record radius apart to play a disc with one channel on the outside half, the other on the inside half. Ingenious, but this was an obvious waste of record space compared to a two-channels-in-one-groove system. Jerry Minter, a New Jersey inventor and electronics engineer, put two channels in

one track by multiplexing, much as the two channels are today put on one carrier wave in stereo broadcasting. Essential to the launching of the stereo disc was, of course, a stereo pickup, and several firms, notably Electro-Voice, Fairchild, and Pickering, early went to work on that.

There were numerous demonstrations at audio shows and elsewhere of two-channel sound using earphones at the listening end—what we now call “binaural” sound to distinguish it from loudspeaker stereo, which is another thing entirely. Binaural reproduction, in its pure form, uses microphones spaced about the same distance apart as one’s two ears, and can provide a really startling directional and space experience. But most people recognized, as Blumlein had in the Thirties, that stereo could serve a large home market only if projected through loudspeakers.

Thus the demonstrations that really stirred the industry were those of stereo discs reproduced through loudspeakers, and a series of them came in the fall of 1957. Decca-London showed a crossed-axis system, but with one channel recorded vertically and the other horizontally. Westrex demonstrated the 45/45-degree crossed-axis system. Minter showed his carrier system, which required that both cutter and pickup have a frequency-response capability up to 30,000 Hz. The crossed-axis system was clearly a simpler, more easily attainable way of doing it at that stage of the game. Neither cutters nor pickups could then reach 30,000 Hz easily (nor can they now). Multiplexing, though, is inherently an attractive double-up method and may yet play a role in disc recording, as Lewis Arnold suggests in his predictions of stereo things to come on page 71 of this issue.

In the first issue of this magazine, Music Editor David Hall, writing shortly after the first important stereo-disc demonstrations, reported the critical consensus that the stereo disc “worked.” But he warned readers not to expect stereo discs as regular commercial products for one to two years. Most knowledgeable observers thought it would take quite some time for the industry to agree on which system to use and to get the complex new product ready for mass production.

**I**T was not nearly as far off, though, as a lot of people thought at the time. Many readers will remember

“Our pickups, our loudspeakers, our electronic units, in fact practically every aspect of the art, are far beyond what we had when HiFi/STEREO REVIEW started in 1958. Stereo has taught us a great deal about the recording art in general, about our perception of space in recorded sound, and the best ways to exploit it. The industry’s ability to standardize promptly has allowed the stereo disc to reach its present near-universal popularity in a remarkably short time.”

Benjamin B. Bauer, *Vice President*  
*Acoustics and Magnetics Division*  
*CBS Laboratories*

vividly the first-on-the-market feat of Audio Fidelity in the closing days of 1957. Sidney Frey, then president of that small but enterprising record firm, sent a stereo master tape of his New-Orleans-style jazz group, the Dukes of Dixieland, to Westrex for the cutting of a “demonstration” stereo disc. When the demo arrived it was promptly converted into the master for the first stereo disc to be put on regular sale. This pioneer stereo recording, with the title “Marching Along with the Dukes of Dixieland,” was a pretty good recording too, despite its lack of high frequencies. This magazine, in a brief review, said that the record put heavy emphasis on separation, “. . . but this kind of music can take it. Good, clean sound and fine playing by the Dukes.”

Frey’s coup certainly raised the industry’s stereo-disc fever, but whether or not it caused any significant acceleration in the industry’s stereo planning is debatable. Business-magazine writers, stirred by the spectacle of a small company being quickly followed onto the market with a hot new product by the giants of the industry, cast Frey as a David forcing reluctant Goliaths to serve the public faster and better. Against this view, several executives of recording companies I have recently talked to claim that the Audio Fidelity release made little, if any, difference in their stereo-disc scheduling. But however soon they had planned to do it, the rest of the industry did fall in rather quickly behind Audio Fidelity.

By the third issue of this magazine, in April 1958, David Hall threw away his earlier timetable and predicted that the stereo disc would appear in force by the fall of that year. And so it did, with most of the majors, including RCA, Columbia, and London, along with a flock of smaller firms, on the bandwagon by midsummer. This implies that the choice between Westrex’s 45/45 and Decca’s vertical-lateral system had been made, Westrex’s winning out simply because, by majority opinion, it was the better of the two.

The pickup manufacturers then put the wheels on the stereo-disc bandwagon with a tremendous feat of pickup redesign. By about mid-year there were no fewer than seventeen brands of stereo pickup on the market, and this magazine ran a listing of them. None of those first-generation pickups had anywhere near the quality of the best we are getting today, but they worked, and opened the living room door to the stereo disc.

What was the stereo disc like when it first reached the public? No feelings will be hurt today if we say that a fairly large proportion of those first stereo discs did not sound very good, after the listener got over the first thrill of hearing instruments separated at right and left across the end of his living room. In fact, reviewers in this magazine agreed that poor fidelity was *more* offensive in stereo than in mono. But there were enough good ones to give the stereo disc a rousing start, and the poor ones faded away as cutters and cartridges improved

and engineers learned more about solving the microphoning problems of stereo recording.

In the matter of microphone technique, there were recordings on which all the players were bunched far left and far right, with a big hole in the middle. There were records that sounded acoustically flat and thin, with practically no hall sound to give power. Others had a strange kind of hall sound, with the instruments seeming to be spread out in a thin line in front of the listener—no depth. There were the piano concerto recordings on which the soloist jumped—with his piano—from one speaker to the other in the middle of a phrase. And some stereo recordings seemed hardly different from mono, with everything pretty much in the middle.

**H**AROLD LAWRENCE of Mercury Records, one of several recording directors and executives of engineering who sweated through the early days of stereo recording, explains how his company handled the miking problem: "We found that two mikes gave us either a hole in the middle, if they were far apart, or not enough spread, if they were close together. So we came early to the three-mike, three-channel-original technique, with the center channel later fed equally to the left and right channels in making a two-channel master tape. This gives you a 'ghost' center channel, and lets you combine a good fill with a well-spread stereo image." As for the many early stereo discs afflicted with poor hall sound, "stereo exposes the character of the hall far more than mono does. And the mike placement is quite different too. So people who had worked out a reasonable accommodation for mono in certain halls suddenly found that the halls were no good and that their mike technique was no good. We now pick our halls with extreme care, looking for smooth decay of reverberation and good reflecting surfaces. We also use omni-directional mikes, which makes it a very tedious job to get balance among the instruments and between the direct sound of the instruments and the reverberation. But we think it pays."

Jack Pfeiffer of RCA Victor has some further illuminating things to say about handling reverberation in stereo: "A good hall and very careful mike placement are needed because you are getting some of the directional information in the reverberation. In 'live' listening, the sound comes from all around you and its character depends on the directions from which the reflected sounds reach you as well as their timing and strength. As we approach this situation through stereo, we get closer to reality and the character of the reverb becomes much more critical in establishing the character of the sound. In mono, we can have very pleasing results, but they are less 'real' in the sense that the reverb all comes from one direction; thus we demand less of it."

Multi-miking was the other general approach that de-

veloped in the early days of stereo. It involves up to twenty mikes, or even more, each one close to an instrument or group of instruments. The mikes are combined into two or three groups for a two-track or three-track original tape, the comparative level of each mike (and thus of the particular instruments it emphasizes) being controllable by the recording director. Multi-miking produced then, and produces now, some excellent stereo recordings. But the "hall character" can be almost anything the recording director wants it to be, and lapses of taste can therefore also produce monstrosities.

The intensive learning-by-trial of the early stereo days brought us the flexible, skillful mike techniques responsible for so many excellent recordings today. But miking can never become a set of commandments, permanently polished and irrevocably fixed. There are too many variables in the music, in the hall acoustics, and also in taste—that of the listener as well as that of the recording director.

The distortion heard in many early stereo discs was brought under control in a number of ways. The greater difficulty the playback stylus faces in tracing the groove accurately (because there is vertical motion as well as lateral) had been foreseen and led to the reduction of the playback stylus' tip radius from the mono LP's 1 mil to today's stereo 0.7 mil. Purely for accurate groove tracing, the tip radius ought to be even smaller, which is why a number of pickup manufacturers put out styli with tips of 0.6, 0.5, and even 0.4 mil radii. But as the tip gets sharper, it tends to ride the groove bottom instead of the groove walls, thus producing more distortion than the smaller radius gets rid of. Readers who have followed pickup reports in this magazine over the last two or three years know that this dilemma has been bypassed by the development of the elliptical stylus. The broadness across the groove keeps the tip from "bottoming," and the sharpness along the groove allows the stylus to follow small modulations in the groove walls.

But tracing distortion depends on recorded level as well as on stylus geometry. If the record is cut too heavily (loudly) there will be serious tracing distortion with any practicable stylus size and shape. A lot of the distortion in early stereo discs came from inexperience in controlling stereo recording levels. By and large, the industry has learned what its limits are in the cutting of a stereo disc, but we still get a fair number of records that are so heavily cut as to be seriously distorted, es-

"When a recording director goes into the studio today to make a stereo recording, he can, if he will, make use of a highly developed, if somewhat tedious and difficult, art of stereo microphone usage, the legacy of years of experience—fifteen since the stereo tape and ten since the stereo disc. Properly employed, today's recording art results in records of superb quality."

Harold Lawrence  
Director of Classical Division  
Mercury Records

pecially in the inner grooves. There is an unfortunate and apparently ineradicable idea in some quarters that a loud record sells better. It should be evident that with today's noise-free, sensitive playback equipment we don't need a loud record but a clean one. Fortunately most record makers seem to agree.

Another kind of distortion that came to light during the first decade of the stereo disc was that resulting from error in vertical tracking angle. This is the angle of the line along which the pivoted stylus tip travels when it moves up and down. If there is a large difference between the vertical tracking angle of the cutter and that of the pickup, distortion can result. Ben Bauer, Vice President of Acoustics and Magnetics for CBS Laboratories, and one of those mainly responsible for the studies and demonstrations that first focused attention on vertical tracking error, recently reviewed for me how this came about: "Since vertical tracking error affects only the vertical, or *difference*, information on the disc, it can be very low if there is not much separation, and in the early days of stereo, what vertical tracking distortion there was often got covered by other, more obvious distortion. Then, in the early Sixties, we got a number of pickups with vertical angles far from those of the cutters. With the reduction in other kinds of distortion, we began to hear vertical tracking distortion. One area in which it became evident was in stereo FM: many FM

"Listen to a recording made today with proper mike technique for full 'coverage' and with the recent revolutionary methods for controlling noise applied, and compare it with the best you can find from 1958. A lot more has happened than stereo, important as that is. And the next ten years are going to bring exciting progress, too. We will learn how to reproduce the space in recorded music even better than we do now."

Seymour and Maynard Solomon  
Co-owners, Vanguard Records

stations used records with very high separation. The quite rapid swing to a standard 15-degree angle for both cutters and pickups, after the discussions and demonstrations on the subject, has virtually banished this form of distortion."

Distortion also tended to decrease down through the stereo decade simply because both cutters and pickups got better and better. A stereo cutter is far more complex than a mono cutter. The design problems are so difficult, in fact, that several cutter manufacturers have used computers to juggle the basketful of interdependent factors in order to discover how best to fit them together for improved performance. At least one pickup manufacturer has done the same.

Finally, it is instructive to take one glance at what

has happened to the noise problem in the first decade of the stereo disc. This problem has now shifted from the disc surface itself to the tape recording from which the disc is cut. During the early part of the decade the noise in the original tape recording (which is compounded as tape masters are re-recorded in the studio) was gradually reduced by gradual improvement in both tape and tape machines. Careful record makers kept it under control by scrupulous maintenance of their tape equipment and by remastering as little as possible. In the last couple of years, however, there have come about some really large gains against noise (and more seem to be on the way, as Lewis Arnold tells us in his article in this issue). The most dramatic is the Dolby technique (described in some detail in the July 1967 issue) which, by "expanding" during recording and "contracting" during playback, gives the recording engineer at least another 10 db of margin between music and noise.

Vanguard Records' Maynard and Seymour Solomon, who were among the first in this country to use the Dolby scheme, recently emphasized for me how crucial the reduction of noise is, in their view, to high quality in recording. "For years we have been fighting for every decibel of signal-to-noise ratio in stereo we could squeeze out," Seymour Solomon said. "The music lover has not really been aware of what he was losing because of tape noise. Now, with the Dolby taking the noise down almost out of hearing, everybody can appreciate the tremendous gain in fidelity."

One theme that ran through their talk, as it did through the other interviews on which this article is based, was the upgrading of every aspect of sound technology demanded by the advent of stereo. It is not just that we now have a better simulation of space in recorded music through the use of two channels. We also have better signal-to-noise ratio, lower distortion, far better pickups with much wider frequency range, and so on. If anybody thought the art had reached a point of diminishing returns in the late Fifties, he must certainly have been astonished by the decade of major advances that followed.

But two-channel stereo, by giving us some (not all) of the space information of live performance, has only whetted our appetites for more. Big advances in the direction of the full 360-degree listening experience, with sound enveloping the listener as it does in the concert hall, ought to reach us before the next decade is over. Great though stereo progress has been so far, it appears that we still may have only scratched the surface. It is possible that, in a short ten years, Stereo 1968 may seem as "primitive" as Stereo 1958 does now.

---

*Daniel Henry has been involved in high fidelity as an ardent audiophile since its early monophonic days. He writes on both technical and non-technical subjects for a number of magazines.*

# The MUSICAL IMPORTANCE of STEREO REPRODUCTION



By JAMES GOODFRIEND



THE STEREO REPRODUCTION of music is concerned with six musical or acoustical phenomena: pitch, dynamics, depth, directionality, *ambiance* or acoustical atmosphere, and timbre or tone color. Insofar as they can be separated, the first two and the last of these are accepted aspects of music; the other three have to do with acoustics. They must be included because musical sound does not exist in the abstract, but in a variety of acoustical situations, the true and proper reproduction of which is a large part of the job of any phonographic system that claims to be of high fidelity.

The term "high fidelity" itself is one that needs some discussion. It means, of course, a high degree of trueness or likeness to the original, the absence or near-absence of any distorting factor. But there are many different kinds of sound quality produced by records all claiming to be high fidelity. The differences among them (assuming equally

good recording equipment, engineers, and processing) stem basically from the different answers to the question, "What is the original?" Is the "original" to be considered the sound of a musical performance as heard by a listener in the second row of the orchestra, or in the fortieth row, or midway up in the balcony? Is it the sound of the performance as heard from a point in the hall at which all the instruments seem in most perfect balance with one another, a point at which, perhaps, no one can sit because it is twenty feet directly over the conductor's head? Is it the sound as "heard" by the microphones rather than by our ears? Is it the sound, already on tape, that is heard by the record producer in the studio control room or the editing room? Is it the sound of the musical performance stripped of its acoustical *ambiance*? Is it the sound, arrived at through electronic manipulation, that the producer determines is the proper one for this particular music?

There is no one of these theories that is right and the others correspondingly wrong, and that is why there is no one standard of musical reproduction to which everyone subscribes. (Incidentally, there should be no such diversity of intent in the design of the playback system. Although there may legitimately be a question of taste in the type of sound recorded on the disc, the task of the playback system itself is, ideally, to render perfectly whatever sound, good, bad, or mediocre, is engraved in the groove.)

Whatever the theory employed, however, the stereophonic reproduction of music must be involved to a degree with all six of the phenomena mentioned above. These are the things we listen for:

- **Pitch** is, of course, simply the highness or lowness of a single musical tone, whether expressed in cycles per second (*e.g.*, 440 cps or Hz) or in musical terms (*e.g.*, A above middle C). One mark of a high-fidelity system is its ability to reproduce extremely high and extremely low notes accurately, and to do so in correct proportion to the more easily reproduced mid-range. Actually, the highest fundamental musical tones are not really very high at all, and the upper-range capabilities of the reproducing equipment are most concerned with tones called harmonics (see *Timbre*). Low fundamental tones are quite another matter: instances of these are to be found in music calling for the low pedal notes of the organ, and for the bass drum, for example.

- **Dynamics** refers to degrees of loudness (or, working backwards, of softness). Not every high-fidelity set is able to reproduce without distortion or noise the full dynamic range of a musical performance, and not every record labeled high-fidelity has that full range engraved in its grooves. Dynamics are demonstrated by sharp contrasts of loud and soft, and by crescendos (gradually getting louder) and diminuendos (gradually getting softer) both isolated and, more usually, in the context of music changing melodically, harmonically, and rhythmically.

- **Depth** is precisely what it sounds like—the front-to-back dimension of the performing group—and it is audibly evident because the sound of any musical instrument changes slightly the farther that instrument is moved away from the ears. Obviously, close-up microphoning of individual instruments will tend to cancel the illusion of depth in the final recording, and many recordists prefer a simple, flat, left-to-right spread. Nevertheless, the reproduction of acoustical depth is vital to any attempt to reproduce a musical performance as it sounds in a concert hall.

- **Directionality** is the most obvious, but not necessarily the most important, stereo phenomenon. Nothing is more basic to a two-channel reproducing system than the sharp definition of left and right, but the ping-pong effect is by no means all there is to directionality. Properly recorded, a whole series of instruments can be pinpointed between speakers, and when directionality is combined with depth,

quite a good aural representation of a spatially organized performing ensemble can be reproduced. Stereo directionality is also an immense aid to the ear in unraveling complex sounds, as in following the individual voices of a fugue.

- **Ambiance** is a word referring to the acoustical environment in which music is played. The same piano, played by the same pianist, will sound different in a concert hall and in a living room, and still more different outdoors; the difference is one of acoustical conditions. *Ambiance* includes reverberation, but it is more than that alone; it is the sound of a particular room with all the individual characteristics of reverberation, sound reflection and dispersion, sympathetic resonance, and what-have-you the room may possess. Stereo's ability to capture and transmit the *ambiance* of a hall is justification for it even when only a solo instrument is involved.

- **Timbre** means tone color, and the timbre of an instrument is a product of the particular series and relative strength of the overtones or harmonics the instrument produces, plus its indigenous noise. An "A" on the clarinet sounds different from an "A" on the horn not because the "A"s are different in pitch, but because the harmonic superstructure produced along with that "A" by each instrument is different. These harmonics lie mostly in the upper frequency range of human hearing, and the distinctiveness of timbre to be heard from a high-fidelity reproducing system is basically a result of that system's ability to reproduce evenly, in their proper relationships, and without distortion, tones that may come close to the upper limits of human hearing.

These are the factors we listen for, not so much for purposes of testing (which is more easily and accurately done with electronically produced tones, as on the HiFi/STEREO REVIEW test record), but in order to demonstrate just what it is that a stereophonic high-fidelity phonograph should be able to do. With these factors in mind, the editors of HiFi/STEREO REVIEW have assembled a Stereo Demonstration Record, a source of musical program material with which to demonstrate the capabilities of a stereo high-fidelity phonograph. Chosen from the catalogs of Connoisseur Society, Deutsche Grammophon Gesellschaft, Westminster, and Cambridge Records, the thirteen bands of this record make up a series of independent demonstrations, each designed to show off one or more aspects of musical sound and its stereo reproduction. It offers, to the best of our knowledge, a greater variety of musical sound than has ever before been included on a single disc; and, although it is not a record for pure musical enjoyment, its contents have been edited to provide relatively self-sufficient capsule presentations of a variety of music arranged in a contrasting and pleasing order. A complete description of the Stereo Demonstration Record and a coupon for ordering it will be found on page 139 of this issue.

INSTALLATION OF THE MONTH

## PERFECTIONIST STEREO

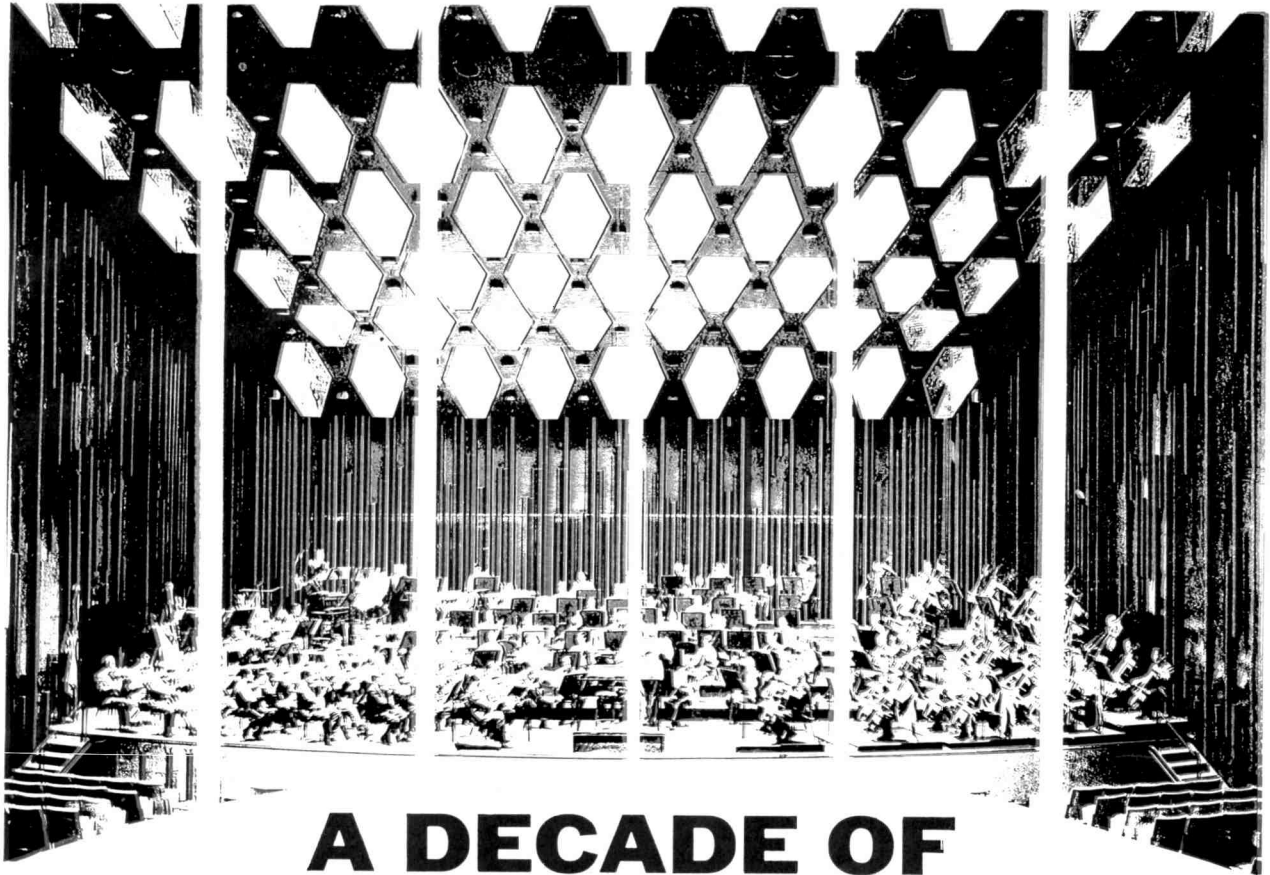


**J**ACK WARD is a free-lance photographer—and a successful one, judging by the caliber of the equipment he has assembled in the wall-mounted hi-fi system in his New York City apartment. The cabinets and shelves are mounted on standards and brackets affixed to rosewood paneling. For his input-signal sources, Mr. Ward chose a Thorens TD-124 turntable equipped with a Shure-SME tone arm and Ortofon cartridge. For those occasions when he wishes to use a changer, there is a Dual 1019 that is also equipped with an Ortofon SL-15T cartridge. There are two tape recorders: the Ampex professional AG-500 machine that serves for on-location master recording, and the Sony Model 660 automatic-reverse unit that is used for background music and at other times when the automatic-reverse function is helpful. In addition, the Sony, with speakers built into the two-section cover, also serves as a self-contained music or sound source for away-from-home playback of tapes.

The tuner, located immediately above a Marantz 7T preamplifier, is the Marantz 10B. The Marantz preamplifier, in turn, drives a Mattes SP-200 power amplifier. The main speakers, one of which is visible on the shelf in the upper right-hand corner of the photo, are KLH Fours. The speaker system visible on the shelf above the Marantz equipment is a Maximum 3 that serves as a center channel and is driven by a Futterman H3A power amplifier.

Among the other accessories, some of which are visible, are a Fisher space-expander reverberation unit, a Shure Solophone for use with Roanwell headphones, a pair of Maximus One speaker systems that supply stereo in the bedroom, and a KLH Fourteen system for use in the bath. The installation is a sterling exemplar of the Age of Stereo, and one that richly merited front-cover treatment for this issue, which marks the tenth anniversary of HiFi/STEREO REVIEW and of the stereo disc.





# A DECADE OF STEREO REPRODUCTION

The close symbiotic relationship of the recording and equipment industries has produced a remarkable period of growth

By **GEORGE LARSEN**

FOR audiophile/music lovers, the decade that has elapsed since the February, 1958, dateline of the first issue of this magazine has been rich in technical advances in the field that concerns them most. Though it is generally recognized that *everything* is on a fast train in this seventh decade of the twentieth century, the art and science of high fidelity, with their truly startling and rewarding advances, seem to be on a particularly fast one. This impression is easy enough to agree on, but we can perhaps appreciate better just how rapid and revolutionary this movement has been if we turn the clock back to the beginning of the decade and see what has happened to stereo high fidelity in a short ten years.

What we had in 1958 was a flourishing minor industry which was then barely ten years old in its developed form: a compact group of small and small-to-medium manufacturing concerns feeding their products directly to audio retailers across the country. What they sold in early 1958 was something like a hundred and fifty dif-

ferent models of preamplifiers, power amplifiers, and integrated amplifiers. Except for a few integrated amps and pre-amps, all were monophonic units. There were more than one hundred models of AM, FM, and AM/FM tuners, some of the latter having completely separate AM and FM sections for bringing in the experimental stereo broadcasts that were then being made with one channel on AM and the other on FM. There were a few "tuner-amplifiers," the small advance guard of the receiver invasion to come (of which more later), about a score of high-grade mono pickups (some were very high-grade indeed), and about twice that number of manual turntables and changers. There were also loudspeakers almost beyond counting. Only in the field of tape recorders did stereo show any strength: the hi-fi buyer was offered a fair number of tape decks and machines designed to play two-track stereo tapes. But, to borrow a thought from Voltaire, there is no power on earth so strong as an idea whose time has arrived, and

thus it was that, toward the end of 1957, the forces of electronic technology and marketplace economics somehow agreed that the time had arrived for the stereo disc. At about the same time, though perhaps for different reasons, Ziff-Davis (the publishers of this magazine) decided that the country was ready for a new monthly devoted to the special interests of audiophiles and music listeners. And so, by a not-too-odd coincidence, the stereo era and what was to become *HIFI/STEREO REVIEW* were born almost simultaneously.

**P**ERHAPS a bit of personal reminiscence may be a good way to get into the story—not because it describes anything at all unusual, but because my own experiences at the time of the stereo breakthrough were, in all likelihood, broadly typical of what happened to thousands of audio enthusiasts. By the spring of 1958 it was clear to me, as it was to many others, that the stereo disc would arrive—and soon—in force. Like any old-time audiophile, I wanted to be in the stereo swim as soon as possible. I got some extra encouragement from the appearance on the market of stereo pickups made by firms that had previously produced fine mono pickups. Getting one in hand and getting it set up (which involved installing extra leads in the tone arm) carried a triple dose of the anticipatory excitement that promising new equipment always gives the avid hi-fier. Then came the music—and it all worked! Stereo on disc was real! There were the space, the separation, all the qualities we now take so much for granted. Some of the first discs presented problems, but there were soon enough absolutely marvelous ones to convert any number of doubting Thomases into ardent stereophiles. It was even good fun, for a while, to play those “demo” records that sent railroad trains hurtling between the loudspeakers. True, stereo had existed commercially for five or six years on tape before the stereo disc arrived, but it took the inexpensive, easily duplicated disc to excite the interest of the ordinary listener—first as an audio novelty and second as a serious medium for the reproduction of music.

The arrival of stereo not only transformed our listening habits and our expectations, but also the quality of the equipment we had been using. It was not simply a matter of adding extra control knobs, for it quickly became obvious that stereo was also going to put on the pressure for even higher fidelity. This pressure was noted first in the case of phono cartridges: the second generation of stereo pickups, coming close upon the first one in 1959-1960, contained several units that experts found clearly superior to the best mono ones then available. The pickup was the most obvious first focus for competitive effort simply because the hi-fi hobbyist can fairly easily be persuaded to replace a component whose cost is comparatively moderate. (And, as things went, the dedicated listener *should* have changed his stereo pickup at least twice dur-

ing the decade.) By 1963 or 1964 we were beginning to see the first of the elliptical styli, and to keep their narrow edges from indenting the groove walls excessively, we needed even more of the medicine stereo pickups had been getting all along: reduction in stylus mass, increase in compliance, and the reduction in tracking force that the first two changes made possible. And again, the medicine acted as a powerful tonic in practically every department of pickup performance. The minimum tracking force needed to keep a pickup stylus in the groove in loud, high-frequency passages is a fairly good general index of pickup refinement. At this end of the decade we have honest tracking-force requirements of around 1 gram, perhaps even a little less in some ultra-refined models. That, I submit, is phenomenal, and it would have seemed a daydream at the start of the decade—everyone then thought that such a pickup would be impractically delicate. But some of our current 1-grammers are fantastically rugged. They also have performance characteristics that go with their mechanical refinement: a smooth response out to ultra-sonic frequencies, extremely good transient response, and, most important, extremely low record wear.

**C**ERTAINLY stereo cannot take all the credit for what happened to record-playing equipment. There was, after all, an on-going improvement in the overall technology of audio reproduction that would have continued even without the advent of stereo. However, stereo did have a direct influence in one particular area: since the stereo pickup by its nature is sensitive to vertical as well as lateral motion, vertical vibration had to be controlled in turntables far more closely than in mono days to keep audible rumble out of the loudspeakers. But rumble is only one aspect of changer and turntable performance. Speed variations—wow and flutter—can be even more destructive of fidelity. When the decade started, we had a group of “manual” tables with speed variations that were respectably low, and a large number of changers that were, frankly, considerably less than respectable. The most promising trend in this area appeared as early as 1961, when a few brands of changer moved a definite step or two toward meeting the standards set by the best manual turntables. And they kept moving: by 1964-1965, we had a few changers that experts ranked as the equal of the best manual tables. Their makers attacked the “image” problem by renaming these changers “automatic turntables”—a bit of pettifoggery we can excuse because of the fact that these machines *are* so good.

Stereo's requirement of greater fidelity made itself felt in manual turntables as well, though they have improved less than changers mainly because there was less room for improvement. Nevertheless, the best turntables in this latter end of the stereo decade are significantly better than the best of 1958 in practically every performance

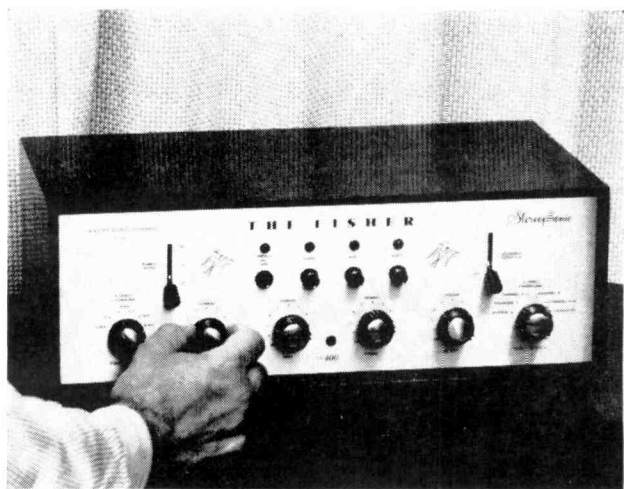
aspect. An important part of this improvement is the habit which has developed of making the arm an integral part of a single-play table assembly, and this fits in neatly with some other developments of the decade to be covered presently.

The story on amplifiers is similar, in a sense, to that of turntables. Stereo made one specific new demand: since the signal coming out of the stereo pickup is, in general, of less amplitude than that coming from its monophonic predecessor, the noise level in stereo amplifiers had to be lower than it was in mono amplifiers to maintain a satisfactory signal-to-noise ratio. Engineering response was prompt, and it wasn't long before designers had managed to pull the noise down out of hearing again.

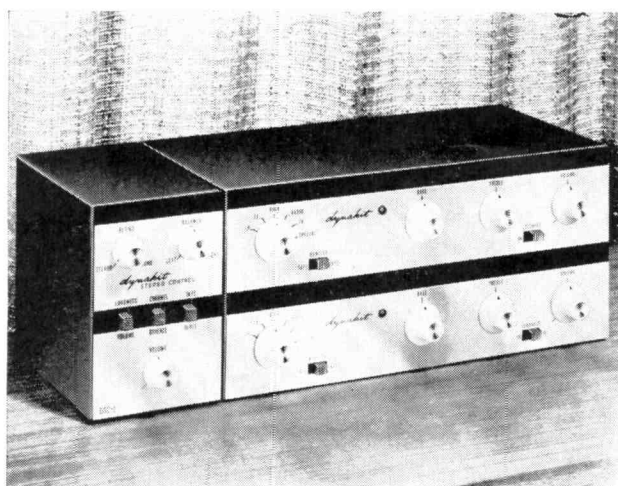
Before the first flood of genuine stereo amplifiers reached consumers, however, there were, during the first year or so, a number of "transitional" configurations as manufacturers tried to make the switch to stereo easier. Many will remember the "stereo adapters," with their cen-

tralized controls that would turn two separate mono preamps or amps into one dual-channel unit. Within two or three years, however, most audiophiles had settled down with their first integrated stereo amplifier—two preamplifiers and two power amplifiers all on one chassis. And performance quality, driven mainly by competitive effort, kept going up.

The importance of the so-called "transistor revolution" in stereo development can scarcely be overestimated in its effects as far as space and weight, economy, reliability, and performance are concerned. It is a story whose familiarity forbids too much retelling (see the articles "Straight Talk on Transistors," May 1966 HF/SR, and "Special Report: Transistors 1967," April 1967 HF/SR). In summary, the transistor era in audio can be divided into two stages: the first, "premature" stage, which produced equipment so bad that the producing companies went, unmourned, out of business, and the second stage (which we are now in), in which it is evident that the



*The Fisher 400-C was among the first seven stereo preamplifier units to be checked out by HiFi & Music Review in 1958.*



*Dyna's early answer to the stereo-conversion problem was to add another mono preamp and a stereo adapter to an existing preamp.*



*The Scott tuner shown with an early Bogen stereo amplifier had separate AM/FM tuning dials for reception of stereo broadcasts.*

*Fairchild, no longer in the home hi-fi business, produced a sleek-looking preamplifier that resembled a pair of stacked mono units with a stereo adapter.*

transistor is a far better electronic device than the vacuum tube. Electronic units using transistors are correspondingly better than comparable tube units, and their advantages are well worth the suffering we went through to get them: lower noise, longer life, freedom from aging effects, less heat, freedom from microphonics, and smaller space requirements.

Electronic innovation has not stopped with the transistor, moreover. Just now, audio manufacturers are beginning to use an even more radical unit, the integrated circuit. The ads announcing this step forward are perfectly right: the IC, which can be a section of an amplifier or, indeed, a *whole* amplifier etched into one tiny semiconductor chip, could be the biggest revolution in electronics yet. Alignment—indeed, all servicing—may become obsolete because of precise control over every IC in the manufacturing stage and because its high-stability characteristics do not deteriorate with age. The IC may be the way of solving, to a large extent, the audio industry's most naggingly difficult problems: quality control and servicing.

In the tuner area, the last decade has seen at least one important development: FM multiplex. The AM/FM stereo at the start of the decade was soon seen to be clearly less desirable than a system that could put both channels on one carrier wave. In the period 1958-1960, several such multiplexing systems were demonstrated. The choice between them was made by the Federal Communications Commission, and the system elected was that developed by General Electric and Zenith. June 1, 1961, was the go-ahead day.

As with stereo amplifiers, there was a transition period for FM stereo tuners also. First there were the adapters to turn mono FM tuners into stereo devices, but by early 1962 we had a fair number of newly designed integrated multiplex tuners, a few of which provided fine stereo. However, the multiplex tuner had hardly become a mature, well-functioning hi-fi device before it was swallowed up by the "receiver," the component that has heavily dominated the stereo scene in the last years of the decade. As early as 1965 one of the largest hi-fi manufacturers could bill a stereo receiver in one of his ads in this magazine, without shocking the trade, as the "best-selling hi-fi component."

It may be asked whether this dominance of the market by the receiver is good or bad from the point of view of the audiophile who prefers separate components (tuner, preamplifier, and amplifier). Apparently, however, it hasn't hurt the audiophile market at all, since the equipment now available is as varied as before and of higher quality as well. What the receiver did do was to expand the hi-fi market and bring in those people who prefer to have the manufacturer match, connect, and house the units together in one fairly compact box that fits easily in any room—in short, a boon to stereo. There has been

none of the "watering down" that some feared would take place when stereo hi-fi reached the mass market. Instead, the expanded market has obviously benefited the audiophile group in that manufacturers now have both the motivation and the capital to embody the latest electronic technology in their products as the best means of competing. The latest receivers have them all: crystal filters in i.f. amplifiers, integrated circuits, and last-word circuit innovations.

The loudspeaker role in the stereo decade is another story still, one just as full of remarkable advances. High-quality "compact" or bookshelf speakers arrived, providentially, just a few years before the stereo disc. The Acoustic Research AR-1, sometimes called the grandfather of the type, appeared in 1955. Without this class of speakers, stereo would surely have been severely hampered, its musical benefits available only to those with rooms (and pocketbooks) big enough to accommodate two of the big pre-compact speakers. The trend to smaller speakers, attained without sacrificing quality, has given us in the last two years systems of approximately a cubic foot in volume, costing a mere \$50 to \$60, that have a smoothness and extension of frequency response considerably better than anything we had at any price fifteen years ago. Only the very bottom of the bass is missing in these little giants. And to get this bottom—plus superb highs—we can now buy speakers of a little over two cubic feet in volume that cost far less than the much less accomplished (and much bigger) "top" speaker systems of fifteen years ago.

**F**INALLY, one last phenomenon of the latter part of the decade was the emergence of the "compact" music system. Light, small, in effect a record changer with stereo electronics built into its base (plus two separate speakers), it is unquestionably a provocative technical advance. Are these modular units really "high fidelity"? The answer is an unequivocal "yes." Providing as they do a very high ratio of fidelity to the dollar, they are obviously attractive to the young, whose audio budgets—and room space—are likely to be limited.

The stereo decade has, it seems, been very good to music lovers. There is a larger body of music, better recorded, available than there was in 1958. It can now be more excitingly reproduced—and at a cost, in both money and effort, considerably less than would have been necessary then. Happily, too, the future of stereo is open-end: the next decade could easily bring us new developments as startling as those we have already seen, and some of the possibilities have already given me much the same itch of anticipation I felt in 1958.

---

*George Larsen is new to our pages, but old to audiophilia. He writes of the old-time equipment and its evolution with a love born of having owned—or of having hoped to own—most of it.*



# STEREO FORECAST

A PROFESSIONAL STUDENT OF AUDIO AFFAIRS MAKES PREDICTIONS FOR THE NEXT TEN YEARS OF STEREO

By LEWIS ARNOLD

ANYONE who takes it upon himself to project the future of stereo reproduction runs the risk of being thought less interested in developments to come than in carping about the present state of the art. The possibility makes him feel particularly ungracious when he is dealing with a field such as stereo recording, one which has reached a remarkable state of sophistication in a mere decade of commercial life. The would-be prophet is tempted to confine himself to the inevitable—to talk about changes in styling, the jockeying for leadership between tape and disc, the juggling of component combinations—integrated speaker-amplifiers, record-player-pre-amplifiers—and so forth. But I am going to go firmly out on a limb—or a number of them: what follows will be a perfectionist's look at the future, and let the implicit criticism of the present fall where it may.

With the possible exception of the stereo breakthrough, major improvements in sound reproduction over the years have resulted from refinements in the application of a well-established set of technologies. Will a continuation of this slow accumulation of technological prowess bring

about major improvements in the near future? I believe that it will. In the next five to ten years, I expect the improvements to be as great as those that occurred between the opening of the long-play era and the present. Technology does not advance steadily, it accelerates. Although aerospace technology at this moment may seem far removed from audio, the next decade will, I believe, find it contributing much to earth-bound industries such as stereo. But before I examine contributions on this level, there is one constant that needs to be noted. In the coming decade, new ways of "storing" sound will no doubt be developed, but I don't believe that any of them will replace the phonograph record as the prime bearer of recorded music in the home. In a sense the disc has earned this security by keeping itself abreast of the technical advances in other areas of sound reproduction in the past ten years. On a "fidelity-per-dollar" basis, the disc is going to lead the field for the foreseeable future; and on the basis of fidelity alone, it should equal the best.

Among the areas in which improvement in the next decade will be striking, the foremost is the control of

noise, that ever-present accompaniment to all our recorded music that does not let us forget that it *is* recorded. Fortunately, the problem of noise stemming from the disc surface and from the recording process is under constant and effective attack. Some readers may be surprised to learn that *most* of the noise they hear on discs—the steady background hiss—originates in the tapes from which the discs are made, not from the disc itself. But now signal expansion-compression schemes such as the Dolby noise-reduction system promise to virtually eliminate that portion of noise contributed by the master tapes from which discs (and prerecorded tapes) are made.

And electronic techniques such as the Dolby, or the 3M Dynatrack system, are not by any means the only way to reduce this hiss to extremely low levels. Improvement in tape-coating formulations promises to make radical reductions in master-tape noise. For example, Dupont has recently announced a non-ferric (chromium dioxide) coating, developed originally for computer and video tape use, that makes possible the storing of more information on a given length of tape. An increase in a tape's capacity to hold information usually implies lower background noise. Thus the research activity in tape-coating chemistry is bound to carry forward the art of sound reproduction. I believe that in a few years new tape formulations, plus improvements in tape-recorder electronics (with and without special arrangements such as the Dolby), will lower overall master-tape noise by more than 10 db. When the overall signal-to-noise ratio reaches, say, the presently unattainable level of 85 to 90 db, engineers will be able to put something like the full dynamic range of a symphony orchestra on a tape with low distortion. The enthusiastic response of knowledgeable listeners to the Dolby's improvement of about 10 db suggests that this kind of noise reduction will have enormous market value.

What about that portion of noise that comes from the surface of the disc? Such pops, clicks, and ticks are harder to eliminate. Better quality control in disc-processing plants can help, but a good part of the problem is inherent in the material used to make today's phono discs. The ideal phono-disc material would be conductive so as to eliminate static-electricity problems, and would combine low cost, easy molding, high surface hardness for resistance to scratching, high impact strength to endure a dropped stylus, and a higher modulus of elasticity (more stiffness) than present materials have. The last-named improvement, if it could be had without degrading any of the other factors, would be the sonic equivalent of reducing the stylus-tip mass in the playback cartridge; high-frequency response would improve and distortion would be reduced.

But vinyl (a term covering a multitude of sins in plastics) is likely to remain dominant for quite some time because it is inexpensive, easy to use—and *fairly* quiet. By varying the formulation with different plasticizers and

fillers, a wide range of properties can be built into vinyl. Some "recipes" used by manufacturers sound better than others, but there is a limit to the possible improvement with this group of materials. Polycarbonate plastics, rather expensive until recently, look promising, but there is no clear breakthrough in sight here.

Perhaps the materials engineers could apply one of their more spectacular new techniques to disc plastics: the production of cross-linking between the atoms of a substance by subjecting it to strong ionizing radiation. These irradiated materials gain immensely in hardness. Whether or not the technique has been considered for record plastics I do not know, but I can envisage newly pressed records passing through a small radiation chamber for their shot of ionizing "hardness" before they are packed for delivery.

**R**EDUCTION of the faults of transducers, the major weak points in the hi-fi component system, is second to noise reduction as an area of potential progress. Comparing the progress recently made with the two transducers used in disc systems, the phono cartridge and the loudspeaker, the former has certainly outpaced the latter in recent years. I suspect that in the next ten years their comparative positions in the progress parade will be reversed. Without minimizing the problems of cartridge design, which are epic in scope, the cartridge does have one big advantage over the loudspeaker: the moving parts of the cartridge are more or less firmly locked into, and directed by a physical material, the record groove. By contrast, the cone in a dynamic speaker is pushed at its apex by a varying magnetic force (acting on the voice coil), while the rest of its surface follows along only approximately, bending and rippling in a hundred different ways.

Loudspeakers driven uniformly over their surfaces, such as the electrostatic, are in my opinion not likely soon to make the cone speaker outmoded—certainly not in the next ten years. The need for uncomfortably large size to achieve high volume and deep bass response seems at this point an insurmountable obstacle to adapting the electrostatic and similar devices for general use. The continued dominance of the cone loudspeaker will be aided, I believe, by a space-technology fallout in the materials field. The problem with the cone, as I have hinted above, is that it is not stiff enough. But most stiff materials are also heavy, and cones ought to be lighter than they are now: lightness would improve efficiency and, more important, high-frequency response. If stiffness could be combined with lightness, there would be less of the rippling and bending—called cone breakup—that produce so many dips and peaks in speaker frequency response. With a really stiff, light cone, dynamic speakers could have the smoothness and ease of top-grade electrostatic speakers.

Are any such potential cone materials available? The most promising would seem to be the so-called two-phase materials, composites of two substances that "cooperate" to exploit the best characteristics of each. Usually these consist of a relatively soft "matrix" into which is embedded a high-strength reinforcement material. Reinforced concrete, with rods of steel under tension, and the modern fiberglass fishing rod are familiar examples of the general technique. There are now available two-phase materials with extraordinary strength, using for reinforcement the recently discovered ultra-pure metallic whiskers that have been found to be stronger than any reinforcing materials used heretofore. Materials such as boron, silicon nitride, and aluminum oxide exhibit a number of remarkable properties. For instance, boron, in its artificially grown pure filament form, is more than five times as rigid as commonly used structural materials.

High price puts these materials out of reach for consumer products at this time—they are being developed for, and mainly used in, the aerospace industry for strengthening space capsules and such things. But I would venture that within—probably well within—ten years two-phase materials of this kind will become economically feasible for use in loudspeaker cones.

The other phonograph-system transducer, the phono cartridge, has reached a point in its development at which problems of human engineering become important. The extremely low tracking forces possible with some of the most recent pickups tend to make them difficult to operate by hand and sensitive to external shock while in the groove. Turntables and tone arms have to be carefully leveled, balanced, and isolated by a very "soft" mounting to prevent the pickup from bouncing at the slightest vibration in the room. Very low tracking forces are, of course, not only possible but desirable, but they must be accompanied by coordinated re-engineering of the whole "front-end" of disc-playing systems.

Looking into the future—the near future—I think it is evident that, at forces below half a gram, placing the stylus into the groove can no longer be entrusted to the sometimes fumbling fingers of the audiophile. Even single-play tables will have automatic mechanisms that will put the pickup on the record and take it off again automatically. The removal of dust will be an integral function of the new generation of record players. But these new players will not be forbiddingly delicate instruments. They will be more rugged than today's machines, and easier to use. I can foresee a simple box with a slot in front, into which the record is inserted; the box will make dust, shock, and manual abuse of the disc things of the past. It will gently eject the records after it plays them, perhaps leaving them cleaner than when they went in.

The under-half-a-gram pickup will also benefit from the new materials technology. The diamond stylus will probably become passé. Much lighter materials that are almost as hard and long-lasting will replace it. The whole vibrating member, including the stylus tip and the shank in back of it that is coupled to the generating element, will probably be of the same substance—boron or beryllium/beryllium-oxide, for example. Such substances may well replace the entire moving system in a cartridge, and, at the very low tracking forces of the future, will last longer than today's diamond stylus.

**I**N THE very complex matter of stylus-to-groove relations (the largest remaining area of distortion in the disc process) the prospects are tremendously hopeful. Recent theoretical and practical work on tracing and tracking distortion has shown that the failure of the playback stylus to duplicate exactly the motions of the cutting stylus is the result of two factors: the cutting and the playback styli have different shapes, and they "sit" at different angles on the record. Some brilliant studies by Dr. Duane Cooper of the University of Illinois have suggested that this kind of distortion can be eliminated in a coordinated attack that consists, essentially, in altering the recorded wave shape by a kind of electrical "predistortion," so that the groove is of the shape that would be made by a round cutting tip rather than a sharp one. One first attempt to apply the general idea in practice was a part of the very involved Dynagroove process; just how far the "pre-distortion" technique was taken in Dynagroove is not yet clear. The group of factors we have discussed are clearly those upon which improvement effort will focus in the immediate future, because they are needed and are achievable.

As the reader may have gathered, I don't expect any fantastic improvements in the electronic aspects of stereo reproduction. The audible differences among today's top-notch amplifiers are already so small and their performance levels so high that discussions of relative dif-



ferences verge on the metaphysical. This happy state of affairs can be expected to spread to the less nobly-priced brethren of the leading units. Specifically, the integrated circuit is in its infancy. Large-scale circuit integration combining the preamplifier, most of the power amplifier, and the tuner on small semiconductor chips or on ceramic wafers will take the variability out of performance, virtually end service problems, and certainly—after a while—lower prices.

I don't foresee much overall improvement in FM-tuner performance compared to today's best. Crystal filters, mechanical and ceramic filters, balanced modulators and mixers, and the other esoterica of advanced communications technology will be more commonplace in the following decade, but these have already put in an appearance in some of today's better FM tuners. Again, however, these benefits should be quickly diffused to lower-price equipment.

**B**UT suppose that all the improvements I have suggested are realized. We still, unfortunately, will not have achieved the bravest new world of high fidelity, because reproduced music still will not sound exactly the way it does in a recital or concert hall. The missing element is a true, all-around reverberation, or hall *ambiance*. Every listening experience in a closed space involves not only the direct sound from the instruments but the reflected sound, which comes from every direction. This reflected sound is not a minor effect, but an integral and essential part of the musical experience; since the vital sound does not come only from the arc defined by the width of the stage, the musical experience cannot be re-created exactly by two-channel stereo which presents the sound as though it were all reaching the listener from the front. In the concert hall, musical sound, bouncing again and again from walls, ceiling, and floor, surrounds and engulfs the listener. The reflected sounds follow longer paths and so naturally reach the listener later than the direct sound, and some reflections much later than others.

The whole composite of sound, including the timing of the various reflections and the directions from which they reach the listener, is essential to reasonably complete re-creation of the original "live" experience. The aural benefits of reverberation can be had only in very large and properly designed rooms. Even chamber music was intended originally to be heard in chambers that were considerably larger than the living rooms most of us inhabit today. Of course, reverberation can be put on records today, and all the good ones do in fact have a pleasing balance between the strength of the original direct sound and the reverberation. But all the reverb is bunched together and thrown at us from one direction in mono—or from a narrow range of directions in stereo. Current techniques for adding artificial reverberation

usually mix the reverb with the forward sound. Still worse, the devices used to produce the artificial reverb add an excessive tonal coloration because of their irregular frequency response. Our own listening rooms add some reverberation, but it is neither enough nor of the right kind.

Can anything be done to re-create a truer reverb? Yes, I believe so. Let us coin the term "ambiphonic" sound for a projected system that holds strong promise of doing the job, and of thus taking us a major step beyond today's two-channel stereophony. I think it could be commercially practicable in a few years. It involves the addition of at least one, and better two or three, completely separate additional channels, the extra channels being radiated at the sides of the room and behind the listener. Such a system would be compatible with present-day two-channel stereo: recordings made for ambiphonic sound could be reproduced by two-channel equipment to drive only the channels in front of the listener.

The extra channels are easily put on tape; they might even be put on today's 45/45-degree stereo disc by a multiplexing technique, much as two channels are put on a single FM carrier in FM stereo. The "rear" channels would reproduce the sound that approached the original listening area from the rear. Happily, bandwidth requirements for the two extra "reverb channels" are not as stringent as those for the normal forward channels, nor is the same intensity of sound required. Projected from the four corners of the room, the recording would re-create a 360-degree sound field around the listener that should correspond closely to the total sound field the listener would have experienced at the original performance.

The technique of recording ambiphonic sound would be as follows: directional microphones are placed facing outward around the periphery of an imaginary living room within the concert hall. Several are used as needed to pick up sound in the stageward direction, others to pick up the reverberant sound from the sides and rear of the hall. The playback procedure is the reverse, several loudspeakers being disposed around the room in positions approximating the location of the recording microphones. For full effect, the listening room should have a minimum of its own reverberation; it should be acoustically "dead," with drapes, rugs, and the like predominating over reflecting surfaces. Ambiphonic sound will totally dissolve the walls of the listening room and drop the listener into the concert hall, opera house, or musical-comedy theater, and moreover into the best seat in the house. Will this millennium arrive within the next decade, you ask? The answer to *that*, I'm afraid, is just beyond the threshold of my crystal ball's sensitivity.

---

*Lewis Arnold is a professional engineer and long-time audiophile who operates a laboratory involved in technical analysis and evaluation of the performance of electronic instruments.*



*Hi Fi/Stereo Review's  
Record of the Year Awards  
for 1967  
in recognition of significant  
contributions to the arts of music  
and recording  
during the 1967 publishing year*

IT IS sometimes forgotten, in these days of multiple awards, grants, scholarships, prizes and memorials, that when an honor is to be bestowed on someone or something it is necessary to explain the justification of such an honor lest it be misunderstood. The record industry, like others generally classed among the "communications media," has a twofold character. It is in the nature of a phonograph record to be both an artistic and a commercial entity, and there is no necessary relationship between the two. Commercial achievement is an easy thing to measure; it is strictly a matter of costs, sales, and profits. But artistic achievement is another matter, and in attempting to estimate this latter quality many people, both in the record field and out of it, tend to confuse things and get dollar signs mixed up with aesthetics.

The HiFi/STEREO REVIEW Record of the Year Awards and Honorable Mentions are given in recognition of great artistic achievement and genuine contribution to the recorded literature. Such recognition has no basis in sales; a high degree of commercial acceptance will not militate in favor of a record, but neither will it act against it. It is the intrinsic value of a record that we are interested in, not its exploitation. We wish to make this very clear for two reasons: so that these awards will not become confused in the public mind with others given in recognition of commercial sales achievement; and so that they will not be decried as failing to represent the tastes of the American public, as revealed through sales.

It has always seemed to us that the people most qualified to recognize and estimate the intrinsic value and importance of a recorded achievement are qualified and ex-

perienced record critics. Only they have the combined advantages of knowledge and nonalignment with any particular record company, and the experience of listening to an enormous number of records each year. The HiFi/STEREO REVIEW Record of the Year Awards, then, are the results of the informed and carefully considered opinions of the critics and editors of this magazine.

Although this is the first year that such awards have been given, we think the idea is a just and a logical one. It is just because in these days of ever-increasing commercialism, artistic achievement must receive as much recognition as possible if it is not to perish of sheer frustration. It is a logical idea, because it is a natural extension of HiFi/STEREO REVIEW's other services to its readers: the selections of Recordings of Special Merit, the Best of the Month choices, the Basic Repertoire, and the selected discographies of special-interest records.

WE have chosen twelve records, six classical and six popular, that we consider to be the outstanding records of the 1967 publishing year. The reader will note that although they and the recordings given an honorable mention tend to fall into convenient categories, we have refrained from naming specific categories. We intend to avoid that kind of rigidity. We will follow the changes in the record industry to the best of our abilities, note its direction, its failures, and its accomplishments, and at the end of each publishing year the HiFi/STEREO REVIEW Record of the Year Awards will honor what for us were the artistic highpoints—as we do on the following two pages.

—James Goodfriend

# Record of the Year

SELECTED BY THE EDITORIAL STAFF AND CRITICS



THE AWARD: *Prima Donna—Great Soprano Arias from Purcell to Barber* (Leontyne Price). RCA VICTOR LSC 2898, LM 2898.  
HONORABLE MENTIONS: *Victoria de los Angeles Sings Debussy and Ravel and Other French Songs*. ANGEL S 36406, 36406. *Copland—Twelve Poems of Emily Dickinson (Adele Addison) and other works*. CBS 32 11 0018, 32 11 0017.



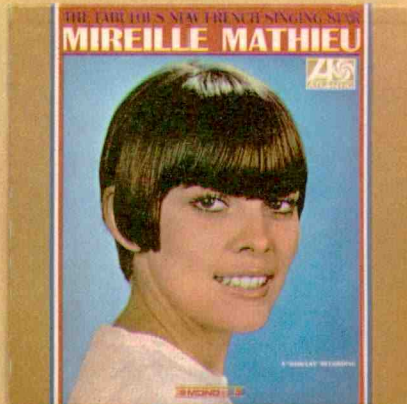
THE AWARD: *Mahler—Symphony No. 8* (Leonard Bernstein). COLUMBIA M2S 751, M2L 351.  
HONORABLE MENTIONS: *Paris (1917-1938)*, *Milhaud, Françaix, Auric, Satie* (Antal Dorati). MERCURY SR 90435, MG 50435. *Walton—Symphony No. 1* (André Previn). RCA VICTOR LSC 2927, LM 2927.



THE AWARD: *Handel—Messiah* (Charles Mackerras). ANGEL S 3705, C 3705.  
HONORABLE MENTION: *Monteverdi—Vespro della Beata Vergine* (Nikolaus Harnoncourt). TELEFUNKEN SWAT 9501/2, AWT 9501/2.



THE AWARD: *Francis Albert Sinatra & Antonio Carlos Jobim—At Last*. REPRISÉ S 1021, F 1021.  
HONORABLE MENTIONS: *Steve Lawrence Sings of Love and Sad Young Men*. COLUMBIA CS 9340, CL 2540. *Junior Wells—It's My Life, Baby!* VANGUARD VSD 79231, VRS 9231.



THE AWARD: *Mireille Mathieu*. ATLANTIC SD 8127, 8127.  
HONORABLE MENTIONS: *Janis Ian*. VERVE/FOLKWAYS S 3017, FT 3017. *Lisa Minnelli*. CAPITOL ST 2448, T 2448.



THE AWARD: *Simon and Garfunkel—Parsley, Sage, Rosemary and Thyme*. COLUMBIA CS 9363, CL 2563.  
HONORABLE MENTION: *Judy Collins—In My Life*. ELEKTRA 7320, 320.

# Award for 1967

FOR THE READERS OF *HIFI/STEREO REVIEW*



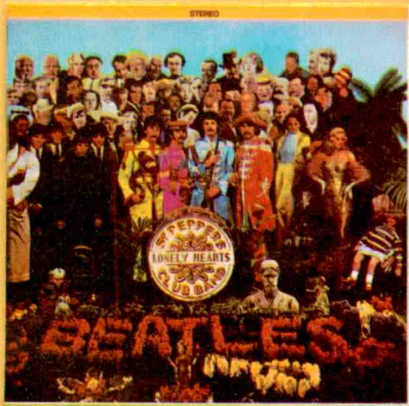
THE AWARD: Schoenberg—*The Music of Arnold Schoenberg, Vol. 6* (Robert Craft). COLUMBIA M2S 762, M2L 362.  
HONORABLE MENTIONS: Beethoven—*Quintet in E-flat*; Mozart—*Quintet in E-flat* (Vladimir Ashkenazy). LONDON CS 6494, CM 9494. Beethoven—*String Quartet No. 15* (Yale String Quartet). VANGUARD CARDINAL VCS 10005.



THE AWARD: Wagner—*Tristan und Isolde* (Karl Böhm). DEUTSCHE GRAMMOPHON 139221/25.  
HONORABLE MENTIONS: Berg—*Wozzeck* (Pierre Boulez). CBS 32 21 0002, 32 21 0001. Puccini—*Madama Butterfly* (Sir John Barbirolli). ANGEL SCL 3702, CL 3702.



THE AWARD: Ives—*Piano Sonata No. 1* (William Masselos). RCA VICTOR LSC 2941, LM 2941.  
HONORABLE MENTIONS: Bach—*Orgelbüchlein* (Helmuth Rilling). NONESUCH HD 73015. Chopin—*Twenty-four Preludes* (Ivan Moravec). CONNOISSEUR SOCIETY CS 1366, CM 1366.



THE AWARD: The Beatles—*Sgt. Pepper's Lonely Hearts Club Band*. CAPITOL SMAS 2653.  
HONORABLE MENTIONS: Herman's Hermits—*There's a Kind of Hush All over the World*. MGM SE 4438, E 4438. Jackie Cain and Roy Kral—*Lovesick*. VERVE V6 8688, V 8688.



THE AWARD: Cabaret—original-cast recording (John Kander-Fred Ebb). COLUMBIA KOS 3040, KOL 5640.  
HONORABLE MENTIONS: A Man and a Woman—original-soundtrack recording (Francis Lai). UNITED ARTISTS 5147, 4147. The Young Girls of Rochefort—original-soundtrack recording (Michel Legrand). PHILIPS PCC 2626, PCC 2226.



THE AWARD: Ornette Coleman—*The Empty Foxhole*. BLUE NOTE BST 84246, BLP 4246.  
HONORABLE MENTIONS: Miles Davis—*Miles Smiles*. COLUMBIA CS 9401, CL 2601. Duke Ellington—*the Popular Duke Ellington*. RCA VICTOR LSP 3576, LPM 3576.

# HI FI/STEREO REVIEW'S SELECTION OF THE TOP RECORDINGS BEST OF THE MONTH



## CLASSICAL

### RICHARD STRAUSS' PASSIONATE *ELEKTRA*

*Georg Solti conducts a performance of force and conviction in London's new recording of the opera*

**Y**EARS of experience with the outpourings of the record industry have taught me that it is wise to withhold the adjective "definitive" from my record reviews. Though strongly tempted to apply it to Deutsche Grammophon's stunning recording of Richard Strauss' *Elektra* five years ago, I did not do so. It was just as well, for London Records has now given us a new version that matches, and occasionally even surpasses, the excellence of its predecessor.

In *Elektra*, the brilliant conductor Georg Solti is in his natural element: there is no need to whip the music up to unnatural frenzy and to drive the singers beyond endurance (as he sometimes does in Verdi), for the music of Strauss provides his interpretive art with the excitement and turbulence it thrives on. He spares us none of the opera's nearly two hours of unrelenting passion and concentrated fury as he tears through the nightmare-like score. As might be expected, the results are almost terrifyingly intense, yet they are admirably faithful to the printed page, and the singers are swept along by the force and conviction of Solti's overwhelming authority.

Vocal-orchestral balances in this opera are particularly important, and in this regard there are vital differences between the DGG and London versions. Karl Böhm (DGG) keeps the voices more prominent, and succeeds thereby in pointing up telling dramatic details in the singing. But without actually submerging the singers (heaven be praised for that!), Solti and the London engineers have given more prominence to

the orchestra, reveling in its fierce sonorities and slashing attacks, though unavoidably sacrificing some of the expressive subtleties in the singing. I should hasten to add that I consider Böhm's conducting no less impressive than Solti's: it is more poignantly expressive in such lyric moments as *Elektra's "Agamemnon! Vater"* (at number 44 in the vocal score) or in the expansive orchestral passage of the Recognition Scene (numbers 149 to 155). Solti's approach is more vividly theatrical, particularly in its exploitation of the *grand guignol* elements (ghoulish sounds, demonic laughter). Granted there may be some exaggeration in this area, but who can say with certainty where the lines should be drawn in this incredibly violent opera?

Birgit Nilsson's *Elektra* is a figure of imposing strength—of voice as well as of character. Her fury is utterly convincing—it is evident that a cold and calculated determination motivates her actions—though the signs of mental derangement are not stressed. Vocally, it is an achievement compounded of the familiar Nilsson virtues: steadiness and amplitude, boundless reserves for the climaxes, and never any sign of effort. The voice rides over the orchestral tides effortlessly, but it is also capable of beautiful pianissimos when needed (note, for example, "*Was? Das Werk?*" at number 36 in the score). There is room only for praise here, but fairness prompts me to add that Inge Borkh's achievement in the DGG set, with less vocal opulence but a wider range of expressiveness, is on the same exalted plane.



GEORG SOLTI  
*Strauss is his element*

Marie Collier's Chrysothemis, with its girlish, somewhat tremulous timbre, is an effective foil for Nilsson's commanding Elektra. She surmounts the musical hazards admirably, if with occasional signs of strain. A firm plus in London's favor is registered by Regina Resnik's Klytämnestra, a colorful and potent characterization supported with the authority and vocal weight her counterpart on DGG does not command.

With his dark-hued, resonant timbre, Tom Krause is potentially a fine Orest, but his tones are opaque in mid-range and hollow on top. His portrayal, therefore, while adequate, is less impressive than DGG's Dietrich Fischer-Dieskau's, whose voice is somewhat light for the role but whose singing is expressive, pure, and tonally beautiful. Aegisth is another entry in Gerhard Stolze's gallery of recorded neurotics: rather hard on the ear, but appropriately characterized—I think. All the supporting singers are excellent. The orchestra plays superbly and the sound is London's *ffrr in excelsis*.

Solti's presentation of the music is absolutely complete, restoring the brief cuts (sanctioned by the composer) made by Dr. Böhm in the DGG recording.

*George Jellinek*

**RICHARD STRAUSS: *Elektra*.** Birgit Nilsson (soprano), Elektra; Regina Resnik (mezzo-soprano), Klytämnestra; Marie Collier (soprano), Chrysothemis; Tom Krause (baritone), Orest; Gerhard Stolze (tenor), Aegisth; Helen Watts, Maureen Lehane, and Yvonne Minton (mezzo-sopranos), Jane Cook and Felicia Weathers (sopranos), the Five Maids; Tugomir Franc (bass), the Tutor; Gerhard Unger (tenor), Young Servant; Leo Heppe (bass), Old Servant; others. The Vienna Philharmonic Orchestra and Vienna State Opera Chorus, Georg Solti cond. LONDON © OSA 1269, Ⓜ A 4269 two discs \$11.58.

---

## FOR NIELSEN LOVERS: TWO GREAT WIND CONCERTOS

*A gem-quality addition to the growing discography of the Danish master*

LEONARD BERNSTEIN and Columbia Records have conspired to bring us a marvelous joy of a record: two of the great wind concertos of the twentieth century that splendidly reveal two aspects of the character of that belatedly recognized Danish master composer and humanist Carl Nielsen.

Having composed a quintet in 1922 for his friends of the Copenhagen Wind Quintet, Nielsen next embarked on the project of writing individual concertos for each player—concertos that would not only show off the in-

COLUMBIA RECORDS



STANLEY DRUCKER

*A poignant, funny, and satanic Clarinet Concerto*

struments, but illuminate the personalities of the players as well. Only two were completed before the composer's premature death in 1931: the Flute Concerto for Holger Gilbert Jespersen (his performance was available on the London label a dozen years ago) and the Clarinet Concerto for Aago Oxenvad.

The Flute Concerto is all sweetness and light, with a goodly touch of bumptious humor barging in at strategic moments in the distinctive voice of the bass trombone. The Clarinet Concerto, on the other hand, is a more prickly affair: here we have the satanic aspect of Nielsen's humor, with the snare drum playing the same Mephistophelean role it does in the first movement of the Fifth Symphony, and the clarinet talking back and fighting back every inch of the way. The serene ending in string harmonics is an explicit statement about the ultimate outcome of the struggle.

Until now, all recorded performances of the Clarinet Concerto have tended to reveal the thornier aspects of the music in more ways than one—and this goes for the brave Benny Goodman-Morton Gould attempt on the RCA Victor label last year. But the combination of Stanley Drucker and Leonard Bernstein here has conquered all the thorns. The difficulties of the piece simply don't exist for either, and the result is that the music at last reveals itself in its total aspect: poignant and tender, outrageously funny, and savagely satanic.

I don't mean to slight Julius Baker's work in the only slightly less demanding Flute Concerto; he does simply

what comes (for him, anyway) naturally, playing with enormous fluency and tonal beauty, with Bernstein backing him up with a finely honed accompaniment that has all the necessary tenderness, yet packs the kind of energy that makes any descent into sentimentality altogether impossible.

The Columbia recorded sound is A-1. Don't pass up this record on any account. It's a precious gem—every groove of it!  
*David Hall*

**NIELSEN:** *Flute Concerto (1926); Clarinet Concerto, Op. 57 (1928)*. Julius Baker (flute); Stanley Drucker (clarinet); New York Philharmonic, Leonard Bernstein cond. COLUMBIA © MS 7028, ™ ML 6428 \$5.79.

## ENTERTAINMENT

### A FLAWLESS COMPENDIUM: IRVING BERLIN REVISITED

*Producer-scholar Ben Bagley scores again with a treasurable album of forgotten masterpieces*

**B**EN BAGLEY, a charming little man with enormous black-rim glasses and an Edwardian fop haircut, looks like Beulah the Witch after Ovaltine. He lives in a tiny apartment in New York's Borough of Queens with a cat named Butch, surrounded by about eight million recordings of out-of-circulation Broadway show tunes.

For approximately the past ten years, Mr. Bagley has devoted his life to the rediscovery of forgotten songs. Find him the fourth draft of a *Shubert's Gaities* tune dropped from the show in New Haven in 1919 and you've given him Christmas in July. If pressed, Mr. Bagley could probably sing you the second chorus of everything from Marie Dressler's *White Light Lane* to *Coca-Cola Belle* from *The Honeymoon Express* of 1913. He has been known to sit through a Vera Hruba Ralston movie ten times straight to memorize the tune she skated to, and he probably knows Veda Ann Borg's phone number. That makes him a kind of walking museum with Tin Pan Alley in his head. It also makes him a good man to have around, and his record albums, which have in the past revisited the obscure works of Rodgers and Hart, Kern, Porter, and Gershwin, are collectors' items and reference sources which are never loaned from my record shelf for more than ten minutes at a time.

For some strange reason, this passion for the forgotten song is not always shared by the companies who produce Mr. Bagley's records. The discs are almost always hard to find, manufactured in small numbers, and out of cir-

ulation before the ink is dry on their labels. His latest compilation of yesterday's masterpieces (fourteen forgotten songs by Irving Berlin) has been kept almost a secret by MGM Records. But a word to the wise (I assume *you*, dear reader, are one of them—otherwise you would have turned to the rock reviews by now) should be sufficient to set you to hounding your local record shop for one of the prized copies of this disc before it is deleted from the catalog—which, the record business being what it is, may be next week. Anyway, Mr. Bagley's new disc is a revelation for tired ears; simply everything about it smacks of unrelieved good taste. The songs are gems, the performances rate bravos. Blossom Dearie and Bobby Short are two of the greatest singers in the world, so teaming them up was a stroke of pure genius. But Mr. Bagley has also obtained the services of Dorothy Loudon, one of the funniest ladies who ever drew breath. Their performances are so brilliant that it would take me into the middle of June to describe them with the proper amount of enthusiasm.

Such songs! Bobby Short, who practically never makes records any more except for rare occasions like this, dishes up a helping of an old Berlin gumbo called *Harlem on My Mind* that may just be the answer to your problem if the heat goes off in your house this winter. Originally written for Josephine Baker, it tells of a wealthy, toast-of-Paris Negro who goes home at night to a flat designed by Lady Mendel and dreams about the sequins-and-satin days of old Mother Lode Harlem. Bobby injects it with enough energy to send the next man to the moon, and you get a perfect feeling of what

BEN BAGLEY  
*A passion for rediscovery*



it must have been like in the Twenties with Hemingway and Gertrude Stein and Noel and Gertie sitting around digging the piano players in the stay-up-late cafes.

The creamy-dreamy voice of Blossom Dearie sounds like a jazzbo Baby Snooks on *Wild About You*, on which Mr. Bagley's cat Butch makes his recording debut meowing behind Blossom's perfect-pitch purr. *The Yam* and *I'd Rather Lead a Band* are two lost Astaire-Rogers fluffs, and Miss Dorothy's raspberry-flavored arrangement of *Mr. Monotony* (cut out of *Miss Liberty* on the road), plus the whole gang piling into the back of the bus on *Louisiana Purchase*, make memorable listening.

I am perfectly willing to face the fact that this is not an album for the general public. It's a flawless connoisseur's item for Special People. If you aren't a Special People, buy it anyway and live a little. I can't think of a better way to start becoming one.

Rex Reed

**IRVING BERLIN REVISITED.** Blossom Dearie, Bobby Short, Dorothy Loudon, Richard Chamberlain (vocals); musical direction and arrangements by Norman Paris; produced by Ben Bagley. *Louisiana Purchase*; *How's Chances*; *Wild About You*; *Harlem on My Mind*; *I'd Rather Lead a Band*; *Mr. Monotony*; *Back to Back*; *The Yam*; and six others. MGM © SE 4435 OC \$6.79, Ⓜ E 4435 OC\* \$5.79.

---

## THE DEADLY SATIRIC AIM OF ARLO GUTHRIE

*Reprise's "Alice's Restaurant" is the debut recording of a promising new writer-composer*

THE SON of the late (but already legendary) Woody Guthrie will soon be something of a legend himself if he can continue in the brilliant pattern he establishes for himself in "Alice's Restaurant," his debut recording for Reprise Records. Guthrie's arrival is an event worth shouting about, for here at last is a true humorist (as opposed to a simple teller of jokes) speaking truthfully and sardonically about how a large part of America—and Americans—looks and sounds to him in the silly Sixties.

His just-minted little masterpiece *Alice's Restaurant Massacre*, which fills one side of this first recording, is a rambling monologue with refrain that brightly illumines several of the idiocies with which Americans seem to delight in stricturing themselves and their fellow citizens. It is the saga of what ensues when Arlo, in a gesture of friendship, decides to help out his friend Alice by taking a load of accumulated garbage out to the

REPRISE RECORDS



ARLO GUTHRIE  
*Pointedly intelligent appraisals*

dump on Thanksgiving day. To his surprise, the dump is closed (on account of Thanksgiving), so he cruises around in his micro-bus until he comes upon another pile of garbage at the bottom of a cliff, and there, all things being relative, he supposes, he deposits Alice's garbage. It is only shortly thereafter, of course, that all hell and smalltown bureaucracy breaks loose. Arlo is arrested and enters a Kafka-esque world of routine police procedure wherein the litterer is apparently as one with the mass-murderer. Eventually, and after much travail, Arlo ends up at his draft board, and his descriptions of his confrontations with psychiatrists and with other inductees who have "police records" will remain in my memory as one of the deadliest pieces of satire I have ever heard on records.

In addition to his great gifts as a writer-composer, Guthrie is also a skilled and winning performer. He has the ability to control and cajole his audience at the same time (this recording is one of those "live" items, but in the best sense of that much abused term), leading them from comedic point to point at just the right pace. *Alice's Restaurant* was the sensation of the last Newport Festival, and it is easy to see why. It is one of the funniest, truest, most pointedly intelligent appraisals of our society that has come from anyone, old or young, in a very long time.

Peter Reilly

**ARLO GUTHRIE:** *Alice's Restaurant*. Arlo Guthrie (vocals and guitar). *Alice's Restaurant Massacre*; *Chilling of the Evening*; *Now and Then*; *I'm Going Home*; *The Motorcycle Song*; *Highway in the Wind*. REPRISE © RS 6267, Ⓜ R 6267\* \$4.79.

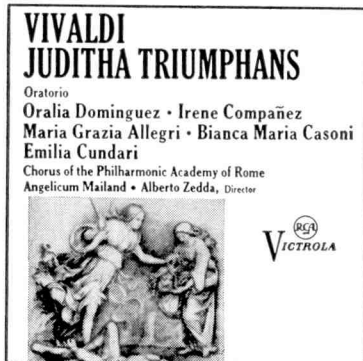
# Victrola for January



A new coupling of two important Schubert symphonies conducted by the Maestro. Electronically reprocessed in stereo.



Exciting Verdi, including Fourth Act of "Rigoletto" with Milanov, Peerce, Warren. Electronically reprocessed in stereo.



This Vivaldi oratorio captures all the greatness of the baroque period. Only stereo recording of this magnificent work. 2 L.P.s.



One of Dvořák's most popular works performed by a great orchestra under a distinguished conductor.



Two exciting follow-ups to the acclaimed "New Music, Volume 1." Features works by Boulez, Maderna, Nono, Berio and others. An absolute "must" for contemporary music lovers!



## Looks like it's going to be a brilliant new year!

1968 is off to a beautiful start with these new Victrola releases. Included are two more Toscanini albums—making a total of 17 recordings by the Maestro in the Victrola catalog. All six of these Victrola albums feature great artists . . . great sound . . . and they're all great values. Because that's what Victrola is all about.

**VICTROLA**  
CIRCLE NO. 59 ON READER SERVICE CARD





HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS • ERIC SALZMAN

**BACH:** *Violin Concerto No. 1, in A Minor (BWV 1041); Violin Concerto No. 2, in E Major (BWV 1042); Concerto in D Minor for Two Violins, Strings, and Continuo (BWV 1043).* Henryk Szeryng and Peter Rybar (violins); Collegium Musicum Winterthur, Henryk Szeryng cond. MERCURY (S) SR 90466, (M) MG 50466\* \$5.79.

Performance: **Distinguished solo work, Romantic conception**

Recording: **Very good**  
Stereo Quality: **Fine**

Essentially these are very worthy performances, but, as with nearly every recording of these concertos, the interpretive style is couched more in Romantic than in Baroque terms. That is, detailed phrasing is sacrificed to a long-lined approach, ornaments are hit-or-miss, the accompaniments are generally not as crisp as they should be, and there are some very questionable dynamics in the solo part. Szeryng is not even above adding a little scoop now and then. The orchestra he conducts is obviously very much of one mind with him, and plays well, if not always with impeccable intonation or precision. The Double Concerto, with Rybar as an excellent second violin, perhaps comes off best; the outer movements have an impressive vigor, and the slow movement has real *affect*. The reproduction is commendable except for a too reticent-sounding harpsichord. *I. K.*

**BARTÓK:** *Three Etudes, Op. 18, Sz. 72; Out of Doors, Sz. 81; Suite, Op. 14, Sz. 62; Sonata, Sz. 80.* Noël Lee (piano). NONESUCH (S) H 71175 \$2.50.

Performance: **Okay**  
Recording: **Fair**  
Stereo Quality: **Ditto**

These are four of Bartók's major piano works; they date from 1916 (Op. 14), 1918 (Op. 18), and 1926 (*Out of Doors* and the *Sonata*), thus covering one of Bartók's most fertile and original periods. My personal favorite is the *Out of Doors*, with its vigorous, imaginative piano writing—including tone clusters, which Bartók consciously "borrowed" from Henry Cowell (Bartók asked permission and Cowell wrote back, "Sure, the more the merrier"). "Vigorous" is, in fact, a word to apply to all these works. The delightful *Suite*, Op. 14, and the hard-

galloping *Sonata* share a punchy, pounding keyboard sound with rhythmic pulses and melodic fragments that are obviously Hungarian in origin. Finally, the *Etudes*, the most abstract of the four compositions, explore a rich and very attractive gamut of piano sounds and textures.

Bartók's piano music has surprisingly not fared very well on records. One or two of the existing issues—the Sandór Vox Box, for instance—can be noted, but, by and large, the Bartók keyboard music is a sizable, attractive, and important repertoire still to be properly explored by our leading pianists

LONDON



NICOLAI GHIAUROV  
*A Devil of eloquence and power*

and record companies. Noël Lee's contribution has some value, but also shortcomings. The American pianist (he lives and performs in Europe) has a gift that is more scaled towards the lyric than the big percussive aspects of this music. The recording is adequate. *E. S.*

## RECORDING OF SPECIAL MERIT

**BIBER:** *Sonatas Nos. 1, 4, 5, 10, 11, and 12 from "Sonatae, tam aris, quam aulis servientes."* Philip Jones and John Wilbraham (trumpet); Sinfonia of London String Ensemble, Joshua Rifkin cond. NONESUCH (S) H 71172 \$2.50.

Performance: **Highly enjoyable**  
Recording: **Excellent**  
Stereo Quality: **Fine**

I may be mistaken, but I don't believe the

*Sonatae* . . . (Sonatas suitable for use in both chapel and court) have been represented on discs before. First published in 1676, this set, from which six sonatas are included here, is scored for strings (one or two violins, three or four *viole da braccio*), continuo, and, fairly frequently, one or two trumpets. The diversity of the music is emphasized on this record by having a string piece sandwiched in on each side between the trumpet works. The style frequently involves the same spirit of improvisation and technical brilliance as may be found in the two collections of Biber violin sonatas, and anyone interested in investigating this fascinating and often strange composer will not hesitate to add this disc to his library. The performances feature excellent and very stylish playing, and the sonic balances are splendid. *I. K.*

## RECORDING OF SPECIAL MERIT

**BOITO:** *Mefistofele: Prologo; Scenes from Act I and Act II; Epilogo.* Nicolai Ghiaurov (bass), *Mefistofele*; Franco Tagliavini (tenor), *Faust*; Orchestra and Chorus of the Rome Opera, Silvio Varviso cond. LONDON (S) OS 26021, (M) OM 36021 \$5.79.

Performance: **Ghiaurov magnificent**  
Recording: **Outstanding**  
Stereo Quality: **Excellent**

There is a perfectly good stereo version of Arrigo Boito's rarely heard *Mefistofele* available on the London label. Why issue a disc of highlights with different interpreters? Foolish question. *This* recording has Nicolai Ghiaurov in the title role, and that is reason enough. Besides, it is not a conventional "highlights" disc, but entirely Ghiaurov's show. It offers the three scenes which contain the big bass arias "*Ave, Signor*," "*Son lo spirito che nega*," and "*Ecco il mondo*," plus the complete Epilogue. It is, in short, a welcome release.

Ghiaurov is simply enormous. One has to go back to Chaliapin to find an interpreter of such vitality, elemental force, and sheer vocal impact—and I am aware that the recorded Devils in between have included the likes of De Angelis, Pasero, Neri, and Siepi. This is a fierce, fearful, unforgettably vivid character, and Boito's craggy, vehement music calls for nothing less. No bass practicing today can possibly match Ghiaurov's achievement in this role. The lone reservation I can find has to do with the artist's tendency to resort to aspirates in preference to a clean attack. A singer of Ghiaurov's stature can "get away" with this kind of infraction (as Gigli, and at times Pinza, did), but it is an unnecessary mannerism.

When the demands are limited, Franco

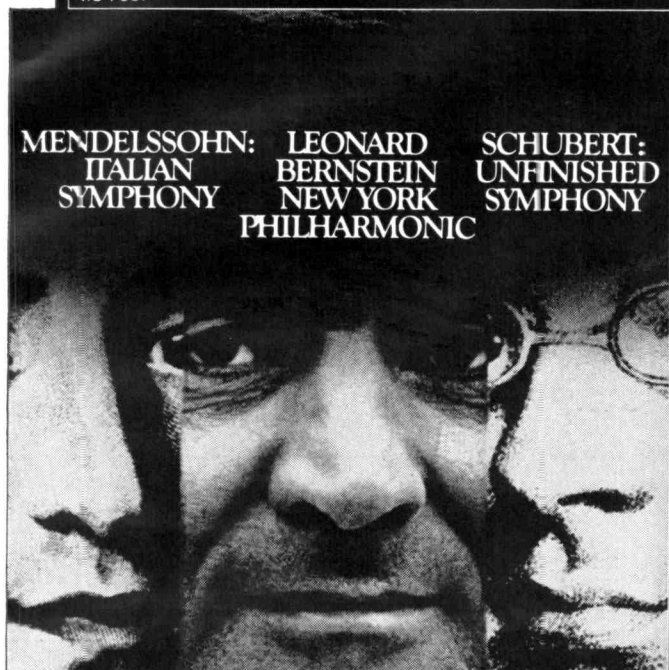
### Explanation of symbols:

- (S) = stereophonic recording
- (M) = monophonic recording
- \* = mono or stereo version not received for review

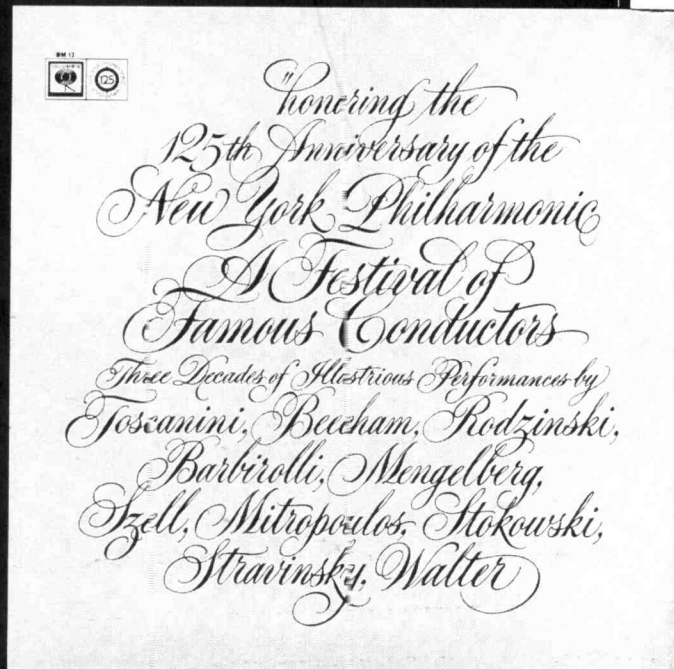


We're celebrating  
an anniversary by giving you  
a free record.

MS 7057



MENDELSSOHN: ITALIAN SYMPHONY  
LEONARD BERNSTEIN NEW YORK PHILHARMONIC  
SCHUBERT: UNFINISHED SYMPHONY



In honor of the 125th Anniversary of the New York Philharmonic, Columbia Records offers the exciting LP "A Festival of Famous Conductors" free with the purchase of Bernstein's recording of Schubert's "Unfinished" Symphony and Mendelssohn's "Italian" Symphony.

"A Festival of Famous Conductors," packaged with the Schubert-Mendelssohn album, includes three decades (1926-1956) of illustrious performances by great Philharmonic conductors of the past: Toscanini, Szell, Mengelberg, Beecham, Barbirolli, Rodzinski, Stokowski, Mitropoulos, Stravinsky and Walter.

Other albums by Leonard Bernstein/The New York Philharmonic

Leonard Bernstein Conducts  
Copland:  
Organ Symphony First Recording  
E. Power Biggs, Soloist  
Bernstein: Serenade for  
Violin and Orchestra  
Zino Francescatti, Soloist  
New York  
Philharmonic

MS 7058

Mahler  
Symphony No. 1  
Leonard Bernstein  
New York Philharmonic

MS 7069

Haydn: The Six Paris Symphonies, Nos. 82-87  
Leonard Bernstein, New York Philharmonic

3  
RECORD  
SET

D3S 769 (A 3-Record Set at a specially reduced price)

# New Releases

## Ponchielli: LA GIOCONDA

Renata Tebaldi, Marilyn Horne, Carlo Bergonzi, Robert Merrill—Orchestra of L'Accademia di Santa Cecilia, Rome—Lamberto Gardelli

Stereo OSA-1388

## ANSERMET CONDUCTS STRAVINSKY

Petrushka; The Firebird; Le Sacre du Printemps; Le Baiser de la Fée

Bonus Record: Ernest Ansermet speaking on "What Everyone Should Know About Music"

Stereo CSA-2308

## JAMES KING OPERATIC RECITAL

Arias from Der Freischütz; Fidelio; Rienzi; Lohengrin; Tannhäuser; Die Meistersinger

Stereo OS-26039

## Beethoven: SYMPHONY NO. 6 IN F MAJOR ("Pastoral") EGMONT OVERTURE

The Vienna Philharmonic Orchestra—Hans Schmidt-Isserstedt

Stereo CS-4556

**LONDON**  
RECORDS

in the instance of both discs listed here must be in the negative. The 1962 Giulini recording is decidedly lightweight in its interpretive impact, and the rather diffuse recorded sound only serves to reinforce the basic impression. Antal Dorati's reading is solid and carefully detailed, and includes the first-movement repeat. The London Phase 4 recording is happily not inflated to gigantic size, although textural details of inner woodwind voicing are very much in evidence. Nevertheless, gorgeous sound notwithstanding, Kubelik, Toscanini, Talich, Walter, and Szell communicate something more than Dorati does in this work. *D. H.*

**GERSHWIN:** *Rhapsody in Blue; Concerto in F, for Piano and Orchestra.* Philippe Entremont (piano); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA © MS 7013, (M) ML 6413 \$5.79.

**GERSHWIN:** *Porgy and Bess, a Symphonic Picture (arr. Robert Russell Bennett); An American in Paris.* Pittsburgh Symphony Orchestra, William Steinberg cond. COMMAND © CC 11037 SD \$5.79, (M) 10037 \$4.79.

Performance: **Gershwin à la française**

Recording: **Columbia excellent,**

**Command stunning**

Stereo Quality: **Good in both cases**

The handful of concert works George Gershwin composed between 1923 and the year of his death, 1937, fits easily onto just a couple of long-playing records. Yet the impact of these flamboyant compositions on the public ear has been tremendous, and the amount of lore and lunacy written about them already fills many volumes. Patronizing the "serious" Gershwin while patting his head for his songs was the sport of music critics for many years, but there is something about these raw, exuberant, and infectious compositions that defies intellectual dismissal. They are too vital. They simply will not lie down and die. Never mind that *Rhapsody in Blue* is clumsily stitched together and spangled with Lisztian passages of empty pianistic rhetoric; that the *Concerto in F* is jammed with enough half-realized musical ideas to have provided a less eager composer with a dozen works (there were even enough left over to inspire a whole concerto by Ravel); that *An American in Paris* strangles its last moments in loud banalities. Gershwin's music breathes and lives.

But do we need more recordings of these scores? There are better than twenty versions of the *Rhapsody in Blue* still in the catalog (not counting the many that have fallen by the technological wayside). This new one is billed as the "complete uncut version," but, except for an intriguing little passage for saxophone and piano near the opening, it seems to contain nothing that the Bernstein, Fiedler-and-Wild, or Sanromán-and-Steinberg versions do not also include. Entremont and Ormandy bring a sweep and ring to their conception that gives it an edge on all its predecessors, in a rich recording that captures every nuance of contrapuntal detail, and sings and soars—from the glissando clarinet opening to the bang-up swaggering coda—with glitter and energy. The recording of the *Concerto in F* on the flip side is something else again. Here, too, the mastery of the immense piano part is daz-

(Continued on page 88)

# Our compact doesn't have component features. It has components.

The surest way to get component quality into a compact stereo system is to build it with nothing but components. Bogen does just that. Our compacts don't have "component features" or "component

controls." They have components pure and simple.

We started with the modular circuitry of our latest AM/FM stereo receiver, the all-silicon solid state TR100X, with 60 watts of power.

We added a matched pair of our advanced SS250 two-way air-suspension speaker systems with 10" high-compliance woofers and 3 1/2" tweeters. For our automatic turntable, we selected a Garrard, for our phono cartridge, a Pickering.


For the Stereo-8 section of our MSC-1 compact, that plays the same tape cartridges you use in your car, we couldn't find a player good enough. So we had one built to our specifications.

All we did, really, to turn these component sound systems into compact home entertainment centers, was to connect them for you and build them into a handsome case of rich oiled walnut, at a compact price.

All you have to do to enjoy one, is to plug it in.

When you buy a compact, why compromise? We didn't when we built one.

**THE LIVE  
SOUND OF  
BOGEN**

 LEAR SIEGLER, INC.

BOGEN COMMUNICATIONS DIVISION  
PARAMUS, N. J. 07652  
Dept. 4-2-2



RECEIVER SPECIFICATIONS:  
Output power (HF): 60  
watts / Frequency response  
 $\pm 1$  dB: 20-50,000 Hz. / Hum  
and noise: -70 dB / FM sensi-  
tivity (HF): 2.7  $\mu$ v / FM distor-  
tion @ 100% modulation: 0.7% /  
FM hum and noise level: -60 dB. /  
LOUD SPEAKER SPECIFICATIONS: Woofer:  
10" high-compliance / Tweeter: 3 1/2"  
dynamic / Frequency response: 30-20,000  
Hz. / Power handling capacity: 30 watts.

The MSC-1 compact shown is also available  
with Stereo 8, as the MSR-1.

# An embarrassment of riches!

## TWO Spectacular Recordings of BRAHMS SECOND PIANO CONCERTO

Vladimir  
Ashkenazy

The London Symphony  
Orchestra

Zubin Mehta

Stereo CS 6539

Wilhelm  
Backhaus

The Vienna Philharmonic  
Orchestra

Karl Böhm

Stereo CS 6550

With its enormous wealth of artistic resources, London proudly presents two extraordinary performances of one of the masterpieces of concerto literature. Both versions are momentous musical experiences, yet completely diverse interpretations. We are embarrassed because duplication of this type is usually criticized; but we are proud to have under our banner the forces required for two such projects. We know that the people who buy London Records have discerning taste.

By the way, we have *three* magnificent  
PETRUSHKAS!

Ernest Ansermet — L'Orchestre de la Suisse Romande  
Lorin Maazel — The Israel Philharmonic Orchestra  
Zubin Mehta — The Los Angeles Philharmonic Orchestra

LONDON  
RECORDS

zling, and Ormandy's forces resound with brilliance. But a dimension is missing. New York—the lower East Side where Gershwin grew up, the clatter of trains and trolley-cars and milk bottles, the Yiddish intonations that kibbitz on the strings, especially in the last movement, as the music roars its way to a stop at some musical elevated platform—is sorely absent. There is too much Gallic elegance in Entremont's performance.

Steinberg's *American in Paris* is similarly disappointing. The stunning Command sound, "now utilizing a revolutionary new audio noise reduction system," cannot make up for something wooden in Steinberg's conception. The orchestra plays with force and energy, but the infectious tunes emerge four-square; they do not dance to the rhythms of the Charleston or wail with self-pity to the beat of the blues. As for the *Porgy and Bess* suite, I find the only tolerable version of this to be Gershwin's own ingenious and atmospheric one, as performed beguilingly by Maurice Abravanel and the Utah Symphony, on a Westminster disc that should be re-issued. Robert Russell Bennett's "picture for orchestra" simply smothers the tunes of the opera in glistening Broadway gift-wrap, with none of the sting of the original, and no wit at all. *Paul Kresh*

### RECORDING OF SPECIAL MERIT

HANDEL: *Julius Caesar*. Norman Treigle (bass), Julius Caesar; Beverly Sills (soprano), Cleopatra; Maureen Forrester (contralto), Cornelia; Beverly Wolff (mezzo-soprano), Sextus; Spiro Malas (bass), Ptolemy; Dominic Cossa (baritone), Achilles; Michael Devlin (baritone), Nireus; William Beck (baritone), Curio. New York City Opera Orchestra and Chorus. Julius Rudel cond. RCA VICTOR © LSC 6182, (M) LM 6182\* three discs \$17.57.

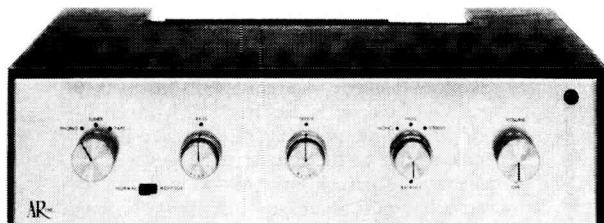
Performance: Very good  
Recording: Excellent  
Stereo Quality: Very good

The New York City Opera's 1966 production of *Julius Caesar* was such a happy event that it virtually cried for a recorded representation. *Mirabile dictu*, it got it; the prohibitive costs which have for years prevented local recordings of Mozart, Verdi, and Wagner were met for George Frideric Handel. I have searched in vain through the album's detailed and excellent annotations for an explanation: thanks are surely due *somebody* for such munificence. Whoever the unsung donors are—for I find it hard to believe that RCA Victor went it alone—may they long prosper.

*Giulio Cesare* is one of the best, and possibly the most stageworthy, of Handel's forty-odd operas. Though the work is considerably abbreviated here, this recording offers what is surely the most generous representation of the music ever on discs. The method Julius Rudel followed in arranging this lengthy opera for modern staging (and recording) seems to have been scrupulous as well as practical. Some of the arias were eliminated and several recitatives were abbreviated; some instrumental interludes have been added from an obscure Handel cantata. Most of the arias are rounded off with *da capo* repeats, the singers adding ornamentation the second time around. Some of them do not strike these ears as authentically Ba-

(Continued on page 90)

# *the* AR<sup>INC.</sup> *amplifier*



The AR amplifier delivers 60 watts per channel continuous output at less than 0.5% harmonic distortion, 20 to 20,000 Hz, both channels operating simultaneously into 4 ohms; 50 watts per channel into 8 ohms.

One of the most important specifications of an amplifier is its power output. In view of this, consumers might expect this measurement to be presented clearly and accurately in amplifier advertising. This has not been the case. In recent years, a variety of vague or irrelevant terms has been used by manufacturers to describe power output: music power, solid-state power, stereo power, audio power, transient power, transistor power, IHF power and others. The list includes terms invented by manufacturers and applied to their products alone, as well as standards of measurement known only to advertising copy writers.

Acoustic Research uses the definition of a watt given in physics texts: work done at the rate of 0.7375 ft.-lb./second. We know of no "transient watt" or "music watt" which science recognizes. AR amplifiers are rated exactly as we measure them, with both channels continuously delivering at least the rated power without exceeding our harmonic distortion limit of 0.5%, or the I.M. distortion limit of 0.25%. The laws of physics and the nature of music require that power measurements, if they are to be meaningful, be made with a steady, uninterrupted tone, similar to the purest sound of a pipe organ. AR amplifiers must deliver their rated power at all frequencies to which the ear responds, not just at 1,000 Hz, where most amplifiers can deliver much more power than at the extremes of the range of hearing. Distortion measurements are made through the AR amplifier's phonograph input because music must go through the amplifier this way—even though performance might be better without the preamplifier in the circuit.

It is for these reasons that the power output rating of the AR amplifier is true for any kind of musical tone, not just those easy for an amplifier to reproduce.

The AR amplifier is covered by a guarantee unmatched in the industry. If an AR amplifier fails to operate as advertised within 2 years of its purchase date, AR provides parts, labor, freight to and from the factory or nearest authorized service station, and a carton if necessary—all with no charge for factory defects.

ACOUSTIC RESEARCH, INC., 24 Thorndike St., Cambridge, Mass. 02141

# THE BEAUX ARTS TRIO

"...probably the finest trio in the country, perhaps the finest in the world." —ATLANTA JOURNAL

## BRAHMS: PIANO TRIOS (COMPLETE).

Four Trios, including the World Premiere recording of the Trio in A major, Op. posth. PHC 2-013 (2-record set)

## MENDELSSOHN: PIANO TRIOS NOS. 1 AND 2.

First coupling at budget price. PHC 9082

## BEETHOVEN: PIANO TRIOS (COMPLETE).

"Exceptional performances!... Hats off for such artistry!" —American Record Guide. PHC 4-007 (4-record set)

## SCHUBERT: PIANO TRIOS (COMPLETE).

"The performances are polished and fairly crackling with vitality." —San Francisco Examiner & Chronicle. PHC 2-003 (2-record set)

## SCHUMANN: PIANO TRIO NO. 2; RAVEL: PIANO TRIO IN A MINOR.

"The performances are faultless, superb!" —Santa Barbara News-Press. PHC 9053

A GROWING CATALOG  
OF MAGNIFICENT  
CHAMBER WORKS ON



AT \$2.50 PER STEREO RECORD

For new catalog, write to  
Philips Records  
110 W. 57th St., NYC 10019

Philips World Series/A Division of  
Mercury Record Productions, Inc.

CIRCLE NO. 52 ON READER SERVICE CARD

roque, but I shall not complain. It is Mr. Rudel's stated purpose to present this opera "for your enjoyment rather than for your reverence." He is right to do so, and he has succeeded.

It is also fairly clear that he is entitled to a lion's share of the success. Rudel's administrative ability occasionally obscures the fact that he is a very fine musical director, and it is good to have things brought into proper perspective. His leadership is vigorous, the orchestral textures are clear, and all the elements of the work are brilliantly coordinated. True to the Baroque tradition, he accompanies the singers' *secco recitativo* at the harpsichord (there is another harpsichord for the *tutti*), and here too, his playing is lively and inventive.

The singers are City Opera stalwarts performing like the true ensemble artists they are. Outstanding is Beverly Sills—insINUATINGLY feminine, poignantly expressive in her arias, secure in the bravura passages, yet attentive to textual content—a marvelously versatile and intelligent artist! Norman Treigle imparts the appropriate martial character to Caesar's music, and sings with impressive sonority and a wealth of coloration. His voice, however, is somewhat heavy and not sufficiently malleable for the winding and note-laden Handelian lines, and at times it spreads around the tonal focus—reservations that hardly count over against a splendid interpretation.

Maureen Forrester's vocal quality is sumptuous, but her Italian pronunciation is poor. Beverly Wolff's vigorous portrayal of Sextus (a male role) makes the part almost credible, though her vibrato is excessive. Spiro Malas succeeds in creating a strongly villainous Tolomeo by singing with what sounds like a permanent snarl. Dominic Cossa's light, pure, Italianate baritone offers a welcome contrast; Devlin and Beck are fine in smaller roles.

Though the singers appear to be rather closely miked, the musical production as a whole is well balanced and technically first-class, save for an abrupt cut-off at the end of Act Two. *Giulio Cesare* is an opera of many beauties. The present recording will probably increase its admirers a thousandfold, and it does credit to a brave and enterprising opera company. G. J.

MOZART: *Missa Brevis in C Major*, K. 259; *Misericordias Domini*, K. 222; *Alma dei Creatoris*, K. 277; *Veni, Sancte Spiritus*, K. 47; *Inter Natos Mulierum*, K. 72; *Regina Coeli*, K. 276; *Sancta Maria, Mater Dei*, K. 273; *Venite Populi*, K. 260; *Ave Verum Corpus*, K. 618. Vienna Choir Boys; Vienna Cathedral Orchestra, Ferdinand Grossmann cond. PHILIPS © PHS 900157 \$5.79.

Performance: **Expert**  
Recording: **Good**  
Stereo Quality: **Spacious**

The liturgical works contained here range in date of composition from Mozart's thirteenth year (K. 47) to his last (the familiar *Ave Verum Corpus*, K. 618). Most of them however, date from the Salzburg years, when Mozart was the "official," if reluctant, church composer of the Archbishop's Court.

The Vienna Choir Boys perform with their familiar skill. Intonation is remarkably pure, and ensemble work is precise, a few less than perfectly coordinated attacks notwithstanding.

ing. The soloists have steady voices, but at times they seem to be standing too far back for ideal balance. The disc is well engineered, and the stereo spread is impressive. G. J.

NIELSEN: *Flute Concerto*; *Clarinet Concerto* (see Best of the Month, page 79)

## RECORDING OF SPECIAL MERIT

ORFF: *Catulli Carmina* (1943). Judith Blegen (soprano); Richard Kness (tenor); Temple University Choir; Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA © MS 7017, ® ML 6417\* \$5.79.

Performance: **Stunning**  
Recording: **Splendid**  
Stereo Quality: **Good**

## Next Month in HiFi/Stereo Review

### Ninth Annual TAPE RECORDER ISSUE

\* \* \*

#### A Survey of Tape-Cassette Recorders

#### Tape-Recorder Primer

#### Glossary of Tape Recording

#### NAB Tape-Recording Standards

Carl Orff, in such works as the *Catulli Carmina* and the monumental setting of the Hölderlin-Sophocles *Antigonae* (1947-48), is not so much a composer of music as a maker of incantatory magic. One must come to the Orff evocation of the ill-starred love story of the Roman poet Catullus in this spirit in order to savor it to the full, for one finds here little of the sheer melodic charm of the earlier *Carmina Burana*. The orchestra is no full symphonic panoply, but an ensemble of four pianos and a veritable army of percussion, over which chorus and soloists alternate brilliant rhythmic declamation (what a superb language Latin is for this style, as Stravinsky has shown us in his *Oedipus Rex* and *Symphony of Psalms*!) with moments of soaring lyrical chant. The elaborate *Praeludio*, with an uninhibitedly explicit text by Orff himself, pits young men and women hymning the joys of passionate love against the old men who counter with cynical jeers and mockery. There follows the tale of the ill-fated passion of Catullus and Lesbia as told in the poet's own words. The joy and bitterness of love against the backdrop of Caesar's Rome are conveyed in an altolgether (Continued on page 92)

CIRCLE NO. 75 ON READER SERVICE CARD →



**Several interesting facts about the design of the new Dual 1015:  
after you read them, you may wonder why other automatic turntables aren't made this way.**

You've probably noticed that many of the new automatic turntables, in several price ranges, offer features like anti-skating, cueing, special motors of one kind or another, plus some pretty fancy designs for overall appearance.

But our features are different because we don't offer them just for the sake of offering them. They are there to perform a real function. With precision and accuracy.

Take our anti-skating control.

It's there because, quite simply, our low-mass tonearm skates. That isn't something to be ashamed of. It indicates bearing friction so low (less than 40 milligrams) that there's no internal resistance to skating. Even at 1/2-gram.

And that's not all.

Our anti-skating control is continuously variable and dead-accurate. It doesn't under-compensate or over-compensate. This means the stylus will track with equal force on both walls of the stereo groove.

Okay, now for our cueing control.

The purpose of cueing is to lower or lift a stylus at a predetermined spot on a record. Accurately and gently. If it does neither, or just one of these things, it's not cueing.

Dual's cue-control is accurate and gentle. Rate of descent is 0.5cm/second and controlled by silicon damping and piston action (which also prevent side-thrust from anti-skating). And the cue-control works on automatic as well as manual start.

Here are a few more things that should interest you:

Our hi-torque motor is a constant speed motor. (It maintains record speed within 0.1% even if voltage varies from 80 to 135 volts.) It's quieter and more powerful than a synchronous motor, and is precisely linked to the platter to turn the record accurately. Not just itself. Our counterbalance has practically no overhang (for compactness), and locks in position to prevent accidental shifting.

By the way, about that fancy design for overall appearance:

We know that a lot of you wouldn't even consider a top, precision product if it didn't look good.

With all that precision, and a price of only \$89.50, the Dual 1015 gets better looking all the time. (So do all the other Duals, from the 1010S at \$69.50 to the 1019 at \$129.50.)

**United Audio** Products, Inc., 535 Madison Ave., New York, N.Y. 10022

**Dual 1015**



# Limited offer: Buy a Norelco portable tape recorder get a \$12.95 extension speaker for \$3.95

When you buy the Carry-Corder® '150' or the Norelco '175', mail the warranty card for either machine, with a check or money order, to North American Philips Company, Inc., Dept. T, 3010 Review Ave., Long Island City, New York 11101. And we'll send you the extension speaker direct.

Just plug it in. And you'll see that we build more sound into our portables than a portable-sized speaker can do justice to.

Now you can take advantage of this extra power and signal quality. You'll get even greater sound along with the convenience of a cassette machine. And with a cassette machine you don't have to thread the tape at all. Just snap in the cassette and you're ready to record or playback—for up to 90 minutes.

This offer lasts from now until March 15. So, see your Norelco dealer right away.



## Norelco®

the re-inventor of tape recording

North American Philips Company, Inc., High Fidelity Products Department,  
100 East 42nd Street, New York, N.Y. 10017

CIRCLE NO. 82 ON READER SERVICE CARD

superb performance by the Temple University Choir, the two soloists, and the Philadelphia Orchestra's percussion forces under Mr. Ormandy's direction. The recording, happily, captures with flawless fidelity not only the stabbing rhythms and color of castanets, cymbals, and metallophones, but the rich organ-point of the four pianos, timpani, and bass drum. As with their *Carmina Burana* recording of some years ago, Ormandy, his choral-instrumental forces, and the Columbia engineering staff have achieved a triumphant realization of Carl Orff's very special magic. *D. H.*

**PENDERECKI: *Passion According to St. Luke.*** Stefania Woytowicz (soprano); Andrzej Hiolski (baritone); Bernard Ladysz (bass); Rudolf Jürgen Bartsch (speaker); Tölzer Boychoir, Cologne Radio Chorus and Symphony Orchestra, Henryk Czyz cond. RCA VICTROLA Ⓢ VICS 6015, Ⓜ VIC 6015 two discs \$5.00.

**PENDERECKI: *Passion According to St. Luke.*** Stefania Woytowicz (soprano); Andrzej Hiolski (baritone); Bernard Ladysz (bass); Leszek Herdegen (speaker); boys' chorus, mixed chorus and orchestra of the Cracow Philharmonia, Henryk Czyz cond. *Trenody for the Victims of Hiroshima.* Warsaw National Philharmonic Symphony Orchestra, Witold Rowicki cond. PHILIPS Ⓢ PHS2 901 two discs \$5.79.

Performance: **Philips has an edge**

Recording: **Both resonant; Philips better**

Stereo Quality: **Lost in the haze**

A composer of somewhat far-out persuasion once said to me: "Penderecki? The Carl Orff of the avant-garde." It was meant as a disparaging remark.

The fact is that no matter how you interpret the comment (professional jealousy? profound insight? unintended praise?) the parallels are indeed striking. Both composers have renounced the "complexities" of modern (or, for that matter, of traditional Western) music in favor of a vastly simplified modernism—a few simple, borrowed techniques of immediate impact used over and over with sure effect. And both used these direct and telling techniques to compose large-scale works for orchestra and chorus which have scored astonishing successes with the critics and a larger public.

Krzysztof Penderecki was born in 1933 and graduated from the Cracow Conservatory in 1958—*i.e.*, just at the moment the Poles established their independence from Stalinism and Stalinist art. He thus belongs to a younger generation of Polish composers who have not evolved or changed their styles from the old "socialist realism" to new ideas, but who were breathing fire right from the start. Penderecki's first published works date from 1958; within the next year or two he had written his famous *Trenody for the Victims of Hiroshima*, which—at least after it had been given its present title (it was first called something neutral like "Study for Strings")—went around the world. But this piece, with its enormously effective percussive and cluster string writing, and others that followed, only provided hints of the success that was to come with the *Passion According to St. Luke*. The latter, commissioned by the West German radio for the seven hundredth

(Continued on page 94)

# 9 great reasons for buying Heliodor:

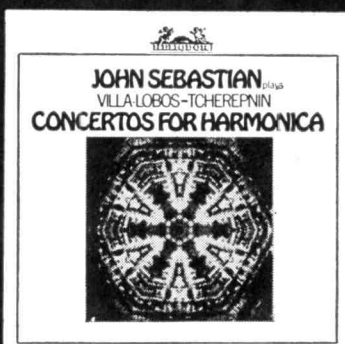


Heliodor Records is a division of Metro-Goldwyn-Mayer Inc.

1. An historic recording. One of the landmarks of the long-time collaboration between Furtwängler and the Berlin Philharmonic. 2. The only recording of two beautiful modern concertos for virtuoso harmonica and orchestra. Brand new and in vivid stereo. 3. The only stereo budget version of Rossini's sparkling comic opera. With a superb cast featuring the brilliant Figaro of Renato Capecchi. 4. The Oistrakhs, David and Igor, at their most astonishing in favorites of the romantic violin repertory. 5. Hungary's great Ferenc Fricsay conducts his specialties, including the glittering Kodaly suite and Stravinsky's most ingratiating serial work. 6. From renowned conductor Hans Schmidt-Isserstedt, with spirit and affection, two marvels of Dvořák lyric and rhythmic vitality. 7. A top-notch cast of seasoned Wagnerians in powerful excerpts from one of the world's favorite operas. 8. Helmut Walcha, supreme Bach interpreter, in an organ recital of extraordinary clarity and depth. 9. Fricsay and the Berlin Philharmonic give Beethoven's glorious Seventh more than its usual measure of high spirits.



1. H 25073



2. HS 25064



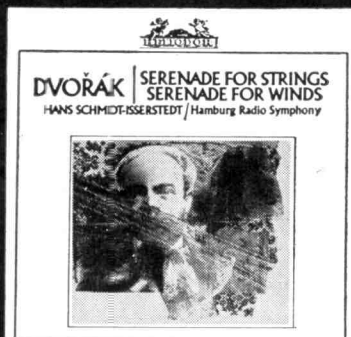
3. HS 25072-3



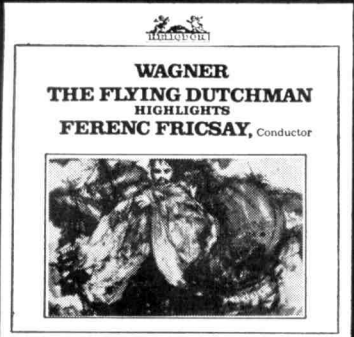
4. HS 25071



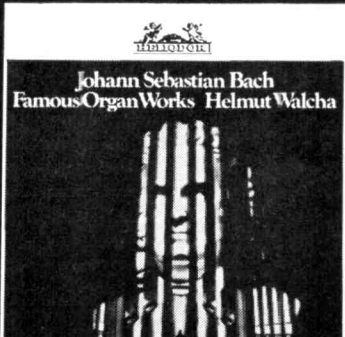
5. HS 25069



6. HS 25066



7. HS 25070

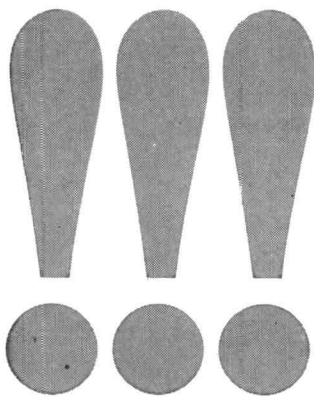


8. HS 25068



9. HS 25065





# a Marantz receiver

Now everyone may enjoy the eloquent sound of Marantz components, combined in a single completely solid-state system — the Marantz Model 18 Stereo Receiver. Here is the incomparable quality of Marantz stereo components — tuner, preamplifier and power amplifiers — combined on a single chassis. Designed to the unequivocal standards which have made Marantz a legend in stereo high fidelity, the Model 18 achieves the level of performance of the most expensive components in a moderately priced compact receiver. Here is the total performance you would expect from Marantz. Finer sound than you have heard from most quality component systems and it is priced at less than half the cost of the fine Marantz components which inspired its design — only \$695.00.

**Features:** Out of intensive research comes the Marantz "passive RF section" a revolutionary new development which advances the state of art and eliminates the overloading problems commonly encountered in strong signal areas . . . Four I.F. stages assure maximum phase linearity and maximum separation . . . an integral Oscilloscope, a Marantz hallmark, provides absolute tuning accuracy and permits elimination of multipath . . . Gyrotouch tuning provides a new experience in quick, silky-smooth station selection and precise tuning. **Amplifiers:** Solid-state throughout with a massive power output of 40 watts continuous rms per channel, from 20 Hz to 20k Hz, nearly three times the output of many receivers rated at 60 "music power" watts . . . Direct coupled design for instantaneous recovery from overload . . . Automatic protector circuits for amplifier and speaker systems eliminate program interruptions . . . Total distortion from antenna input to speaker output is less than 0.2 per cent at rated output . . . and substantially less at listening level. Flawless performance was the design objective. Flawless performance has been achieved.

**Specifications:** **Tuner Section:** Signal-to-Noise Ratio — 70 DB; Harmonic Distortion at 400 Hz, 100% modulation — 0.15%; Frequency Response, 75 microsecond de-emphasis — ±0.5 DB; Multiplex Separation, 20 Hz — 43 DB, 1000 Hz — 45 DB, 10k Hz — 35 DB, 15k Hz — 30 DB. **Amplifier Section:** Power, 40 rms watts per channel at 4 and 8 ohms, 20 Hz to 20k Hz; Distortion, 0.2% THD; Frequency Response, 15 Hz to 30k Hz, ±0.5 DB. **Dimensions:** 18¼" wide x 16" deep x 6" high.

**marantz**®

37-04 57TH STREET, WOODSIDE, NEW YORK, 11377



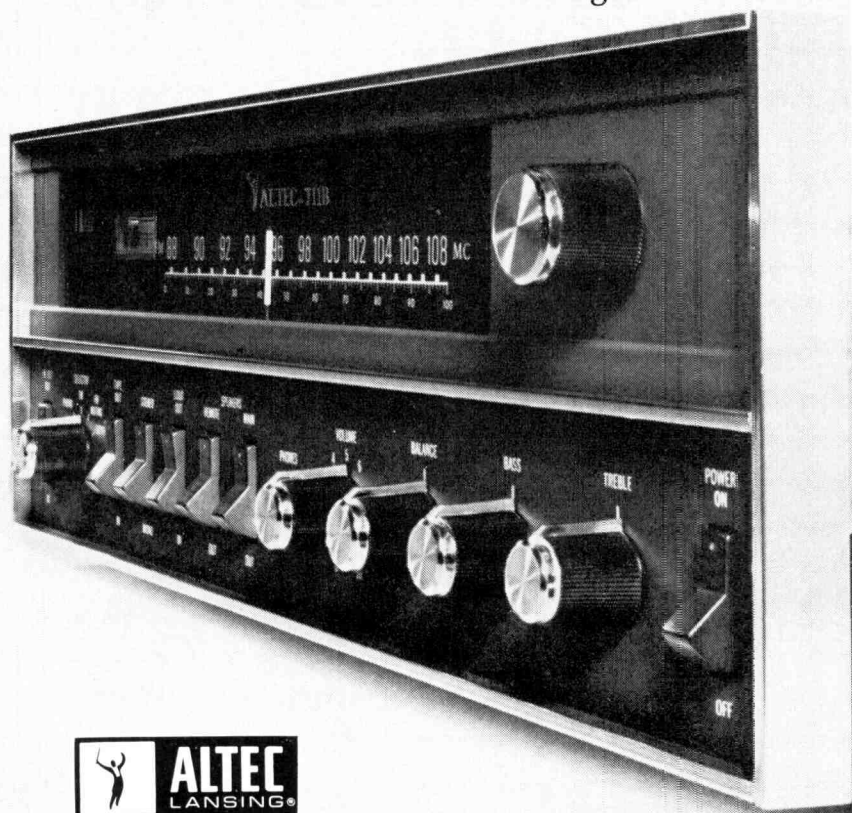
MARANTZ MODEL EIGHTEEN STEREOPHONIC RECEIVER  
CIRCLE NO. 50 ON READER SERVICE CARD

# A Sound Investment

The 711B FM Receiver. For real music to your ears. Every touch of sound from FM, tape or record player, arrives with distortion-free reproduction whether it's the softest whisper of a muted guitar or the rolling crescendos of tympani.

100 watt power rating (IHF) with frequency response of  $\pm 1$ dB, 15 to 30,000 Hz, the 711B is fully silicon transistorized, has the latest FET front end, integrated circuits, automatic reset circuit breakers. Between-station noise is completely eliminated by Altec's new muting circuit.

The professional look. Certainly the professional touch. (Professional sound engineers have installed Altec quality in broadcast and recording studios for over three decades.) That's why it's the very sound buy at \$399.50. See your Altec dealer. Or send for our 1968 Hi-Fi Catalog.



A division of **LSI** Ling Altec, Inc., 1515 S. Manchester Ave., Anaheim, Calif. 92803

CIRCLE NO. 5 ON READER SERVICE CARD

The Polish version has a bonus in the form of a reissue of the Rowicki performance of the *Tbrenody* also available on an earlier Philips release. E. S.

## RECORDING OF SPECIAL MERIT

**SCHOENBERG: *Pierrot Lunaire, Op. 21.*** Helga Pilarczyk (*Sprechstimme*); Domaine Musical Ensemble, Pierre Boulez cond. EVEREST (S) 3171, (M) 6171 \$4.98.

**SCHOENBERG: *Serenade, Op. 24.*** Louis-Jacques Rondeleux (bass); Domaine Musical Ensemble, Pierre Boulez cond. EVEREST (S) 3175, (M) 6175 \$4.98.

**SCHOENBERG: *String Quartets: No. 1, in D Minor, Op. 7; No. 2, in F-sharp Minor, Op. 10; No. 3, Op. 30; No. 4, Op. 37.*** Maria Theresia Escribano (soprano), Ramor Quartet (in No. 2); Kohon String Quartet (in Nos. 1, 3, and 4). Vox (S) SVBX 590 three discs \$9.95.

Performances: **Boulez remarkable, others good**

Recording: **Attractive and clear**

Stereo Quality: **Highly directional**

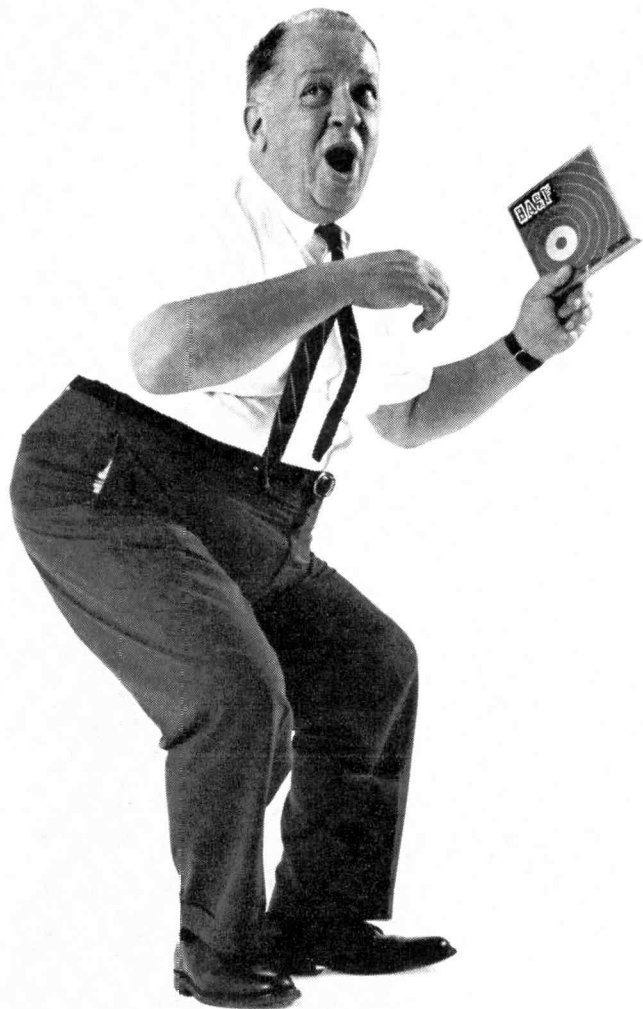
*Pierrot* without tears; Schoenberg with the German Expressionism taken out! These Boulez performances come from European recordings of a few years ago, when Boulez was still the guiding spirit of the Domaine Musical, busy introducing the "classics" of twentieth-century music to France while, at the same time, helping to set the direction of new developments (he has since severed all connections with musical life in France). Boulez has always had a kind of love-hate relationship with Schoenberg, whose ideas were a great stimulus to him, but whose Germanic-Expressionist style was anathema to the cool, "detached" Frenchman. Thus Boulez reinterprets *Pierrot* with cool, crystalline clarity, everything on point and in place, beauty of sound and shape as the ideal. Even the *Sprechstimme* vocal part comes out with all the psychoses removed; Pilarczyk neatly outlines the contours of the speech-song, while avoiding any effect of song, by using an "unsupported" pop-singer's kind of tone. Whether this is the real *Pierrot* or not, the results are, in their way, quite beautiful and effective.

Whereas the "classicism" of *Pierrot* is, at least, hidden (Boulez, by stressing pure tone, clarity, timbre, and form, brings the "classical" elements in this music to the surface), the *Serenade* is consciously neoclassical. This is the second recording of the *Serenade* to become available in recent months—Robert Craft recorded the work as part of Columbia's continuing Schoenberg series—and it compares favorably. The Boulez treatment is entirely and indisputably appropriate, and a certain Gallic wit and finesse quite replaces the element of Viennese nostalgia—usually supplied in the "expression" of this charming and elegant work. Only the very un-basso-like bass of Louis-Jacques Rondeleux is a weak element.

The sound of these two records is very un-sumptuous, but the instruments and color combinations are not badly treated acoustically, and the effects of closeness and clarity are attractive and helpful. A disadvantage is that one gets comparatively little music on a disc—a bit less than a half an hour for the *Serenade*, thirty-two minutes for *Pierrot*.

(Continued on page 104)

CIRCLE NO. 23 ON READER SERVICE CARD →



## Liszt or Twist.....but always

Modern or classical . . . hot or cool . . . any way you like music, you'll like it better on BASF, the "ageless" HI-FI recording tape.

BASF gives you superb recordings of amazing brilliance and fidelity. Better still, it preserves them for years . . . for a lifetime, if you like . . . completely unaffected by humidity, temperature changes or time. And only BASF gives you, absolutely free with every reel, a beautiful, decorator-styled "Parma-Store" library box molded of sturdy, high-impact plastic.

Best of all, BASF costs no more than ordinary recording tapes. Ask for it today at your HI-FI dealer's.



# 11 NEW KITS FROM HEATH...

Now There Are 3 Heathkit Color TV's To Choose From

## Introducing The NEW Deluxe Heathkit "227" Color TV

**Exclusive Heathkit Self-Servicing Features.** Like the famous Heathkit "295" and "180" color TV's, the new Heathkit "227" features a built-in dot generator plus full color photos and simple instructions so you can set-up, converge and maintain the best color pictures at all times. Add to this the detailed trouble-shooting charts in the manual, and you put an end to costly TV service calls for periodic picture convergence and minor repairs. No other brand of color TV has this money-saving self-servicing feature.

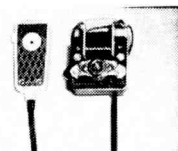
**Advanced Performance Features.** Boasts new RCA Perma-Chrome picture tube with 227 sq. in. rectangular viewing area for 40% brighter pictures . . . 24,000 v. regulated picture power and improved "rare earth" phosphors for more brilliant, livelier colors . . . new improved low voltage power supply with boosted B+ for best operation . . . automatic de-gaussing combined with exclusive Heath Magna-Shield that "cleans" the picture every-time you turn the set on from a "cold" start, and keeps colors pure and clean regardless of set movement or placement . . . automatic color control and gated automatic gain control to reduce color fade and insure steady, flutter-free pictures even under adverse conditions . . . preassembled & aligned 3-stage IF . . . preassembled & aligned 2-speed transistor UHF tuner and deluxe VHF turret tuner with "memory" fine tuning . . . 300 & 75 ohm VHF antenna inputs . . . two hi-fi sound outputs . . . 4" x 6" 8 ohm speaker . . . one-piece mask & control panel for simple installation in a wall, your custom cabinet or either optional Heath factory-assembled cabinets. Build in 25 hours.

- Kit GR-227**, (everything except cabinet) . . . \$42 dn., as low as \$25 mo. . . . . **\$419.95**  
**GRA-227-1**, Walnut cabinet. . . no money dn., \$6 mo. . . . . **\$59.95**  
**GRA-227-2**, Mediterranean Oak cabinet (shown above), . . . no money dn., \$10 mo. . . . . **\$94.50**



Kit GR-227  
**\$419<sup>95</sup>**  
 (less cabinet)  
 \$25 mo.

Kit GRA-27  
**\$19<sup>95</sup>**



### New Remote Control For Heathkit Color TV

Now change channels and turn your Heathkit color TV off and on from the comfort of your armchair with this new remote control kit. Use with Heathkit GR-227, GR-295 and GR-180 color TV's. Includes 20' cable.

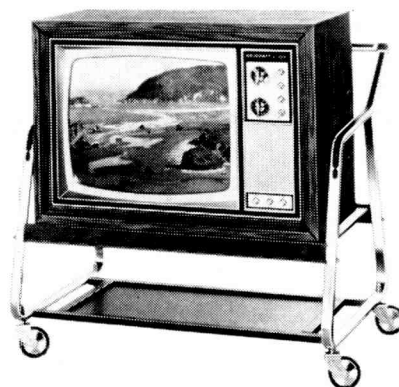


Kit GR-295  
**\$479<sup>95</sup>**  
 (less cabinet)  
 \$42 mo.

### Deluxe Heathkit "295" Color TV

Has same high performance features and built-in servicing facilities as new GR-227, except for 295 sq. in. viewing area (industry's largest picture) . . . 25,000 volt picture power . . . universal main control panel for versatile in-wall installation . . . and 6" x 9" speaker.

- Kit GR-295**, (everything except cabinet), 131 lbs. . . . \$48 dn., \$42 mo. . . . . **\$479.95**  
**GRA-295-1**, Walnut cabinet (shown above), 35 lbs. . . . no money dn., \$7 mo. . . . . **\$62.95**  
 Other cabinets from \$94.50



Kit GR-180  
**\$359<sup>95</sup>**  
 (less cabinet & cart)  
 \$31 mo.

### Deluxe Heathkit "180" Color TV

Same high performance features and exclusive self-servicing facilities as new GR-227 (above) except for 180 sq. in. viewing area.

- Kit GR-180**, (everything except cabinet), 102 lbs. . . . \$36 dn., \$31 mo. . . . . **\$359.95**  
**GRS-180-5**, table model cabinet & mobile cart (shown above), 57 lbs. . . . no money dn., \$5 mo. . . . . **\$39.95**  
 Other cabinets from \$24.95



### World's Most Advanced Stereo Receiver... Choose Kit Or Factory Assembled

Kit AR-15  
**\$329<sup>95</sup>**  
 (less cabinet)  
 \$28 mo.

Assembled ARW-15  
**\$499<sup>50</sup>**  
 (less cabinet)  
 \$43 mo.

Acclaimed by owners & audio experts for its advanced features like integrated circuits and crystal filters in the IF amplifier section; ultra-sensitive FET FM tuner; 150 watts dynamic music power; complete AM, FM and FM stereo listening; positive circuit protection; all-silicon transistors; "black magic" panel lighting; stereo only switch; adjustable phase control for best stereo and many more. 34 lbs. Optional wrap-around walnut cabinet \$19.95.

- Kit AR-15**, (less cab.), 34 lbs. . . . \$33 dn., \$28 mo. . . . . **\$329.95**  
**Assembled ARW-15**, (less cab.), 34 lbs. . . . \$50 dn., \$43 mo. . . . . **\$499.50**



# USE COUPON BELOW TO ORDER NOW!

**NEW! Exclusive Heath Hi-Fi Furniture... Fully Assembled And Finished**

## Contemporary Walnut Stereo/Hi-Fi Cabinet Ensemble Complements Modern Furnishings

Masterfully crafted of fine veneers and solids with walnut finish. Statuary Bronze handles. Equipment cabinet features adjustable shelves to accommodate all makes of hi-fi components, record storage or tape recorder compartment, turntable compartment. Speaker cabinet features special Tubular-Duct Reflex design for matching 8" or 12" speakers, plus slot for a horn tweeter.

**Model AE-37**, equipment cabinet...  
no money dn., \$12 mo. .... **\$125.00**  
**Model AEA-37-1**, speaker cabinet...  
no money dn., \$6 mo. .... each **\$59.50**

## Early American Stereo/Hi-Fi Cabinet Ensemble

Early American richness with modern component layout. Constructed of specially-selected solids and veneers finished in popular Salem-Maple. Statuary Bronze handles. Equipment cabinet has adjustable shelves to accommodate any make hi-fi component, record storage or tape recorder compartment, turntable compartment. Speaker cabinet can be matched to any 8" or 12" speaker... has slot for horn tweeter.

**Model AE-47**, equipment cabinet...  
no money dn., \$13 mo. .... **\$135.00**  
**Model AEA-47-1**, speaker cabinet...  
no money dn., \$7 mo. .... each **\$64.50**

## Mediterranean Stereo/Hi-Fi Cabinet Ensemble

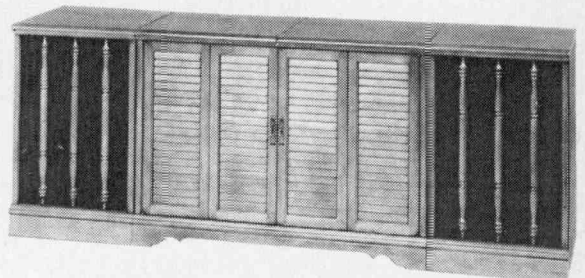
Beautifully constructed of fine furniture solids and veneers with Pecan finish. Statuary Bronze handles. Equipment cabinet has adjustable shelves to house any make hi-fi component, record storage or tape recorder compartment, turntable compartment. Speaker cabinet can be matched to any 8" or 12" speaker... has slot for horn tweeter.

**Model AE-57**, equipment cabinet...  
no money dn., \$14 mo. .... **\$150.00**  
**Model AEA-57-1**, speaker cabinet...  
no money dn., \$8 mo. .... each **\$74.50**

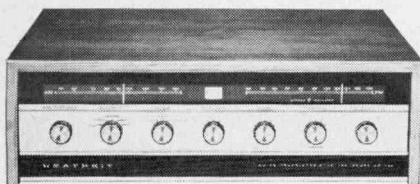
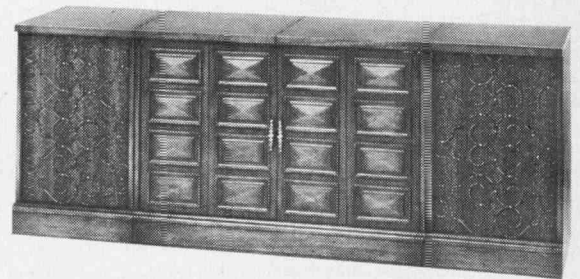
Complete Ensemble  
**\$244<sup>00</sup>**



Complete Ensemble  
**\$264<sup>00</sup>**



Complete Ensemble  
**\$299<sup>00</sup>**

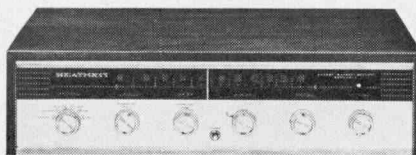


**\$189<sup>95</sup>** Kit AR-13A  
\$18 mo.

### Solid-State 66-Watt AM/FM Stereo Receiver

Delivers 66 watts music, 40 watts rms power from 15-30,000 Hz @ ± 1 dB. Features built-in stereo demodulator, automatic switching to stereo, filtered outputs for direct recording, squelch control and walnut-finish wood cabinet.

**Kit AR-13A**, 35 lbs.  
no money dn., \$18 mo. .... **\$189.95**

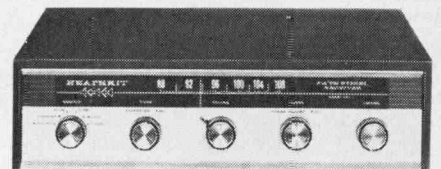


**\$109<sup>95</sup>** Kit AR-14  
(less cabinet)  
\$11 mo.

### Solid-State 30-Watt FM Stereo Receiver

Provides 30 watts music, 20 watts rms power from 15 to 50,000 Hz @ ± 1 dB. Features stereo headphone jack, filtered outputs for direct recording, transformerless output circuit and more. Install in a wall or Heath assembled-cabinet (walnut \$9.95, metal \$3.95).

**Kit AR-14**, 18 lbs.  
no money dn., \$11 mo. .... **\$109.95**



**\$72<sup>95</sup>** Kit AR-17  
(less cabinet)  
\$8 mo.

### New! 14-Watt Solid-State FM Stereo Receiver

Features 14 watts music, 10 watts rms power from 25-35,000 Hz @ ± 1 dB; inputs for phono & auxiliary; adjustable phase; fly-wheel tuning; and compact 10<sup>3</sup>/<sub>8</sub>" D. x 3" H. x 12" W. size. Optional cabinets (walnut \$7.95, metal \$3.50)

**Kit AR-17**, 12 lbs.  
no money dn., \$8 mo. .... **\$72.95**  
**Kit AR-27**, 7-Watt FM Mono Only Receiver 9 lbs. ... no money dn., \$5 mo. ... **\$49.95**



## NEW FREE 1968 CATALOG!

Now with more kits, more color. Fully describes these along with over 300 kits for stereo/hi-fi, color TV, electronic organs, electric guitar & amplifier, amateur radio, marine, educational, CB, home & hobby. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.

HEATH COMPANY, Dept. 40-2  
Benton Harbor, Michigan 49022  
In Canada, Daystrom Ltd.

Enclosed is \$ \_\_\_\_\_, including shipping.

Please send model (s) \_\_\_\_\_

Please send FREE Heathkit Catalog.

Please send Credit Application.

Name \_\_\_\_\_

Address \_\_\_\_\_

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

Prices & specifications subject to change without notice.

CL-311R

CIRCLE NO. 36 ON READER SERVICE CARD

# ARCHIVE TREASURES FROM A NEW LABEL



## VERITAS RECORDS

By Igor Kipnis

THE FACT that the major portion of the first release by Veritas, a brand-new record company, is devoted to keyboard performers is not entirely accidental, for the discs (by Josef Hofmann, Sergei Rachmaninoff, Leopold Godowsky, Wanda Landowska, and Rudolph Ganz) are being issued through the auspices of the International Piano Library, from whose archives much of this material comes. When I first saw the Veritas advertisements, I assumed that the company, like a number of others recently, had delved into that fascinating yet controversial field of piano rolls. All of these recordings, however, are derived from discs. In the case of Hofmann they are privately made ones recorded during an actual recital at Casimir Hall in Philadelphia's Curtis Institute on April 7, 1938; most of the Rachmaninoff items are taken from Edison discs made in 1919; the Godowsky material consists of unreleased recordings dating from 1926 and a little later; the Landowska is divided between pieces emanating from the New York Frick Museum concerts of the early Fifties and an NBC television interview; Rudolph Ganz's recordings are off-the-air discs and private discs made from recitals, and date from between the Forties and Fifties; and finally, the one vocal program, excerpts from *The Flying Dutchman* with the great Friedrich Schorr, is taken from very late acoustic recordings (with the exception of the early electrical "Die Frist ist um").

There is no doubt that there is a tremendous quantity of highly interesting and valuable material here. To point out all the highlights would be difficult, but I cannot refrain from mentioning a few items I would certainly not like to be without, now that I have had the opportunity of hearing them. In the Hofmann recital one is dazzled by almost everything the pianist does, but particularly by the gigantic scope of the Chopin Ballade and by such technical feats as the Minute Waltz played in thirds. And even Hofmann's own salon pieces have a virtuosity that transcends their musical interest. Rachmaninoff's first recordings, for Edison, include one fantastic performance, the Liszt Hungarian Rhapsody No. 2, in



LEOPOLD GODOWSKY  
*An impressive recital from the archives*

which the pianist interpolates an improvised cadenza in his own inimitable style.

The Godowsky collection is by and large a fascinating recital, and this highly interesting pianist is also represented by one of his own works (a privately made recording) and a somewhat curious *Star-Spangled Banner* transcription. But most impressive, I think, is the previously unissued Chopin Scherzo, which reveals an amazing control of the keyboard and rather more temperament than one is accustomed to from the presently extant Godowsky discography. The Landowska Frick pieces are mostly previously unrecorded; a highlight is the Couperin *Les Ondes*. The television interview contains relatively little music (and not always in complete form), but it is a fascinating character study of this great artist.

Rudolph Ganz, who will be ninety-one years of age on February 24, is represented here by a variety of pieces indicating his wide musical interests. The *Liebestraum* is a particularly lovely performance, and his playing is always most musical and full of personality, even when the music itself (as in the dated MacDowell Sonata) is of lesser interest. Finally, there is the Schorr disc, in which the baritone is heard in splendid vocal form; his partners are somewhat variable, but the record will hold great value for Schorr's many admirers.

IT remains to be noted that the quality of reproduction in all of these discs must be taken with a healthy grain of salt. Understandably, the sound cannot be compared with the latest discs. In some cases, the sonics are extremely dim (the Godowsky, Rachmaninoff, even the off-the-air Landowska side). In another there is a reasonable approximation of broadcast quality of the last two decades (Ganz). The Schorr rolls off the highs too much in an effort to rid the disc of surface noise, and a restoration of the highs with tone controls is, to my mind, an immeasurable gain in appreciating the disc. From the standpoint of piano reproduction, the worst disc here is Hofmann's, for it was recorded under extremely poor conditions, with considerable blasting and distortion as the results. The record is

so interesting, however, that I would advise any keyboard enthusiast at least to listen to it—while bearing in mind that considerable allowances must be made for quality of reproduction. All the records include excellent and informative notes.

**JOSEF HOFMANN:** *The Legendary Casimir Hall Recital of April 7, 1938.* Chopin: *Polonaise, in E-flat Minor, Op. 26, No. 2; Nocturne, in B Major, Op. 9, No. 3; Waltz, in E-flat Major, Op. 18; Ballade, in F Minor, Op. 54.* Chopin-Hofmann: *Minute Waltz.* Schubert-Godowsky: *Moment Musical No. 3, in F Minor.* Stojowski: *Oriental, Op. 10, No. 2.* Hofmann: *Kaleidaskop, Op. 40, No. 4; Penquine; Berceuse, Op. 20, No. 5.* Josef Hofmann (piano). VERITAS (M) VM 101 \$5.79.

**SERGEI RACHMANINOFF:** Scarlatti-Tausig: *Pastorale.* Mozart: First Movement from *Sonata No. 11, in A Major (K. 331).* Chopin: *Waltzes, in A-flat Major, Op. 42, and Op. 64, No. 3.* Liszt: *Hungarian Rhapsody No. 2, in C-sharp Minor.* Rachmaninoff: *Barcarolle, Op. 10, No. 3; Polka de W. R.; Prelude in C-sharp Minor, Op. 3, No. 2; Italian Polka (with Natalie Rachmaninoff).* Tchaikovsky-Rachmaninoff: *Lullabye.* Sergei Rachmaninoff (piano). VERITAS (M) VM 102 \$5.79.

**LEOPOLD GODOWSKY.** Chopin: *Etudes, Op. 25, Nos. 1 and 3; Berceuse, Op. 57; Polonaise, Op. 26, No. 1; Waltz, Op. 34, No. 1; Scherzo No. 4, Op. 54.* Chopin-Liszt: *Polish Song, "My Joys."* Liszt: *Liebestraum No. 3; Concerto Study No. 2, "La Leggerezza."* Verdi-Liszt: *"Rigoletto" Paraphrase.* Godowsky: *The Gardens of Buitenzorg (from "Java Suite"); Transcription of "The Star-Spangled Banner."* Leopold Godowsky (piano). VERITAS (M) VM 103 \$5.79.

**WANDA LANDOWSKA.** Praetorius: *Volte du Roy.* Pearson: *The Fall of the Leafe.* Telemann: *Bourrée a la Polacca.* D'Angelbert: *Gavotte "Ou êtes-vous allé"; Le beau Berger Tircis; La Bergere Annette (Vaudeville).* F. Couperin: *Les Ondes; La Pantomime.* Landowska: *Bourrée d'Auvergne.* A Program with Wanda Landowska (interview by John F. Pfeiffer). Bach: Last movement of *Concerto No. 3, in D Major (BWV 1054); Vivaldi-Bach:* Part of second movement of *Concerto No. 1, in D, for Solo Harpsichord; Bach:* Part of first movement of *Italian Concerto; Francisque: Bransle de Montrande.* Wanda Landowska (harpsichord). VERITAS (M) VM 104 \$5.79.

**RUDOLPH GANZ.** MacDowell: *Sonata No. 2, in G Minor, Op. 50 ("Eroica").* Rameau: *L'Enharmonique.* Honegger: *Grave from Seven Piano Pieces.* Scriabin: *Desir, Op. 57, No. 1.* Liszt: *Liebestraum No. 3.* Haydn: *Concerto, in D Major (Ganz cond.).* Rudolph Ganz Talks. Rudolph Ganz (piano). VERITAS (M) VM 105 \$5.79.

**FRIEDRICH SCHORR.** Wagner: Excerpts from *"Der Fliegende Holländer."* Remarks by Friedrich Schorr. Friedrich Schorr (baritone); Melanie Kurt (soprano); Otto Helgers (bass); Ernst Kraus (tenor). VERITAS (M) VM 106 \$5.79.



# Listen!

We didn't skimp on anything—and it sounds like it

If you want the best you don't fool around. That's the way we made our newest loudspeaker system—the Jensen 700 XLW.

And it sounds like it.

A multi-way network combines four speakers to achieve thoroughly brilliant reproduction of everything from 20 to 20,000 cycles.

And for precise musical balance, there are controls for both mid-

and high-frequencies.

The four-way system commands a 12-inch FLEXAIR® acoustic suspension woofer with a 3.6 lb. DP-Alnico-5 magnet; a horn-loaded midrange; a compression-driver, horn-loaded tweeter and a SONO-DOME® ultra-tweeter.

Skimp somewhere? No sir. Even the bookshelf cabinet is creatively styled in open-grain oiled walnut.

(Size 16½" H. x 25½" W. x 12" D.)

What more can we tell you than to say the Jensen 700 XLW loudspeaker system is a masterpiece. At only \$275. (Suggested price.)

See it! Hear it! At your Jensen dealer today.

Jensen Manufacturing Division, The Muter Company, 6601 South Laramie Avenue, Chicago, Illinois 60638.

# jensen

CIRCLE NO. 42 ON READER SERVICE CARD

The Schoenberg string quartets, much admired, much disliked, difficult but rewarding, divide up two and two, early and late. The First Quartet, a long cyclic work in the ripest and latest of ripe, late-Romantic idioms, is, to my mind, the hardest of the four to listen to. This is a highly chromatic post-Tristan work in the idiom (roughly) of *Verklärte Nacht*, with a highly worked out, multi-movement structure expressed as a single continuous contrapuntal construction of almost forty-five minutes in duration. After a while, the ear tires, the mind boggles. Still, like the Brahms quartets (which seem to fail for similar reasons), the Schoenberg First has potential for growing on you; it's one of those pieces in which you can always hear something more, and on repeated hearings its very real and profound beauties begin to reveal themselves.

The Second Quartet is the famous work in which Schoenberg ventured out beyond the conventional limits of traditional tonality for the first time. The work begins in a Romantic F-sharp Minor and continues through a highly chromatic but still tonal Scherzo (complete with "*Ach, du lieber Augustin*" for a Trio!) and a very beautiful slow movement in E-flat Minor in which (shades of Mahler) a soprano voice is used. It is indeed the voice and the sung text—"I feel a breath from other planets . . ."—that lead the way in the last movement to an expressive musical discourse that frees itself from tonal organization; the F-sharp Minor returns only in the instrumental epilogue which rounds out the work.

This early pair of quartets is matched by the two late quartets written, respectively, shortly before and somewhat after Schoenberg's arrival in the United States in 1933. These are both works in the grand tradition—the Classic-Romantic tradition of Brahms—although they are also both completely organized in twelve-tone fashion. Both have solid vigorous motivic first movements, intense slow movements, "intermezzi" rather than scherzos, and rather heavy-handed playful rondo-type finales. The Third is the closest of all to the classical model but, on balance, the Fourth is the more successful work—indeed, one of the most attractive and expressive of the twelve-tone repertoire. It is the Fourth Quartet particularly that has an attractive surface, a not-so-difficult-to-follow classic form, plenty of expressivity, and lots of rich Schoenbergian counterpoint.

This is the first set of the Schoenberg Quartets in stereo, and the first since the famous Juilliard Quartet recordings of the 1950s. The Ramor Quartet performance of the Second in the series was previously issued as a single; on a rehearing I found the Quartet's work capable but the singer weak. The other performances by the Kohon Quartet are attractive and often quite impressive. These works need maximum thought and planning, not merely because they are so "intellectual," but because the very richness of texture—the counterpoint of lines and motives is perfectly endless—makes it necessary to differentiate principal and secondary material (generally well marked as such by Schoenberg), to clarify lines and textures, to obtain maximum contrast and real distinctions of *piano* and *forte*, and to plan out the flow and various dynamic climaxes. Not an easy task and, once in a while, the Kohon group misses a trick. But by and large, and especially in the Fourth Quartet,

they project these pieces with great fluency, beauty of sound, first-class ensemble, and insight. The chamber-size recording is good, and the stereo separation is very helpful.

E. S.

**SIBELIUS: *Pelleas and Melisande—Suite, Op. 46; Belsbazzar's Feast—Suite, Op. 51; Romance in C for Strings, Op. 42; Valse triste, Op. 44.*** Leningrad Philharmonic Orchestra, Gennady Rozhdestvensky cond. MELODIYA/ANGEL © SR 40031, Ⓜ R 40031\* \$5.79.

Performance: **Colorful**  
Recording: **Good**  
Stereo Quality: **Good**

The tradition of elaborate incidental music for dramatic productions in Scandinavia persisted from the days of Grieg's music for *Peer Gynt* to Sibelius' luxuriant score for a Copenhagen production of *The Tempest* be-

STATE ARCHIVES, USSR



GENNADY ROZHDESTVENSKY  
*Sibelius tone pictures in broad strokes*

tween the wars. In the output of both Sibelius and his Danish fellow symphonist Carl Nielsen, incidental theater music is surprisingly large. Sibelius' *Pelleas and Melisande* offers bits of near-salon music alongside such impressive nature evocation as *By the Sea* (not included in the 1957 Beecham recording for Angel) and the highly original orchestration of *Melisande at the Spinning Wheel*. The music for Hjalmar Procopé's *Belsbazzar's Feast* gets its first recording since the pre-war RCA Victor 78's with Sibelius' friend and foremost interpreter, Robert Kajanus, conducting. This is pleasantly atmospheric fare, perhaps a slight cut above the orientalia of Grieg's *Peer Gynt*. The moody and all-too-popular *Valse triste* from Arvid Järnefelt's *Kuolema* ("Death") needs no comment here. The *Romance in C* is the only piece on the present disc not connected with the theater, and for me it is one of the finest of the composer's pieces.

Gennady Rozhdestvensky and the Leningrad Philharmonic paint their Sibelian tone pictures in broad strokes rather than with the refinement of a Beecham. The recorded sound, big and spacious, befits the readings. Nonetheless, the effect of the whole is eminently satisfactory.

D. H.

**STOCKHAUSEN: *Piano Music (complete)*.** Aloys Kontarsky (piano). CBS © 32 21 0008, Ⓜ 32 21 0007 two discs \$11.58.

Performance: **Under composer's supervision**  
Recording: **Captures nuances**  
Stereo Quality: **Good**

Listening sessions: October 4, 1967, 5:27-7:12 p.m.; 8:03-9:31 p.m. Place: Brooklyn Heights, N.Y. 11201. Temperature: 75° F. Humidity: 52%. Barometer: 29.98 and steady. Street noise level: mild. Playback equipment: Dynakit amplifiers and preamplifiers; Rek-O-Kut turntable and arm; Shure cartridge; two KLH 6 acoustic suspension speakers. Listening interrupted by dinner: lamb "*alla Romana*" (rosemary, garlic, anchovies, olive oil, and a touch of white wine); rice pilaf; fresh string beans; tossed greens with Italian dressing; home-made beach-plum *kissel* for dessert; a small quantity of California red Almadén wine mixed with water and a glass of strong, Chemex-brewed coffee (a little milk, no sugar). Body temperature: 98.6. Pulse: 72. Digestion: good. General health: good, with signs of fatigue toward end of session. Humor (state of mind): reasonably calm. Such were the conditions of the reviewing session. For an even more exhaustive explication of the conditions of the *recording* sessions, see the notes to this album and Richard Freed's critique of them on p. 51 of this issue.

Now that you have the temporal data, let's try the *sub specie aeternitatis* approach. CBS bills the album as the "complete" piano music of Stockhausen, but it is really the "complete incomplete" piano output of the composer. The eleven piano pieces he has written to date are part of a larger series of twenty-one—the last ten are yet to be composed. The pieces so far are like a capsule history of European avant-garde music in the Fifties. Nos. I-IV, written in 1952-53, are serial, post-Webern, twelve-tone, totally organized pieces in the Darmstadt manner of the day. Stockhausen says that they show a transition from "pointillist music" to "group composition," but the pointillism is a lot more obvious than the group therapy.

In 1954 Stockhausen conceived the idea of his grand cycle of piano works exploiting every aspect of writing for the keyboard. Nos. V-X were presumably laid out at this time, although issued only later. V-VIII, which appear at first to be continuations of the earlier set, in fact show clear signs of that evolution mentioned earlier. Bar lines have disappeared and complex subdivisions of small, precise values have been replaced by groups of what are traditionally called "grace" notes. The music of I-IV tends to spatter constantly changing bits of timbre, touch, and register; here these elements are much more tellingly "placed" and controlled. Repetition returns as an element of importance, and, indeed, so does hierarchy—there are sounds of greater and lesser importance within each "group." Some elements are stable—certain pitches are fixed and reiterated—while others are in constant motion. Shorter and longer "groups" are spaced out in a series of musical spurts or lunges. The scope of the whole thing is larger; No. VIII, a few flickers and ripples separated by held notes, is less than a couple of minutes long, but Nos. V and VII are five and one-half and six and one-half minutes apiece, and No. VI is—hold your breath—a good twenty-five minutes. This

(Continued on page 106)



It's like playing stereo roulette.

## The case against the mix 'n match method.

Mixing and matching stereo components gets pretty complicated.

First there's the listening.

Speakers A/amplifier B/tuner C/  
speakers D/amplifier E/tuner F/  
speakers A/amplifier E/tuner C/  
speaker D/amplifier B/tuner F.  
(Or you listen to turntables and  
cartridges in place of tuners.)

You compare.

And you also wonder if a signal that comes from a tuner made by one manufacturer that goes through an amplifier made by a second manufacturer will sound its very best coming out of a speaker made by a third company.

So either you have to know what to listen for. Be lucky. Take an expert along to match up components.

Or you can use our experts. Sony's audio engineers. They started out by designing all the components in the Sony HP-550 stereo music system (even the special all-silicon transistors) to match and work their very best with one another.

The sealed speaker system with a 10-inch woofer and 4-inch tweeter in each walnut enclosure, with...  
the 66-watt (music power)

amplifier-preamplifier with 23 transistors and 18 diodes and controls for volume, bass, treble, tape monitor, stereo/mono and function selection, with...

the 3.2 microvolt sensitive FM Stereo/FM/AM tuner. And...

the professional Sony high compliance moving coil cartridge,

with...

the Garrard 60MKII 4-speed automatic turntable built to Sony specifications.

What does it all cost?

\$379.95\* for the new Sony HP-550 stereo music system. The expert assistance **SONY** is free.



piece, a kind of apotheosis of serial style, has a constantly varying tempo, a huge variety of piano colors including harmonics, and at least eight kinds of touch, all precisely and carefully specified.

*Klavierstück XI*, the most famous of all these pieces, was written in 1956, and marks the first time that avant-garde ideas in music began traveling back across the ocean from the New World to the Old. *K. XI* uses a form that can be traced back to Ives and Henry Cowell and has been developed since World War II by John Cage and (more particularly) Earle Brown. The piece consists of nineteen fragments—completely written out in detail and rather resembling material in the earlier pieces—which may be performed in any order chosen by the performer. The one qualification derives from the fact that

each fragment is followed by a marking for tempo, dynamic level, and touch which must then be applied to the next fragment (whichever it may be). When any given fragment is reached for the third time the piece is over. Oddly enough, there is no reference to this open-form construction in the album notes, and, although the score states that the piece should be played at least twice (hence in two different versions) on a program, it is played here in a single, rather well-mapped-out version. Somewhere along the line the open-form idea seems to have been lost.

I have purposely skipped by Nos. IX and X since, quite obviously, they are entirely different in conception and sound from the others. No. IX begins with 281 repetitions of the same chord! The realization of this is

rather less absurd than might be imagined; simple (but rather cleverly worked-out) cycles of repetition are followed by a final two pages of small notes, glittering groups in the upper registers of the piano. No. X, another twenty-minute extravaganza, is composed almost entirely of scales, glissandos, chords, and clusters arranged into giant groups separated by enormous areas of open space—silence or held-over harmonic resonances; repetition and insistent cyclic patterns also play a major role. We are a long way here from the refined, complex, twelve little tones of "traditional" serial music. The piano, although played entirely in the usual way, directly on the keys, has been turned into an immense sounding board of color resources in which individual notes play almost no significant role.

The great exponents of these works in past years have been three remarkable American pianists: David Tudor (to whom Nos. V-X are dedicated in the score, although Stockhausen only awards him Nos. V-VIII in the album notes); Paul Jacobs (who I heard play the first performance of No. XI in 1957 at Darmstadt); and Frederick Rzewski (who plays the nail-tearing, skin-scraping glissandos and clusters of No. X in a pair of powdered white gloves!). I don't think patriotism alone impels me to express admiration for the work of these gentlemen and regret that they did not (singly or in collaboration) participate in this recording. But Kontarsky is a capable pianist, and one who has long worked with contemporary music and with Stockhausen. His technical mastery of these difficult works would alone provoke admiration, and where conscientiousness pays (and here, most of the time, it does) he is impressive. In nine of these pieces the results are overwhelming; only Nos. IX and X might require something extra—like flair. The recordings, as we discover from the liner-note chronicle, were made on two different occasions in 1965, and on two different pianos; jokes aside, you really can tell the difference—one piano sound is much more clattery, the other richer and more resonant. The recording is very well designed to pick up a wide dynamic range and catch even the flutiest harmonic tone—that marvelous effect produced by sympathetic vibration and so often weak and evanescent. The recording is composer-supervised; Stockhausen is an exacting fellow, and so this is, we may suppose, what the Germans call *echt*—the real thing. E. S.

R. STRAUSS: *Elektra* (see Best of the Month, page 78)

SUBOTNICK: *Silver Apples of the Moon*. NONESUCH (S) H 71174 \$2.50.

Performance: **Electronic**  
Recording: **Intrinsic**  
Stereo Quality: **Apt**

It's taken almost twenty years, but the record companies—and a sizable public—have finally begun to discover that the art form appropriate to the medium of recordings is electronic music. (In a sense, the conventional reproductive recording is to electronic music what the reproduction of famous works of art is to an original photograph.) What we have here is an entirely electronic work, every sound of which is synthesized; indeed, the piece, like others of its kind, has no existence (Continued on page 108)

## HEAR

- Echo Sonata for Two Unfriendly Groups of Instruments

- Schleppet in E flat

- On-the-spot report of Prof. Heilige Dankgesang's famous victory over the Hoopie Philharmonic in Beethoven's 5th Symphony... and other incredible musical diversions in

Report from Hoopie:

## P.D.Q. BACH ON THE AIR

Presented by **PETER SCHICKELE**

with John Ferrante, countertenor, and I Virtuosi di Hoopie VRS 9268 (mono) & VSD 79268 (stereo)

"If you missed the initial P.D.Q. Bach offering, by all means acquire it now—as well as the present disc. We just died."

The New Records, on P.D.Q. BACH AT CARNEGIE HALL (VRS-9223 & VSD-79223)



Inimitable French popular song at its best

## LE FORMIDABLE JACQUES BREL

With orchestra arranged and conducted by François Rauber

VRS 9265 (mono) & VSD 79265 (stereo)

"This writer believes that Jacques Brel is the most vital, brilliant and significant creator and singer of songs in the world today."

Nat Shapiro, Editor, Popular Music



## YOU MAY BE STIRRED —OR SHOCKED

but you must know them to know what is going on in our country today, and in the mind of the rebellious young.

"I-FEEL-LIKE-I'M-FIXIN'-TO-DIE"

## COUNTRY JOE AND THE FISH

Containing Giant Full-Color FISH GAME

VRS 9266 (mono) & VSD 79266 (stereo)

Their previous best-selling album...

COUNTRY JOE AND THE FISH Electric Music for the Mind and Body

VRS 9244 (mono) & VSD 79244 (stereo)



EXCLUSIVE ON  
**VANGUARD**  
RECORDS

CIRCLE NO. 78 ON READER SERVICE CARD

# Watt for Watt Spec for Spec Dollar for Dollar Sansui offers you more...



This is the new Sansuifidelity 2000. 100 watts (IHF) of music power... 36 watts/channel RMS... harmonic distortion of less than 0.8% at *all* rated outputs... FET Front End...  $1.8\mu\text{V}$  (IHF) FM Sensitivity... frequency response from 15-40,000 Hz. If you are an expert in audio equipment you will know what these specifications mean; if you are not, ask any sound engineer; he will tell you. He will also tell you that specifications alone do not make a great receiver. There is the perfection of every component, the most exacting quality control, the integrity and pride of the manufacturer, and that extra care and extra imagination that make a truly great product.

Your Franchised Sansui Sound Specialist invites you to see and listen to the Sansuifidelity 2000. Watch the exclusive Sansui blackout dial light up when you listen to AM or FM broadcasting and change when you switch the selector to phono or tape or auxiliary; notice the ease with which the controls let you choose exactly the blend of music you want to suit you and your personal taste. All this and much more at the unbelievable price of **\$299.95**.

## *Sansui*

Sansui Electronics Corporation • 34-43 56th Street • Woodside, N.Y. 11377 • Telephone 446-6300  
 Sansui Electric Company, Ltd., Tokyo, Japan • Electronic Distributors (Canada), British Columbia  
**CIRCLE NO. 63 ON READER SERVICE CARD**

tence until its sounds come through a loud-speaker. Morton Subotnick is a thirty-three-year-old Californian, formerly with the San Francisco (now Mills College) Tape Center, and presently part of the Intermedia program of the School of Arts at New York University. The piece was composed mainly on San Francisco equipment built by Donald Buchla (not Buchlis, as the liner note has it) and brought by Subotnick to New York.

It's only the explanations that sound forbidding; the music is not in the least so. Indeed it has a kind of pulsing pop-pop-pop sound very much like the boop-a-doop tapes that Alwin Nikolais turns out for his dance company: a few sounds and pulses are blocked out in simple recurring cycles. The piece has a kind of cornball hootchy-kootchy quality that is at first amusing and endear-

ing, later on (and, especially, on repeated hearings) rather irritatingly "cute." Some of the patterns bloop and squeak their way just a bit longer than their intrinsic interest would seem to warrant, giving rise to the slight suspicion that Mr. Subotnick is using his wonderful synthesizer for the rather humble task of filling up space—after all, he was confronted with two whole record sides to cover.

Never mind. This is the first electronic work to be commissioned by a record company for the express purpose of home listening—a work, in short, created for your living room! If it doesn't quite live up to its ideal of (to quote Subotnick) "a kind of chamber music twentieth-century style," it still merits the attention and interest of everyone interested in the music of our time. *E. S.*

**TCHAIKOVSKY: *Violin Concerto, in D Major, Op. 35; Capriccio Italien, Op. 45.*** Christian Ferras (violin); Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON (S) 139028 \$5.79.

Performance: **Brilliant and super-refined**  
Recording: **Good**  
Stereo Quality: **Good**

What with nineteen recorded performances of the Tchaikovsky Violin Concerto, fourteen of them in stereo, listed in the current Schwann catalog, there can be no question but that there is a reading for every taste. This number twenty is for those who like their Tchaikovsky de-vulgarized, and who seek the ultimate in refined lyricism with jewel-like brilliance. On that level, the Ferras-Karajan collaboration comes out absolutely tops. The one big drawback, however, is the decision to carry the concerto finale over to the second side of the disc, thereby destroying the effect Tchaikovsky was after in linking the two final movements. This could have been avoided by placing the *Capriccio Italien* at the outset of the first side, or omitting it altogether. Too bad, because the Karajan performance comes closer than any I've heard to alleviating the music's sheer noise and vulgarity while preserving its brilliance. The Berlin Philharmonic plays stunningly; the recording is rich in overall sound, and boasts exceptionally clean and brilliant highs. *D. H.*

#### RECORDINGS OF SPECIAL MERIT

**TELEMANN: *Pimpinone.*** Erna Roscher (soprano), Vespetta; Reiner Süß (bass), Pimpinone; Rudolf Brödner (harpsichord); Berlin Chamber Orchestra, Helmut Koch cond. WORLD SERIES (S)/(M) PHC 9066 \$2.50.

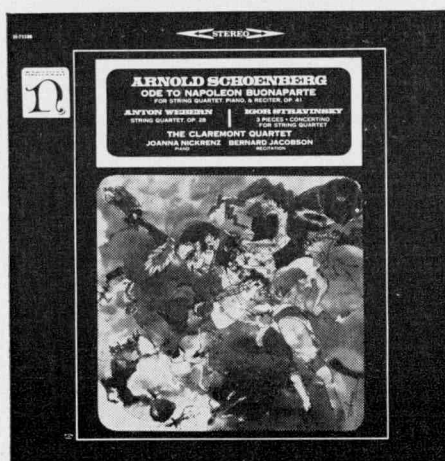
**TELEMANN: *Pimpinone.*** Yvonne Cianella (soprano), Vespetta; Erich Wenk (bass), Pimpinone; Bach Collegium, Stuttgart, Helmut Rilling cond. TURNABOUT (S) TV 34124S \$2.50.

Performance: **Both first-rate**  
Recording: **Both excellent**  
Stereo Quality: **Both quite satisfactory**

First produced in 1725, this chamber opera by Telemann was subtitled "The Mismatched Marriage," and its plot, like that of *La serva padrona*, deals with a servant girl inveigling herself into the service of a rich old man, Pimpinone, then marrying him, and finally bossing him. It's a charming and frequently hilarious setting that Telemann has devised, and I would commend it not only to Baroque buffs but opera fanciers as well. An excerpt from *Pimpinone* has been available for a few years on Angel S 36273, but this is the first time that the complete work has been made available. Both performances here are eminently satisfactory, and it is difficult to choose. There are, however, some differences in the presentation, by which one might be able to decide: Turnabout's singers are overall better vocally, but World Series' make more of their characterizations and are generally a little funnier; both orchestras play very well indeed, although Rilling on Turnabout is perhaps on better musical ground (sometimes sprightlier, together with a keener sense of style, such as the addition of appoggiaturas at cadences in recitatives); Turnabout's edition is complete except for

(Continued on page 110)

## record of the month



**SCHOENBERG** *Ode to Napoleon Buonaparte*  
for String Quartet, Piano, and Reciter, Op. 41

**WEBER** *String Quartet, Op. 28*  
**STRAVINSKY** *Three Pieces; Concertino for String Quartet*

Discover Schoenberg's exciting *Ode to Napoleon Buonaparte*, on the poem by Lord Byron, in a brilliant new recording by Nonesuch. A fascinating disc that also includes the first modern recorded version of two Stravinsky works for string quartet—the *Three Pieces*, and the *Concertino*. Webern's *String Quartet*, in stereo for the first time, Op. 28, completes a 20th-century Nonesuch album you'll not want to miss.

**THE CLAREMONT QUARTET**  
**JOANNA NICKRENZ, piano** **BERNARD JACOBSON, recitation**

H-71186 (stereo only) List price \$2.50

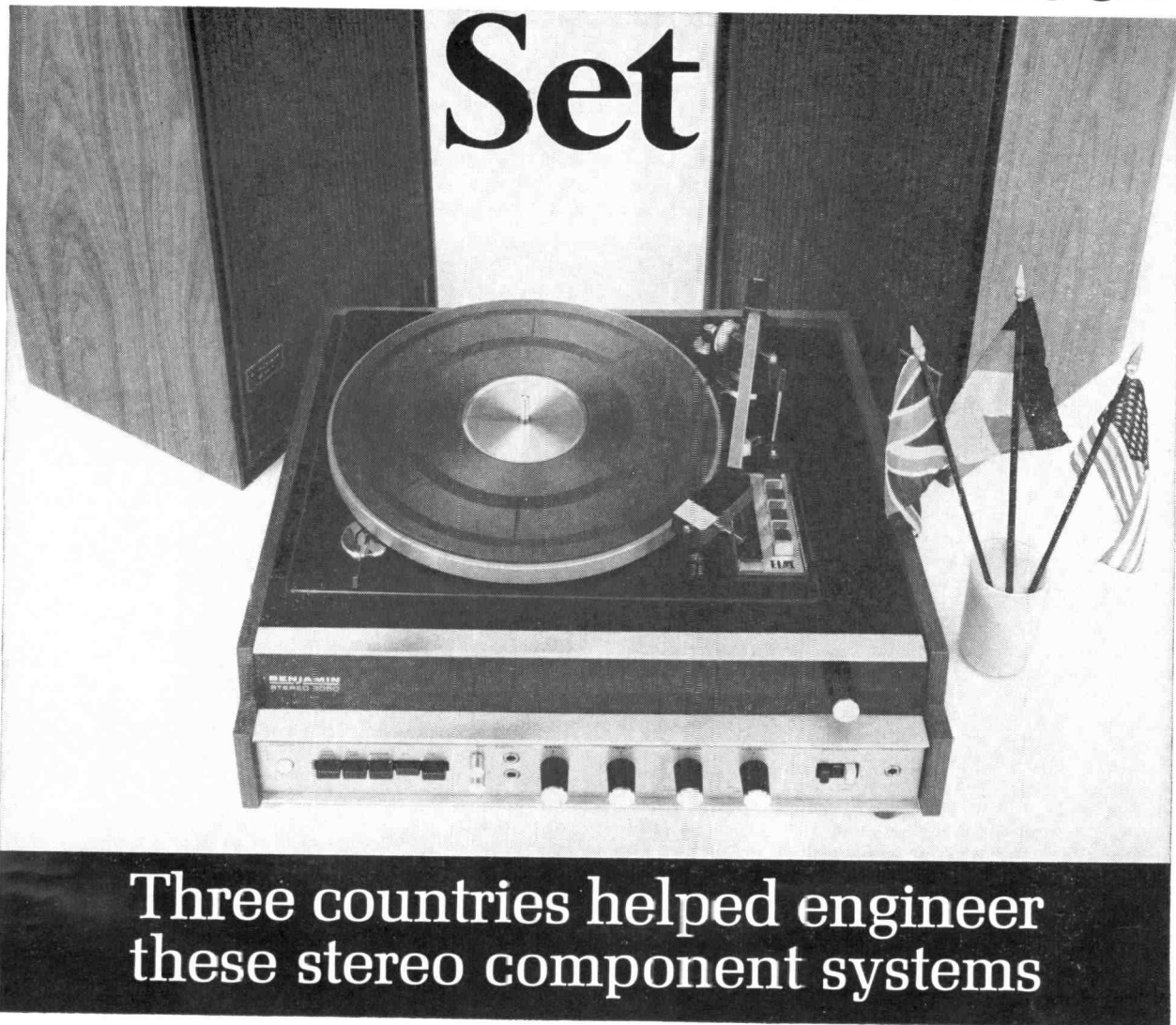


For complete catalogue, write to  
**NONESUCH RECORDS** 1855 Broadway, New York, N.Y. 10023  
CIRCLE NO. 31 ON READER SERVICE CARD

CIRCLE NO. 9 ON READER SERVICE CARD →



# The International Set



Three countries helped engineer these stereo component systems

The Benjamin 1050 and 1030 compacts were created pretty much as you would create your own stereo system: selecting the best available components, and intermatching them for the best obtainable results.

Benjamin drew upon the engineering of three countries: West Germany, for the Miracord turntables with their "light-touch" push buttons, the easiest of all automatics to use and operate, equipped with gentle, smooth-tracking, Elac 244 magnetic cartridges, and Great Britain, for the EMI high-efficiency speaker systems, known for their distinctive "natural-sound" quality.

U.S. engineering provided the AM, FM receiver electronics, exploiting the latest advances in solid-state circuitry. A fourth country, the Netherlands contributed the add-on, optional extra—a Philips-type cassette tape recorder/playback unit that mounts on drawer slides under the compact to form a completely integrated home music system.

The Benjamin 1050, at \$499.50, is probably the finest compact available today, certainly the most powerful with 85 watts (HF) audio output. Its features include: deluxe Miracord

50 automatic with dynamically-balanced, 12" die-cast turntable; dynamically-balanced tonearm, Elac 244 mono-stereo cartridge, anti-skate compensation, cueing, and 4-pole induction motor. Controlled inputs for microphone and musical instrument pickups, with facilities for mixing permit "play-along" with recorded music. Other features: AM/FM meter tuning, tape monitoring, speaker switching and stereo headphone jack.

Two EMI 92 speakers are furnished in matching walnut cabinets, employing elliptical woofers with aluminum cone centers, compliant FVC edge suspension and cone tweeters.

The Benjamin 1030, at \$399.50, shares most of the attributes of the model 1050. It has an impressive power output of 50 watts (HF) and is furnished with two matching EMI 62 speaker systems. Has a Miracord 620 changer with pressure-formed, non-ferrous turntable, 4-pole motor and Elac 244 cartridge.

The Philips-type cassette tape recorder is \$139.50. (optional)

See and hear the new Benjamin Compacts at your high fidelity dealer. For further details, write direct to: Benjamin Sound Corp., Farmingdale, New York 11735.

**Benjamin**

the omission of Vespetta's aria, "Wie die anderen," from the third part, whereas WS's is complete except for the *da capo* of the final duet (leaving Pimpinone to sing "I will shut up" with a rather up-in-the-air effect.) Finally, WS provides a synopsis and Turnabout a synopsis plus German text only. My own recommendation would be to own both, especially at the bargain price, but, if pressed, I probably would plump for the droll characterization on World Series. Both are worthy sonically. I. K.

#### RECORDING OF SPECIAL MERIT

**WAGNER:** *Tristan und Isolde: Isolde's Narrative (Act I, Scene 3); O König (Act II, Scene 3); Act III, Scenes 1 and 2; Liebestod (Scene 4).* Lauritz Melchior (tenor); Helen Traubel (soprano); Herbert Janssen (baritone). New York Philharmonic, Artur Rodzinski cond. Orchestra of the Colón Opera House, Robert Kinsky cond. Columbia Opera Orchestra, Erich Leinsdorf cond. ODYSSEY (M) 32 16 0145 \$2.49.

Performance: **Outstanding**  
Recording: **Dated**

Microgroove has been with us for twenty years, which makes the re-release of these memorable performances twenty years overdue. True, we have had several complete recordings of *Tristan und Isolde* while these masters were gathering dust in Columbia's vaults, and Isolde's music has been outstandingly captured in individual excerpts by Traubel, Flagstad, and Nilsson. But no recording until the re-emergence of this one has placed before us a full-size, heroic Tristan who can put the role into its rightful perspective in the opera's totality.

The real test of a Tristan is Act Three, and the present disc offers the crucial first scene almost in its entirety, from the second *cor anglais* solo (page 220 in the Schirmer vocal score) to Tristan's death—about thirty-two minutes of music, allowing for a cut of about four score pages. Throughout, the richness and virility of Melchior's voice, the inexhaustible strength of his mid-range, and the resources which enable him to rise to the climaxes with plentiful reserves—all these make an overwhelming impression. As for these climaxes, Melchior's "Isolde kommt! Isolde nakt!" (p. 239) and "Nein, ach nein! So heisst sie nicht!" (p. 249) make every other recorded Tristan sound hopelessly undersized. But power is not the whole story: there is grandeur in Melchior's "O König," even if his coloring of words is not the most poetic imaginable, and a sense of almost unbearable tension in the passage in which Isolde's ship is sighted. Herbert Janssen's strong Kurvenal is a great asset in this poignant scene, and Traubel's contributions—recorded several years apart under circumstances entirely different from the Melchior sessions—are distinguished by intensity, conviction, and consistent opulence of tone.

Having thus given (I think) sufficient reason why this bargain-priced release should not be passed up by knowledgeable buyers, I must also register some reservations. Technically, the recordings betray their age (1942-1945), and the processing could have been handled with more circumspection. Excessive reverberation exaggerates the already prominent baritone timbre of Melchior's voice, creating a less than true image

of a remarkable vocal instrument. The orchestral sound is, of course, just a faded echo of Wagner's splendors, and the dynamic level has been "equalized" through audio tampering. Fortunately, even against such odds, the exciting readings by Artur Rodzinski (in Isolde's Narrative and the *Liebestod*) manage to come through with thrilling impact. G. J.

**ZELENSKA: Suite in F Major; Symphonie à 8 Concertanti.** Clarion Concerts Orchestra, Newell Jenkins cond. DECCA (S) DL710141, (M) DL 10141 \$5.79.

Performance: **Worthy**  
Recording: **Excellent**  
Stereo Quality: **First-rate**

This disc bears the title "Music for the Sax-on Court"—which is where Jan Dismas Zelenka worked most of his life, first as chamber musician and subsequently as director of



Lauritz Melchior  
A full-size, heroic Tristan

church music in Dresden. Zelenka has had only one other disc representation, three wind sonatas on Cambridge. This Bohemian-born composer (1679-1745) reveals both French (the suite) and Italian (the *symphonie* for oboe, violin, cello, bassoon, and orchestra) influences, and his style in general seems fairly cosmopolitan and eclectic. He doesn't possess a very strong musical personality, although his work is pleasant enough. As an addition to the Baroque repertoire, the disc is a welcome one, however, and both pieces receive very fine performances under the Clarion Concerts' indefatigable director, Newell Jenkins. The orchestral playing is first-rate, and Decca has supplied an extremely lifelike recording.

I. K.

#### COLLECTIONS

**MARY GARDEN: The Great Mary Garden.** Verdi: *La Traviata: Ab, fors' è lui . . . Sempre libera.* Massenet: *Thaïs: L'amour est une vertu rare. Le Jongleur de Notre Dame: Liberté. Hérodiade: Il est doux, il est bon.* Charpentier: *Louise: Depuis le jour.* Five Scottish and Irish Songs: *John Anderson, My Jo; Comin' Thro' the Rye; Jock o' Hazeldean; The Blue Bells of Scotland;*

*Irish Love Song.* Mary Garden (soprano); orchestral accompaniment. ODYSSEY (M) 32 16 0079 \$2.49.

Performance: **Individual**  
Recording: **Old but serviceable**

This reissue of rarities originally recorded by Columbia in 1911 and 1912 can cast only a pale shadow of the vital and exuberant theatrical personality that Mary Garden (1874-1967) projected across the footlights. It helps, however, to dispel the notion that her superb theatrical gifts concealed inferior vocal art. There are liberties here—musical, interpretive, and technical—and some of them are questionable, but Mary Garden's excellence as a vocalist is proved beyond any dispute.

The scene from *La Traviata* is sung in cloudily enunciated French; the interpretation is unidiomatic, but vocally fresh and effortless. The Massenet excerpts are as authoritative as the artist's reputation in this repertoire leads us to expect. There are pitch problems in "Depuis le jour," but these may be due to the processing, since the aria starts here in the proper key, but concludes a half-step higher. The Scottish and Irish songs, Garden recital favorites, are all charmingly done. The reproduction is adequate.

Mary Garden was one of opera's true creative originals. She was a natural star wherever she appeared—except in the chatty article by Vincent Sheean, which is used as the jacket notes for the present release. There, uncharacteristically, Miss Garden plays a subordinate role to the all-pervasive self-indulgence of Vincent Sheean. G. J.

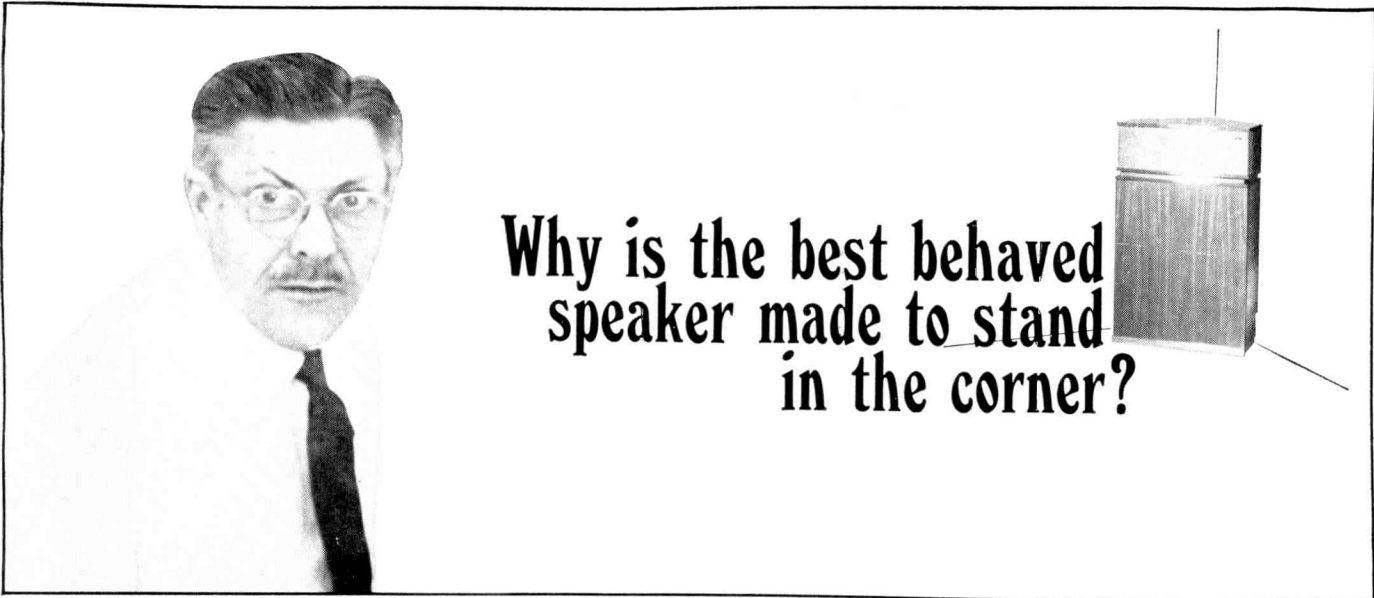
**JASCHA HEIFETZ: Recital.** Saint-Saëns: *Sonata No. 1, in D Minor, Op. 75.* Sibelius: *Nocturne, Op. 51, No. 8.* Wieniawski: *Capriccio-Valse, Op. 7.* Rachmaninoff: *Daisies, Op. 38, No. 3; Oriental Sketch (transcribed by Heifetz).* Falla: *Nana (Berceuse); Jota (adapted by Paul Kochanski).* Jascha Heifetz (violin); Brooks Smith (piano). RCA VICTOR (S) LSC 2978, (M) LM 2978\* \$5.79.

Performance: **Brilliantly superficial**  
Recording: **Excellent**  
Stereo Quality: **Fine**

If there is a more tiresome, passionless, and (in his way) more tasteless superstar virtuoso solo recitalist than Jascha Heifetz still filling concert halls, still commanding public and critical adulation, and still selling records, the name has either slipped my mind, or I've blocked it out for the cause of my surviving interest in what *really* matters about music.

For lousy taste, have a look at Heifetz's new recorded recital. All right: so the Saint-Saëns Sonata is a messy stylistic hodgepodge; perhaps there is some justification in our being reminded of this since we don't hear it every day. But, after its (metaphorically) endless occupancy of side one, flip the disc (and with it your lid) to consider the remainder of the program and listen to its performance. Who, outside of a caricature club-woman in some imaginary Podunk, wants to listen to a Great Violinist skim, with sense-dulling ease, the surface of *transcriptions* of pieces by Sibelius and Rachmaninoff that had little more than surface to begin with? Who needs Heifetz playing with creepy detachment a piece of junk like Wieniawski's Opus 7? Who, I should very much like to know,

(Continued on page 112)



## Why is the best behaved speaker made to stand in the corner?

### An interview with the man who put it there— Paul Klipsch, designer and builder of the world-renowned KLIPSCHORN.

**Q. What about it, Mr. Klipsch?— Why the corner?**

**A.** Any speaker operates better in a corner. But the Klipschorn was designed to make maximum use of the mirror image effect of corner walls and floor. Also it provides the radiation angle of high frequency speaker elements which uniformly covers the entire room. There are many other advantages, covered in my technical paper "Corner Speaker Placement."\*

**Q. But in stereo, corner placement sometimes puts the flanking speakers so far apart.**

**A.** Yes, and that is good. At Bell Telephone Laboratories, the fountain-head of stereo knowledge, a spacing of 42 feet was used. With our wide stage stereo, we have used as much as 50' spacing and yet could pinpoint a soloist or small ensemble accurately in their original positions. In a typical room 14' x 17', for example, the 17' wall is apt to be best for a stereo array. See my technical paper "Wide Stage Stereo."\*

**Q. You mentioned your "Wide Stage Stereo." Is that different from regular stereo?**

**A.** Yes. Ordinary stereo might typically comprise two speakers six feet apart. I never heard a symphony orchestra six feet wide. The reproduced stage width is only as wide as the speaker spacing. With speakers 20 feet apart, the listener may subtend 90° of angle, typical of what he'd hear at a concert. By bridging a center speaker across the two stereo channels, one creates a solid sound curtain (some people call this a phantom center channel), and one hears a string quartet or a soloist or a large musical group in proper geometry. This is covered in my technical papers: "Circuits for

*Three-Channel Stereophonic Playback Derived from Two Sound Tracks," "Stereophonic Localization" and "Stereophonic Geometry Tests."\* Also for reference, I recommend Bell Telephone Laboratories' "Symposium on Auditory Perspective," 1934.*

**Q. You lean pretty heavily on Bell Laboratories, don't you?**

**A.** It would be foolish not to. Their engineers have been doing serious research in the audio field for over fifty years.

**Q. Back to the KLIPSCHORN, haven't better ways been found of reproducing sound than with a large corner horn?**

**A.** I've kept a notebook through the years, and one of my favorite pages is titled "Graveyard of Major Breakthroughs in Speaker Design." The corner horn, of optimum size, is so fundamental in design that it is no more likely to change than the shape of a grand piano.

**Q. I take it you foresee no major changes in the KLIPSCHORN.**

**A.** Not until the immutable laws of physics are revoked.

**Q. Why have you stuck to making speakers rather than expanding into amplifier manufacturing?**

**A.** The audible difference between a \$200 and a \$500 amplifier is almost negligible. But the difference between speakers in those price brackets is startling. That's why speakers occupy most of my attention.

**Q. We notice the KLIPSCHORN has a new mid-range horn. What happened to the old one?**

**A.** It was the standard of the industry for 18 years and is still widely copied. But the new K-400 has narrowed even further the gap between performance and perfect reproduction. It is described in the technical paper, "A New High Frequency Horn."\*

**Q. Mr. Klipsch, for answers to questions, you apparently are fond of quoting technical papers.**

**A.** I like answers which are supported by solid research, not by editorial mumbo-jumbo.

\*The technical papers listed above are among a set of 17 which we offer for \$3.50. They include the Bell Laboratories' reprint.



**KLIPSCH & ASSOCIATES**  
Box 280 S2  
Hope, Arkansas 71801

Please send me complete information on the KLIPSCHORN loudspeaker system. Also include the name of my nearest Klipsch Authorized Audio Expert.

Name \_\_\_\_\_

Address \_\_\_\_\_

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

Occupation \_\_\_\_\_ Age \_\_\_\_\_

CIRCLE NO. 84 ON READER SERVICE CARD

wants to hear him regale us with pleasant tidbits by Falla in defacing transcriptions—at that, the pieces drained to the brink of anemia by Heifetz's less than abandoned manner of playing them?

At this late date in Heifetz's career, he still plays with computer-like precision, lustrous tone, and virtuosity. His playing remains "beautiful." But I can't imagine that he's that low on cash, or something, or without a decisive voice in the music he chooses to play and record. If I am correct, there is no excuse whatever for this excuse for a recorded violin recital. Heifetz has the fame and prestige to forget about pandering to the tastes of the music-loving Common Man. But even if this is the violinist's aim, he should be told the news: the music-loving Common Man outgrew the hybrid trashiness of a program like this years ago. The music-loving Common Man knows the enormous scope of the violin repertoire (untranscribed), and probably even knows that Rachmaninoff's *Daisies*, being a setting of a poem for voice and piano, was meant to be sung and not degraded to a fiddler's vehicle.

Perhaps they still do this sort of thing at high-school graduation recitals in our imaginary Podunk. But Podunk isn't RCA Victor, the admission probably isn't \$5.79, a performer at such an event would scarcely be Heifetz, and it would not involve the brilliant and sophisticated engineering techniques of a major record company. W. F.

**MILIZA KORJUS:** *Recital.* Gounod: *Romeo and Juliet*; *Waltz Song*. Mozart: *Variations* (K. 265). Dell'Acqua: *Villanelle*. Meyerbeer: *Das Feldlager in Schlesien*; *Aria of Vielka*. Gossec: *Gavotte*. Bishop: *Lo, here the gentle lark*; *Home, Sweet Home*. Strauss: *Lullaby*; *A Night in Venice: Excerpt*. Rimsky-Korsakov: *Sadko: Song of India*. Bizet: *Carmen: Chanson bohème*. Offenbach: *Tales of Hoffman: Barcarolle*. Miliza Korjus (soprano); instrumental accompaniment. VENUS 963M \$5.95.

Performance: **Still respectable**  
Recording: **Medium-fi**

Miliza Korjus, a coloratura star of the Thirties, has been out of the limelight for the past twenty years. Just when and under what conditions this strange program was produced is not known. The jacket notes—a mine of irrelevance—are silent on this issue, although they do mention the name of the artist sixteen times in capital letters.

The disc is full of oddities. The accompaniments are limited to piano and flute, with harp added on side two. A second flute appears in the Meyerbeer aria, a real rarity but a shallow display piece. *Villanelle* and *Chanson bohème* are sung in Russian, of all things. In the *Barcarolle*, Korjus sings not only the two parts in the duet, but also the opening passage which belongs to the tenor. Her singing, however, still commands respect for its musicality, secure tonal placement, and agility. There are very few lapses from tonal purity, and the fluency of her staccato singing is still remarkable. If the recordings are of recent origin, they document an unusual retention of artistic powers. However, since evidence points to the artist herself as the sponsor of this album, I wish the money spent on this enterprise had been directed toward underwriting a reissue of Korjus' Victor discs, which are representative of her art in full flower. G. J.

## RECORDING OF SPECIAL MERIT

**MINNESOTA UND SPRUCHDICH- TUNG UM 1200-1320.** Walther von der Vogelweide: *Mir hat ber Gerhart Atze ein pfert; Under der linden an der heide; Nu alvest lebe ich mir werde.* Neidhart von Reuental: *Meie, din lieber schin; Blozen wir den anger ligen saven; Fürste Friderich; Meienzit* (attributed). Anonymous: *Chansonetta Tedescha I & II.* Five other selections. Studio der Frühen Musik, Thomas Binkley dir. TELEFUNKEN 5 SAWT 9487, 6 AWT 9487\* \$5.79.

Performance: **Superb**  
Recording: **Sensational**  
Stereo Quality: **Good**

This is a most important collection devoted to courtly love songs and prose ballads of medieval Germany. Its value is twofold: first, the contents provide an excellent survey of the field, combining several different styles of lyrics and moods, and including works by



RAVI SHANKAR

*Ragas that are endless skeins of melody*

some of the most important creators of the form (Walther von der Vogelweide was, of course, immortalized in *Die Meistersinger*). Second, the performances, which utilize instruments, are unique.

Some of this repertoire has been recorded before in other collections, but usually the accompaniments have been very sparse—only a lute—or non-existent. There is good reason to believe that instruments were involved in the performance of these pieces; the big dilemma has always been to determine what instruments and what they were supposed to play. The existing manuscripts are extremely sketchy: rhythm has to be reconstructed, melodic accompaniments provided, and so on. Thomas Binkley, with that vast imagination that has been a feature of his other excellent albums for Telefunken, has here put together a most convincing demonstration of the manner in which these songs might have originally been done. But the scholarship never gets in the way of the pieces themselves. One never receives the impression of dusted-off relics; rather, the songs are so charming, moving, and entertaining (without betraying any trace of the huge effort that must have been expended in transcribing from the sources, scoring, and interpreting), that they can be listened to

with immense pleasure by a non-specialist.

Part of this enjoyment comes from the superb singing and extraordinary diction of the vocal performers, who convey all the moods, from gentle pathos to gusty good humor, that these lyrics contain. Andrea von Ramm and Willard Cobb of the *Studio der Frühen Musik*, and the bass Max van Egmond, must receive credit here along with their director. Mr. Binkley has also done wonders with the accompaniments, which are marvelously varied, utilizing rebec, fidel, lute, psaltery, citole (a member of the guitar family), medieval harp, and early flute, as well as an intriguing group of percussion instruments. A great deal of this accompaniment has a distinctly Arabian cast to it, and that aspect will also undoubtedly appeal to listeners who have become intrigued by the sounds of near-Eastern music.

The reproduction accorded this program is sensational. Notes are provided, mainly in German (only a portion is in English), but Telefunken would have been well advised to print an English translation of the lyrics as well as the original medieval German together with the modern equivalent in that language. Nevertheless, this disc is most highly recommended. I. K.

**OLD ENGLISH VOCAL MUSIC.** Byrd: *Have mercy upon me, O God.* Tallis: *Audite vocem.* Browne: *O Mater Venerabilis.* Dunstable: *Ave Regina Coelorum.* Anon.: *St. Magnus Hymn; Rex Virginum; Alleluia Psallat; Ecce quod natura; Ductia; Sumer is icumen in.* Cooper: *O I have been a foster.* Morley: *My bonny lass.* Gibbons: *I feign not friendship.* Dowland: *What if I never speed.* Prague Madrigal Singers; The New Madrigal Singers, Miroslav Venhoda cond.; Pro Arte Antiqua; Musica Antiqua, Vienna, Rene Clemencic cond.; recorder ensemble; other soloists. CROSSROADS 5 21 16 0144 \$2.49.

Performance: **Commendable**  
Recording: **Very good**  
Stereo Quality: **Fine**

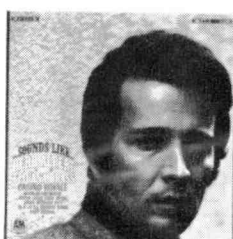
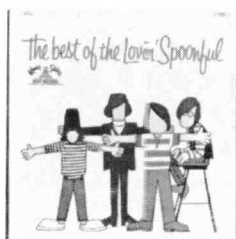
This is an interesting cross-section of English vocal music from the middle of the thirteenth century (the anonymous *Rex Virginum* and the round *Sumer is icumen in*, thought to be composed by John of Fornsete) until the early part of the seventeenth century (Dowland and Gibbons). The disc gives the impression at first glance that everything is sung by a choir, but, in fact, there is an admirable and correct emphasis on individual voices; the madrigals, for instance, are sung by one person per part, and various groupings of old instruments are used throughout the collection. The Czech performers are remarkably style-conscious here, and only a few of the late-English pieces are less than fully satisfying by reason either of pronunciation or solo voices that are not top-notch. Good notes but no texts. I. K.

**RAVI SHANKAR: Two Raga Moods.** Ravi Shankar (sitar); Kanai Dutt (tabla); Gopi Mohan, Niren Roy (tanpura). *Raga: Abir Lalit; Raga: Rasiya.* CAPITOL 5 ST 10482, 6 T 10472 \$4.79.

Performance: **Trance-inducing**  
Recording: **Very good**  
Stereo Quality: **Good**

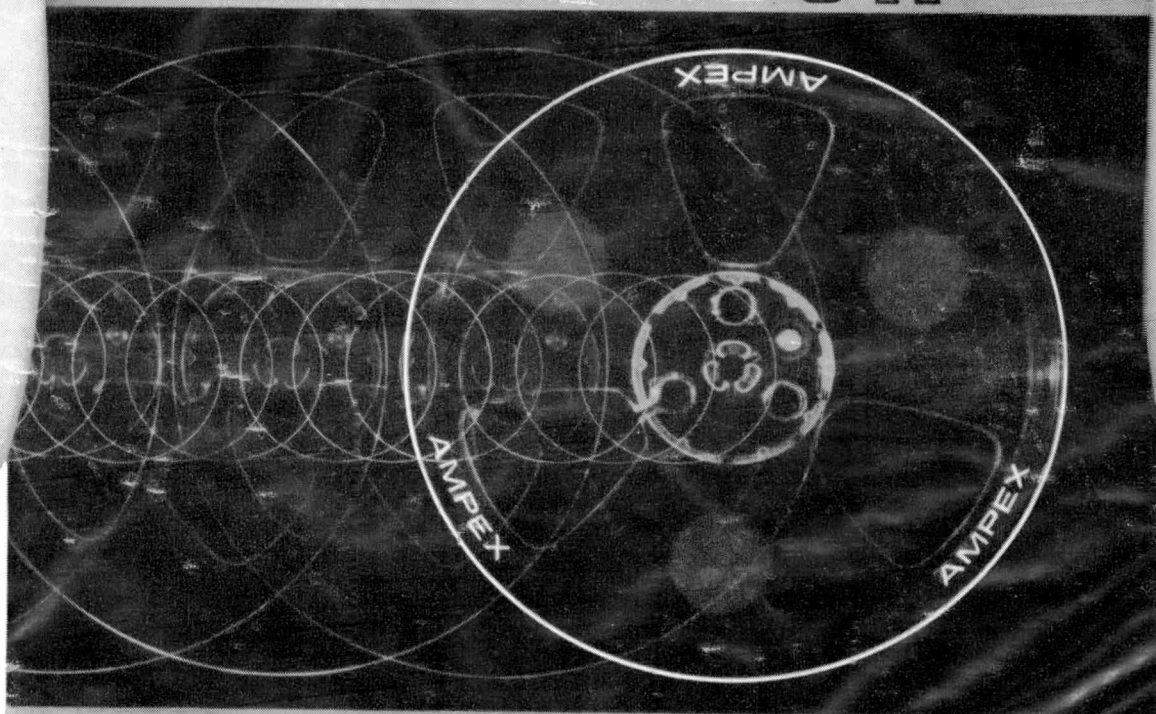
If anyone had predicted ten years ago that  
(Continued on page 116)

Ampex will sell you  
our great sounds at half price...



to get you to put your great sounds on Ampex tape!

**AMPEX** 341  
7 inch reel ■ 1.0 mil polyester 1/4 inch x 1800 feet  
RECORDING TAPE



RECORDING TAPE  
7 inch reel ■ 1.0 mil polyester 1/4 inch x 1800 feet  
**AMPEX**

When you buy tape for your own recording uses, be sure it's the kind of tape you'd choose if you were a professional.

What do the pros look for? Quality. Consistency. Dependability. They recognize that the least expensive element of tape recording is the tape. Buying cut-rate tape can blow the sound investment you've made in all your equipment.

Ampex has been the quality standard for tape recording since we perfected it in 1947. Men who make a living doing what you do for fun know that we demand the very top performance from our recording equipment.

**AMPEX**

CIRCLE NO. 80 ON READER SERVICE CARD

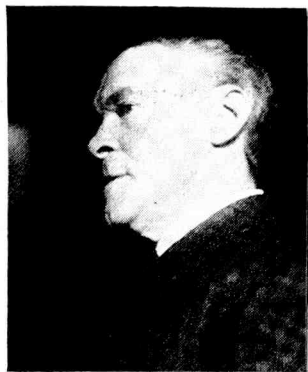
Same goes for all the magnetic tape we make for you.

SPECIAL TRIAL OFFER

We want you to try our tape on your system and we know that it will help if we sweeten the deal a little. So here's your spoonful of sugar: A coupon with each 7" reel of Ampex general-purpose or low-noise tape in the new 300-Series box entitles you to buy your choice of any one of nine exciting pre-recorded tapes at less than half-price: \$3.50. And the blank tape inside that Ampex box entitles you to create hours of great sound. Mono or stereo. (Offer valid in U.S. only.)



ARTHUR FARWELL



ARTHUR FOOTE



JOHN KNOWLES PAINE



HORATIO W. PARKER

## THOSE FORGOTTEN AMERICAN COMPOSERS

Were they merely amiable musical fuddy-duddies, or do they deserve another hearing?

By Richard Franko Goldman

"MUSIC IN AMERICA" is a continuing series of recordings undertaken by the Society for the Preservation of the American Musical Heritage, a subscription-membership organization founded and directed by Karl Krueger, former conductor of the Detroit Symphony Orchestra. Both Mr. Krueger and his "angel," Henry H. Reichhold, deserve a hearty vote of thanks, for it can be said without reservation that this series is of major importance to anyone interested in American music, and makes up a long-standing deficiency in the commercial recorded repertoire. This, of course, is the primary purpose of the Society: to revive and restore to the available repertoire a body of American musical works hardly known to the present generation of concert-goers and record collectors.

There is a limit to the artistic utility of bringing things out simply because no one else has done so (and there is enough of that, as anyone reading the Schwann catalog can see!), but it is hard to quarrel with Mr. Krueger's contention that much American music is undeservedly submerged and worth knowing about, or with his point that one cannot make any judgment at all without an opportunity to hear the music. The recordings under consideration here—which represent about half the total that the Society has so far issued—provide a good deal to think about. Much of this music is interesting only as documentation or history, but there is a surprising amount that is interesting as music. It is simply not possible any more, on the face of even this much evidence, to dismiss John Knowles Paine, Arthur Foote, and Horatio Parker as amiable New England fuddy-duddies. Whatever their limitations may have been, they were all good professional composers, and there is certainly much music in the active repertoire that is not as good as theirs. What they had to say they generally said well, and now that we have had a full generation or more of being "modern"—and no longer have to fight for or about it—perhaps we can go back and listen to their music with fresher ears.

It is not difficult to understand why, in the excitement generated by new sounds and techniques after World War I, such

composers as Foote and Parker were so quickly and completely forgotten. They were the "old-school," unadventurous, derivative, and unsurprising. But history has a way of wheeling around, and after a while it is possible to get new perspectives. One no longer finds it necessary to blame Foote or Parker or George W. Chadwick for not having felt the influence of Stravinsky or Schoenberg, or even of Debussy. A glance at birth dates helps to set us straight: Foote and Parker were both born in 1853, Chadwick in 1854, Paine in 1839. They were composers of their time, and even if they were not "advanced" during the years in which they were active, this is not always or necessarily a fatal disqualification.

Of the composers in this group, Parker is the one most usually praised. Paul Rosenfeld and others were enthusiastic about Parker's opera *Mona*, produced at the Metropolitan in 1912 and immediately dropped; and the work generally called his masterpiece, the oratorio *Hora Novissima*, has not completely disappeared from sight—a recorded version is, in fact, available. There can be no question of Parker's real gifts and of his considerable technical mastery. The recording of his *Northern Ballad* (1899) in the present series makes one want to hear more of his music; it is a charming piece of great sensitivity, beautifully orchestrated, and it needs no special defense. The same is true of Foote's *Suite in D Minor*, written in 1895. This work is not only well made and rather elegant, but has moments of real surge and fire.

Parker and Foote are represented by one work each in the commercial catalog, but nothing of Paine's is listed, and for giving us the works of Paine presented in the MIA series, if for nothing more, Mr. Krueger should receive a medal. It is quite impossible to claim that any of these works is a great and imperishable masterpiece, but after hearing them, it is equally impossible ever again to consider Paine as a composer of no importance. I should be happy to trade in some of our contemporaries for another John Knowles Paine. His *Symphony in A*, composed in 1880, is conservative (Paine regarded Wagner as dangerous) but entirely competent, and it has much

charm and occasional eloquence. It is, as are most of the other pieces of the period, rather long and leisurely, but perhaps we occasionally need something to slow us up these days.

Two of the recordings in the present set are of particular interest and importance: Victor Herbert's symphonic poem *Hero and Leander* and Henry Gilbert's *Humoresque on Negro-Minrel Tunes*. A recording of *Hero and Leander*, composed in 1900, has been long overdue. It is generally known that this work is Herbert's most extended and important orchestral composition, yet, like the others Mr. Krueger has sought out, it has been completely forgotten. It is, from any standpoint, a remarkable work, and although it owes much to Liszt and Richard Strauss, it is reasonably advanced for its time and demonstrates Herbert's extraordinary gifts as a composer in any medium he chose. *Hero and Leander* is considerably too long (a point made by most of the critics when it was first performed under Herbert's own direction), but there is no denying its musicality and strength, or Herbert's masterly skill in orchestration. The score still has a great deal of life, and one wonders what more Herbert might have done as a "serious" composer had he not been so versatile and so successful in other fields. Gilbert's *Humoresque on Negro-Minrel Tunes*, written in 1910 (and also known by the title *Americanesque*), is not only charming, delightful, and vigorous; it is also an important document in American music. Gilbert (1868-1928) was the first American pupil of Edward MacDowell, but no greater difference can be imagined than that between these two musicians. Gilbert and Arthur Farwell (1872-1952) were among the first American composers to take Dvořák's advice seriously and to give some thought to indigenous American material. In many ways, they anticipated the concerns of a future generation, and one is astonished, when one listens to this and to other works of Gilbert, at the almost "proto-Copland" quality of some of the passages. Matters of history and of influence aside, Gilbert is a most interesting and certainly original composer whose neglect today is entirely undeserved.

A whole school of American composers, using folk or pseudo-folk materials of various kinds, really stems from Gilbert, and not many of them have had his skill, imagination, and brightness.

These recordings raise a puzzling question, that of the reputation and fame of MacDowell. What kind of ears and taste could our grandparents have had? The question is, of course, answered by thinking of the kind of music that acquires easy popularity for a variety of reasons. The most that a serious critic today can possibly admit is that MacDowell wrote a few piano pieces that have a faint charm. He was certainly incapable of writing an effective long work in any form. If anyone doubts it, these recordings of MacDowell's three symphonic poems and his First Orchestral Suite should settle the issue. They are truly dreadful pieces, but one must thank Mr. Krueger for giving us all a chance to hear how bad they are. MacDowell admitted that he was not much interested in counterpoint, and it shows. But one still wonders how MacDowell's reputation, which should be about on a par with Ethelbert Nevin's, could have been greater than those of Paine or Parker or Foote, who were certainly far more gifted and more interesting composers.

The question of reputation again comes up in connection with the works of Charles Tomlinson Griffes (1884-1920), who was indeed a major composer in the making at his untimely death. A few of Griffes' works are still played and are available on commercial recordings, and recent historians of American music have begun to recognize his importance. Yet in his time Griffes was

practically allowed to starve; he died in fact from the kind of overwork that a small amount of financial help might have made unnecessary. It is unfortunately not difficult to recognize today that Griffes had a great deal to say and that MacDowell had very little. The early *Symphonic Fantasy* of 1907 comes out of Wagner, but it has touches of great individuality and real intensity. It is student work, but the student was gifted. The same can be said of the early *Nocturno*, which reminds one in spots of the gentleness of Humperdinck, with whom Griffes studied briefly. But the mature Griffes of the 1919 *Nocturne* and of the *Tone Pictures* (1910-12) is a composer of genuine personality. One wonders how these pieces have escaped attention and why they have not been recorded before.

The performances are in general very good, as is the recorded sound. The Royal Philharmonic Orchestra of London is a good "band," as the critic James Huneker used to say, and it responds well to Mr. Krueger's direction. Further recordings—orchestral, choral, and miscellaneous—are planned. Until recently, these discs were available only to subscribers or to qualified institutions, but the Society now offers recordings for sale to non-members at six dollars each. Information about the Society and its recordings can be obtained from the Society for the Preservation of the American Musical Heritage, P.O. Box 4244, Grand Central Station, New York, N.Y. 10017.

All the works are performed by the Royal Philharmonic Orchestra of London, conducted by Karl Krueger, unless otherwise noted.

CHADWICK, GEORGE W.: *Sinfonietta in D*. GRIFFES, CHARLES T.: *Nocturno for Orchestra*; *Nocturne for Orchestra*; *Three Tone Pictures for Double Quintet and Piano*. American Arts Orchestra, Karl Krueger cond. © MIA 104.

FARWELL, ARTHUR: *The Gods of the Mountains*, Op. 52. GILBERT, HENRY: *Humoresque on Negro-Minstrel Tunes*. © MIA 128.

FRANKLIN, BENJAMIN: *Quartetto for Three Violins and Cello*. LANIER, SIDNEY: *Wind Song* (flute alone); *Blackbirds* (flute and piano); *Danse des Moucheron* (flute and piano). GRIFFES, CHARLES T.: *Two Sketches for String Quartet on Indian Themes*. The Delme String Quartet; Sebastian Caratelli (flute); Raymond Viola (piano); Members of the Royal Philharmonic Orchestra. © MIA 117.

FOOTE, ARTHUR: *Suite in D Minor*, Op. 36. © MIA 122.

FOOTE: *Selected Piano Compositions*. Norma Dayton (piano). © MIA 123.

FOOTE: *Symphonic Prologue: Francesca da Rimini*, Op. 24; *Four Character Pieces after the Rubaiyat of Omar Khayyam*, Op. 28. © MIA 127.

GEHOT, JOSEPH: *Six String Trios*, Op. 2. Granville Jones (violin); John Underwood (viola); Joy Hall (cello). © MIA 124.

GRIFFES, CHARLES, T.: *Symphonic Fantasy*; *The White Peacock*. BRISTOW, GEORGE F.: *Symphony No. 6, in F-sharp Minor (two movements)*. © MIA 129.

HERBERT, VICTOR: *Hero and Leander—Symphonic Poem*, Op. 31. © MIA 121.

MACDOWELL, EDWARD: *First Suite for Orchestra*, Op. 42; *Two Fragments after the Song of Roland*, Op. 30. © MIA 119.

MACDOWELL: *Lancelot and Elaine—Symphonic Poem*, Op. 25. BIRD, ARTHUR: *Third Little Suite for Large Orchestra*. © MIA 131.

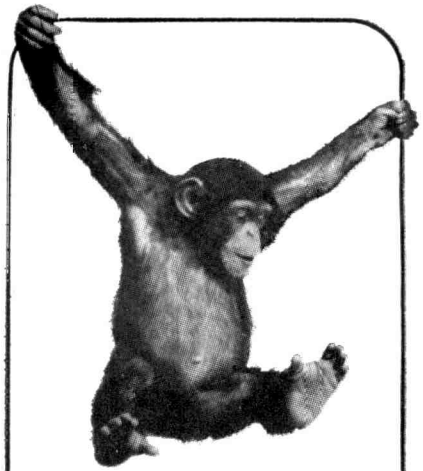
MACDOWELL: *Lamia—Symphonic Poem*, Op. 29; *Sea Pieces*, Op. 55. Norma Dayton (piano). © MIA 133.

PAINE, JOHN KNOWLES: *Symphony No. 2, in A*, Op. 34. © MIA 120.

PAINE: *The Tempest—Symphonic Poem*. MACDOWELL: *Hamlet and Ophelia—Symphonic Poem*, Op. 22. © MIA 130.

PARKER, HORATIO: *A Northern Ballad*, Op. 46. FRY, WILLIAM: *Overture to Macbeth*. PAINE: *Moorish Dance from Azora*. VAN DER STUCKEN, FRANK: *Rigandon for Orchestra*, Op. 25. © MIA 132.

STILL, WILLIAM GRANT: *Afro-American Symphony*. © MIA 118.



## Social Swinger.

Hans Werner Henze's "The Young Lord" makes a leading man out of a monkey! Complete with brass and circus bands, children's chorus and members of the original cast from the world premiere performance in Berlin.

First recording. **HANS WERNER HENZE: THE YOUNG LORD.** Vera Little, Edith Mathis, Lisa Otto, Loren Driscoll, Helmut Krebs, Barry McDaniel, Schoenberg Boys Chorus, Chorus and Orchestra of the Deutsche Opera, Berlin; Christoph von Dohnanyi, conductor. A 3-record stereo set. 139 257/9



Deutsche Grammophon Gesellschaft

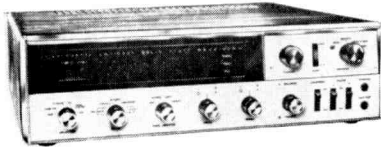
DGG Records are distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.

Free on request! The new illustrated DGG/Archive catalog. Write MGM Records, Classical Division, 1350 Ave. of the Americas, New York, N.Y. 10019

Live Better Electronically With

# LAFAYETTE RADIO ELECTRONICS

## Model LR-1500T 175-Watt Solid State FM/AM Stereo Receiver



99-0190WX\*

Only **279<sup>95</sup>** with walnut grained case  
No Money Down

- 175-watt IHF Power Output
- FET's and 4-IC's — Superb Stereo FM reception
- Computer-Matic™ Fuseless Transistor Overload Protection
- Provision for connection of Remote Speakers

## Model RK-920 Automatic Reversing Tape Deck



99-1554WX\*

Only **199<sup>95</sup>**  
No Money Down

- Bi-directional Recording and Playback
- 4-Track Stereo and Mono
- Built-in Solid State Stereo Record/Playback Preamp
- Sound-on-Sound
- Sound-with-Sound
- Response 30-22,000 Hz ± 3db
- Professional VU Meters
- With connecting cables, 2-Reel Holder Caps

\*Imported



**FREE!**  
**1968 Catalog**  
**No. 680**  
**512 Pages**

LAFAYETTE Radio ELECTRONICS  
Dept. HMB-8, P.O. Box 10  
Syosset, L. I., N. Y. 11791

Send me the FREE 1968  
LAFAYETTE Catalog 680

HMB-8

Name .....

Address .....

City .....

State ..... Zip .....

CIRCLE NO. 47 ON READER SERVICE CARD

Indian music would have a substantial popular following in this country, he would have been regarded as an enthusiast turned manic. But it's happened. Admittedly a large part of the reason has been the fervent if superficial interest in the idiom among various rock groups. But who tuned *them* in? In most cases, it was either Ravi Shankar or Ali Akbar Khan. And who remained available when initial curiosity led many of those group's listeners toward the authentic message? Again these two, particularly the peripatetic Shankar. For once, the source benefits as well as the popularizers, as is evident from the large concert audiences Shankar attracts and from his rising record sales. His newest disc, recorded in India, opens with a plaintive morning raga that will surely serve as a substitute for rain, if that's the way you feel. It is followed by a lighter, more cheerful raga. The performances are fascinating. Consider yourself at the start of a skein of melody that need never end; and as it unravels, it takes you up in it—if you let it. And during the journey you transcend any number of daily irritations that regularly need transcending. If I were a lay analyst, I would look darkly on Shankar's increasing popularity as a particularly insidious kind of competition. *Nat Hentoff*

JENNIE TOUREL: *Russian Songs*. Balakirev: *Under the mask*. Borodin: *Your native land*. Cui: *The Statue of Tsvetkoye Selo*. Rimsky-Korsakov: *A flight of passing clouds*. Moussorgsky: *The magpie and the little gypsy dancer*. Tchaikovsky: *Lullaby; None but the lonely heart; Pagadi; Romance*. Rachmaninoff: *The Pied Piper*. Glinka: *Doubt; Elegie*. Stravinsky: *Pastorale; Tilibom*. Jennie Tourel (mezzo-soprano); Allen Rogers (piano); Gary Karr (double bass). ODYSSEY Ⓢ 32 16 0070, Ⓜ 32 16 0069 \$2.49.

Performance: Often compelling  
Recording: Excellent  
Stereo Quality: Ideal

This is an unusually varied and representative panorama of Russian songs from Glinka (b. 1804) to Stravinsky (b. 1882), with some unfamiliar and elusive selections alternating with sure-fire recital favorites. Jennie Tourel, long recognized as an authoritative interpreter of this repertoire, still retains her remarkable gift of vivid expression and dramatization, and she brings these songs to life with colorful mastery. Her vocalism, however, has declined considerably since her previous recital of a similar program some nine years ago (Decca DL 9981). Her range is now quite restricted, her vibrato has become more pronounced, and the songs requiring a long lyric line are no longer sustained with the control of old. There is much to admire here, and devotees of this repertoire will not want to miss this carefully chosen and praiseworthy program, but I can recommend it to others only with the stated reservations.

Miss Tourel receives fine support from her accompanists. Gary Karr plays the cello obbligato part in the Glinka and Tchaikovsky songs on the double bass, and works wonders. Sonically, the disc is perfect. *G. J.*

### RECORDING OF SPECIAL MERIT

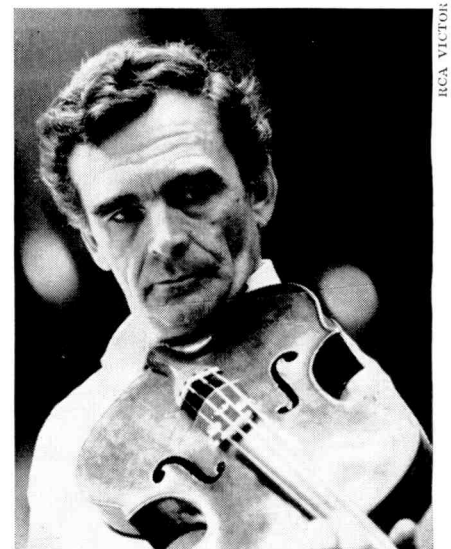
WALTER TRAMPLER: *Music for Solo Viola*. Hindemith: *Sonata Op. 25, No. 1*.

Stravinsky: *Élégie*. Reger: *Suite No. 1; Suite No. 3, Op. 131d*. Walter Trampler (viola). RCA VICTOR Ⓢ LSC 2974, Ⓜ LM 2974 \$5.79.

Performance: Unerring  
Recording: Excellent  
Stereo Quality: Fine

Walter Trampler is one of the best violists in the United States—in the world, in all probability—and every minute of his work on this program of twentieth-century music for solo viola bears out such an evaluation. His phrasing is exquisite, his dynamic range is wide and breathtakingly controlled, his intonation is unerring. And the illusion of effortless spontaneity that Trampler's playing creates is the sort that comes only from the most ultra-precise calculation of effect.

His program can be described tersely: side one, Hindemith and Stravinsky, gives uncommon pleasure; side two, all Reger, is nauseating. Since I'd never heard Reger's suites for



WALTER TRAMPLER

*Viola playing of exquisite beauty*

solo viola, I approached them with less trepidation than I do the bulk of this composer's work. After all, I thought wishfully, even Reger couldn't have run amok with his typically gnarled, slitheringly chromatic neo-Bach counterpoint with just *one* viola! And of course, he didn't. But we are left with his melodic, figurational, and rhythmic invention unadorned. Their overall vacuity does as much to explain the academic contrapuntal opacity of his work as any theory I've devised. It is clear from these pieces that he had plenty to hide, and all that polyphonic texture is an excellent, if ugly, mask.

Hindemith's *Sonata* is attractive, vital, and not for a moment boring; its closing moments are, furthermore, somehow surprisingly moving. Stravinsky's little *Élégie* is exquisite.

In balance, you will have to weigh the pros and cons. If you're one of those listeners who go all to pieces over Reger, I recommend the disc without qualification. If you can listen to him without choking, the remainder of the program should make it easily worth your time and money. Since the program is beautifully played straight through and the recorded sound is of the highest order, my own wish is that there were in existence a device for separating and retailing just *one* side of a twelve-inch LP. *W. F.*



# TIME-LIFE'S SLAVIC PACKAGE

By Martin Bookspan

A COUPLE of years ago in these pages I reviewed the album "Treasury of Great Music," one of a series of multiple-disc sets produced and released by *Reader's Digest*. The success of the various recording ventures in which the *Digest* has engaged has not been lost on other publishers of periodicals; one of the most active in the field has been Time Incorporated, which set up a division, Time-Life Records, for the development of its recording projects.

One of the more ambitious plans of Time-Life Records—abandoned recently because of insuperable problems of logistics and exclusive recording contracts—would have had the organization record performances at various outstanding summer festivals around the world, to be released in lavish documentary albums that would capture the flavor and *ambiance* of each music center. Apparently there are other similarly grandiose plans a-cooking in the offices half-way up the Time-Life Building; hopefully, some of them will come to fruition.

In the meantime, Time-Life Records has been releasing a series of lavishly prepared, handsomely decorated albums of recordings, each focusing on a specific musical era or central theme. The musical material is leased by Time-Life Records from the classical catalogs of Angel/Capitol, subsidiaries in turn of Britain's Electric and Musical Industries—the famed EMI of the recording world. The latest release from Time-Life Records is a four-disc set titled "Slavic Traditions." Two full sides are devoted to excerpts from Angel's famous recording of *Boris Godounov* with Boris Christoff interpreting the crazed Czar; the remaining six sides are devoted to music by Glinka, Borodin, Balakirev, Smetana, Rimsky-Korsakov, Dvořák, and Janáček in performances that for the most part are or were available on either Angel or Capitol.

Along with the four discs in the album, the purchaser receives a handsome booklet full of superb color photographs and reproductions of historical and scenic landmarks, along with an easy-flowing narrative, that together paint in vivid terms the background and scope of the Slavic tradition. In addition there is also a Listener's Guide to the Recordings, "designed to be read in conjunction with the music. Listeners may find the Guide sections interesting and helpful to read either before or after hearing the music, and more than one reading should enhance anyone's enjoyment of the selections."

If, as I have indicated, the model for this musical enterprise is the *Reader's Digest* recording division, then the Time-Life Records people still have some lessons to learn. In the review set of "Slavic Traditions," for example, nowhere is there any indication of other albums available from the same source—and there *are* others, nine of them in fact, covering music of the Baroque, Classic, Romantic, and modern eras. Nor, for that matter, is there a clue as to the price of the set or how to order others.

Though the Janáček *Sinfonietta* is the major surprise of the album, it is not the only one. Another is an aria from Glinka's *Ivan Susanin* sung by a bass named Boris Shtokolov. Whoever he is, he is an extraordinary artist with a voice of Herculean proportions (unless the recording engineers have amplified it far beyond its natural strength) and enormous powers of communication. We should hear more of him.

The remainder of the album restores to currency such items as the Goossens-Philharmonia Orchestra performance of Balakirev's *Islamey* in the orchestration by Alfredo Casella, the Rostropovich-Boult-Royal Philharmonic performance of the Dvořák Cello Concerto (a fine one but not as white-hot as the Rostropovich-Talich-Czech Philharmonic performance on Parliament 139), the Leinsdorf performances (dating from his pre-Boston days) of Smetana's *The Moldau* and Rimsky-Korsakov's *Russian Easter Overture*, and the fine Kurtz-Philharmonia Orchestra account of a Suite from Rimsky-Korsakov's opera *Tsar Saltan*. Especially welcome is the reappearance of Dvořák's Slavonic Rhapsody No. 3 in the impassioned account recorded by the Royal Philharmonic Orchestra under Rafael Kubelik. In all cases the new pressings are singularly successful—improved considerably over the original issues, for the most part.

All this is well and good, but Time-Life Records will really not come of age until it begins to undertake its own recording program. With the world-wide facilities of Time Incorporated waiting to be tapped in this regard, the prospects make one's imagination run wild.

**SLAVIC TRADITIONS.** Glinka: *Ruslan and Ludmilla Overture*. Philharmonia Orchestra/George Weldon; *Ivan Susanin: Susanin's Aria, Act 4, Scene 2*, Boris Shtokolov (bass) with the Leningrad Kirov Theater Orchestra/Sergei Eltsin. Borodin: *In the Steppes of Central Asia*, Royal Philharmonic Orchestra/Georges Prêtre. Balakirev (arr. Casella): *Islamey*, Philharmonia Orchestra/Sir Eugene Goossens. Smetana: *The Moldau*, Concert Arts Symphony Orchestra/Erich Leinsdorf; *The Battered Bride Overture*, Bamberg Symphony Orchestra/Rudolf Kempe. Rimsky-Korsakov: *Russian Easter Overture*, Concert Arts Symphony Orchestra/Erich Leinsdorf; *Tsar Saltan Suite*, Philharmonia Orchestra/Efrem Kurtz. Moussorgsky: *Scenes from Boris Godounov*, Boris Christoff (bass) and other artists with Chorus of National Opera of Sofia and Paris Conservatory Orchestra/André Cluytens. Dvořák: *Slavonic Rhapsody No. 3, in A-flat*, Royal Philharmonic Orchestra/Rafael Kubelik; *Cello Concerto in B Minor*, Mstislav Rostropovich (cello) with Royal Philharmonic Orchestra/Sir Adrian Boult. Janáček: *Sinfonietta*, Moscow Radio Symphony Orchestra/Gennady Rozhdestvensky. TIME-LIFE RECORDS © STL 148 four discs \$12.95, Ⓜ TL 148 \$11.95.

## SNEAK PREVIEW

Last month, DGG recordings were prominent on all the "Best of '67" lists. This month, DGG offers an advance look at the best of '68.

### KARAJAN

**TCHAIKOVSKY: 1812 OVERTURE/MARCHE SLAV/ROMEO AND JULIET.** Don Cossack Choir; Berlin Philharmonic/Herbert von Karajan, conductor. 139 029. *Three stereo spectaculars.*

### FISCHER-DIESKAU

**SCHUMANN: LIEBESBOTSCHAFT AND OTHER SONGS.** Dietrich Fischer-Dieskau, baritone; Jörg Demus, piano. 139 326. *Love songs, superbly sung.*

### KUBELIK

**MAHLER: SYMPHONY NO. 3 IN D MINOR.** Marjorie Thomas, contralto; Boys' and Women's Chorus; Bavarian Radio Symphony/Rafael Kubelik, conductor. A 2-record set. 139 337/8. *Latest in the Kubelik/Mahler series.*

### JOCHUM

**BRUCKNER: SYMPHONY NO. 5 IN B FLAT MINOR.** Bavarian Radio Symphony/Eugen Jochum, conductor. A 2-record set. 138 967/8. *Powerful conclusion to the Jochum/Bruckner series.*

### ARGERICH/ABBADO

**PROKOFIEV: PIANO CONCERTO NO. 3 IN C MAJOR/RAVEL: PIANO CONCERTO IN G MAJOR.** Martha Argerich, piano; Berlin Philharmonic/Claudio Abbado, conductor. 139 349. *Two brilliant young virtuosos.*

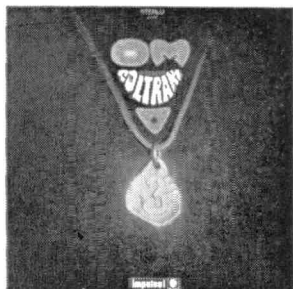
  
**Deutsche  
Grammophon  
Gesellschaft**

DGG Records are distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.

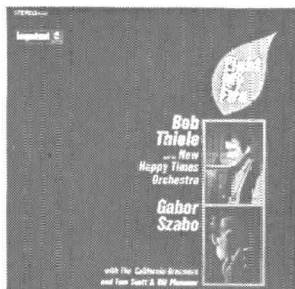
Free on request! The new illustrated DGG/Archive catalog. Write MGM Records, Classical Division, 1350 Ave. of the Americas, New York, N.Y. 10019

# Spice up your life

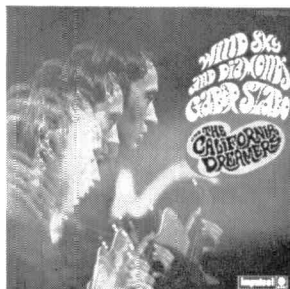
## Season with Impulse jazz!



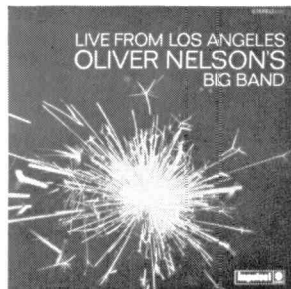
JOHN COLTRANE  
OM A/S 9140



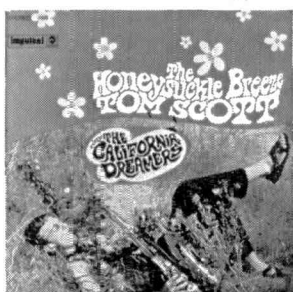
GABOR SZABO/  
BOB THIELE  
LIGHT MY FIRE A/S 9159



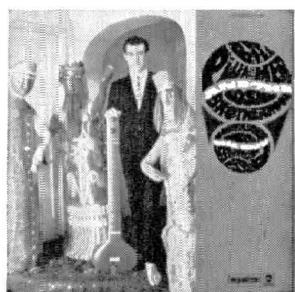
GABOR SZABO & THE  
CALIFORNIA DREAMERS  
WIND, SKY &  
DIAMONDS A/S 9151



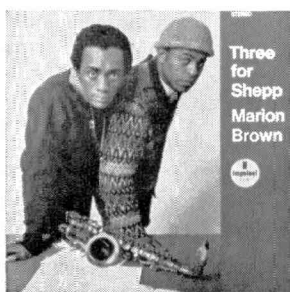
OLIVER NELSON'S  
BIG BAND  
LIVE FROM  
LOS ANGELES A/S 9153



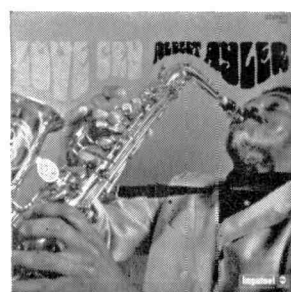
TOM SCOTT With THE  
CALIFORNIA DREAMERS  
THE HONEYSUCKLE  
BREEZE A/S 9163



BILL PLUMMER  
COSMIC BROTHERHOOD A/S 9164



MARION BROWN  
THREE FOR SHEPP A/S 9139



ALBERT AYLER  
LOVE CRY A/S 9165

PEE WEE RUSSELL/OLIVER NELSON SPIRIT OF '67 A/S 9147  
SHIRLEY SCOTT/CLARK TERRY SOUL DUO A/S 9133

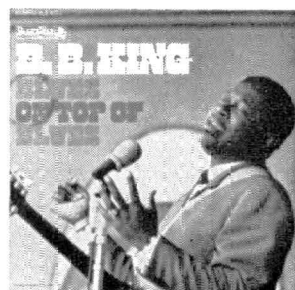


A PRODUCT OF ABC RECORDS, INC.  
A SUBSIDIARY OF AMERICAN BROADCASTING COMPANIES, INC.

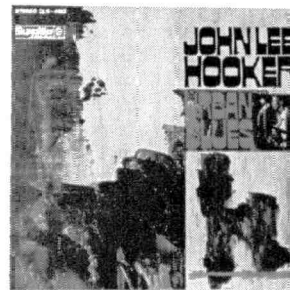
## Blend with Bluesway!



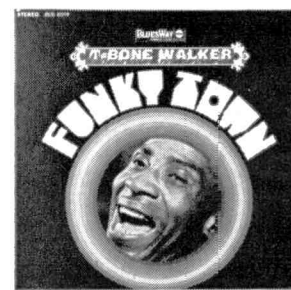
THE DIRTY BLUES  
BAND BL/S 6010



B. B. KING  
BLUES ON TOP OF  
BLUES BL/S 6011



JOHN LEE HOOKER  
URBAN BLUES BL/S 6012



T-BONE WALKER  
FUNKY TOWN BL/S 6014

JIMMY REED BIG BOSS MAN BL/S 6015  
OTIS SPANN THE BOTTOM OF THE BLUES BL/S 6013



A PRODUCT OF ABC RECORDS, INC.  
A SUBSIDIARY OF AMERICAN BROADCASTING COMPANIES, INC.

CIRCLE NO. 1 ON READER SERVICE CARD



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by CLIVE BARNES • NAT HENTOFF • PAUL KRESH • REX REED • PETER REILLY

**BROOK BENTON:** *Laura, What's He Got That I Ain't Got.* Brook Benton (vocals); orchestra, Ernie Freeman and Billy Strange cond. and arr. *Ode to Billie Joe; Here We Go Again; There Was a Tall Oak Tree; I Left My Heart in San Francisco; Lingerin' On; The Glory of Love;* and five others. REPRISE (S) RS 6268 \$4.98, (M) 6268\* \$3.98.

Performance: **Expendable**  
Recording: **Fair**  
Stereo Quality: **Fair**

Brook Benton is like a male Della Reese. Although I have never been able to figure out the reason for his success, and although I still can't find any qualities that should lift him out of the gunny-sack full of mediocre singers we are currently enduring, I guess I must summon some kind of energy and say a few words about his latest release. The same frog-throated vocal puniness is here, the same uninteresting phrasing, the same inability to make songs come alive. But Billy Strange's raucous treatment of Bobbie Gentry's *Ode to Billie Joe* is worth a listen. I haven't heard it sung by a man before and have no desire to hear it done this way again, but Benton's rendition has a vitality sadly missing from his ballads. There's a ridiculously sappy vocal group oo-ing and aah-ing its way through most of the numbers here, but even their corny sound helps to mitigate Benton's surly style, which seems to me half pseudo-poetic and half ham. R. R.

**THE BLUES PROJECT:** *Live at Town Hall.* Danny Kalb (guitar, vocals), Steve Katz (guitar, vocals), Al Kooper (electric organ, vocals), Andy Kulberg (electric flute, vocals), Roy Blumenfeld (drums). *I Can't Keep from Crying; No Time Like the Right Time; Love Will Endure; Wake Me, Shake Me;* and three others. VERVE/FORECAST (S) FTS 3025 \$4.79, (M) FT 3025 \$3.79.

Performance: **Underdeveloped**  
Recording: **Good**  
Stereo Quality: **Very good**

This version of the Blues Project has disbanded, and it is probably for the best, since there appeared to be sizable differences concerning musical goals among the members of the unit. As of this concert, the

group was less convincing vocally than instrumentally, and not convincing at all when trying to sing quasi-black blues (*I Can't Keep from Crying* and *Wake Me, Shake Me*). When the material was more their own (*Electric Flute Thing*, in particular), the unit had a distinctive, cohesive character, a kind of combative lyricism that could be quite affecting. As for the future, I am especially curious about the directions Al Kooper and Danny Kalb will take. N. H.



CAROL BURNETT  
*Warmth, feeling, and a voice big as an oak*

**TIM BUCKLEY.** *Goodbye and Hello.* Tim Buckley (vocals; six-string, twelve-string, and bottleneck guitar; kalimba; vibes); Lee Underwood, Brian Hartzler, and John Forsha (guitars); Jimmy Bond and Jim Fielder (bass); Eddie Hoh (drums); Carter C. C. Collins (congas, percussion); Dave Guard (kalimba, tambourine); Don Randi (piano, harmonium, harpsichord); Jerry Yester (organ, piano, harmonium). *No Man Can Find the War; Hallucinations; Once I Was; Morning Glory;* and six others. ELEKTRA (S) EKS 7318 \$5.79, (M) EKL 318\* \$4.79.

Performance: **Singular**  
Recording: **Very good**  
Stereo Quality: **First-rate**

Tim Buckley is an original. That's not enough, but it's a good way to start. He is twenty, and his voice sounds like that of a countertenor who has cut classes in the conservatory to spend days in the country. He is a romanticist, an idealist, one of the avatars

of the New Young who adhere to the possibility that there can be life before death. All the songs in this, his second album, are by Buckley (some in collaboration with poet Larry Beckett). In many places, the lyrics confuse rhetoric with feeling, but there are passages of a kind of twilight beauty and vulnerability. The title piece, *Goodbye and Hello*, is a remarkable document of the chasm between the flower people and their elders; and I recommend that it at least be read (all the lyrics are printed on the liner) by those parents who'd like to begin to know what the new priorities are. As for his singing, Buckley has impressive control—understating when necessary, sustaining a refreshing clarity of sound and line, and building each performance with an organic conception that fuses all the elements, including the imaginative arrangements, into a series of very personal statements. Mr. Buckley should go a long way. I hope I'm around to hear what effect twenty years more of life will have on his lyrics. N. H.

## RECORDING OF SPECIAL MERIT

**CAROL BURNETT:** *Carol Burnett Sings.* Carol Burnett (vocals); orchestra, Mort Garson and Ernie Freeman cond. and arr. *Sunny; Enter Laughing; Georgy Girl; Wait Till the Sun Shines, Nellie; Meantime; Fortuosity; What Did I Have that I Don't Have?;* and three others. RCA VICTOR (S) LSP 3879, (M) LPM 3879\* \$4.79.

Performance: **Versatile and controlled**  
Recording: **Good**  
Stereo Quality: **Good**

Till now, the only thing wrong with Carol Burnett has been too much talent and no way to channel it. There are as many sides to her talent as there are petals on a chrysanthemum. She is probably the most genuinely funny female comic (in the great tradition of comics who make you laugh from the heart instead of the larynx) since Lucille Ball rose to stardom in the Forties. She can out-belt Merman on a song, and she can act with the passion of all the children in the world who ever wanted to be Somebody. I feel sorry for those who missed her performance on Broadway in *Fade Out, Fade In*—I don't think I'll ever forget that ragamuffin usherette from the mezzanine at Loew's standing outside the gates at MGM desperate to be a "moom-pitcha star."

But Carol has given very little time to singing songs straight, with feeling and restraint. This disc showcases a new aspect of the Burnett personality: her ability to get inside a song and make it smile warmly. The Burnett voice is still as big as an oak; on

### Explanation of symbols:

- (S) = stereophonic recording
- (M) = monophonic recording
- \* = mono or stereo version not received for review



If you're  
considering a fine camera

# HOLD IT, PLEASE

Ask your Dealer to show you a Honeywell Pentax. Hold it, heft it, handle it. Get it in shooting position. See how remarkably well-balanced it is.

Check the crisp, bright, eye-level viewfinder. Try the precise, functionally located controls. Run your fingertips over the satin-smooth chrome. Feel the richly grained leather.

Notice the size. The Honeywell Pentax is the smallest of all 35mm single-lens reflex cameras. It's lightweight, but solid. Never a chore to carry. And it makes magnificent pictures. Get hold of it soon—Pentax prices range from just \$149.50 for the H1a to \$289.50 for the top-of-the-line Spotmatic with precise through-the-lens exposure control. Mail coupon for free literature.

Honeywell takes the guesswork  
out of fine photography

Honeywell Photographic Mail Station 209, Denver, Colo. 80217	229
Please send Honeywell Pentax literature to:	
Name _____	
Address _____	
City / State / Zip _____	
<b>Honeywell</b> PHOTOGRAPHIC	

CIRCLE NO. 39 ON READER SERVICE CARD  
120

*Georgy Girl*, it came close to wrecking my stereo speakers. But in general, it is held down to a roar and on a few bands, such as *What Did I Have that I Don't Have?* and *Nobody*, she even torches with the best of the jaded jazzbirds. There is something unexpected to look for on each band: the way the bottom falls out of her voice in an endless grin in *Sunny*; the way she assumes the role of a disillusioned soubrette in *I Believed It All*; and, most surprisingly, in the best cut in the album, the way she brings new life to *There's No Business Like Show Business*, newly arranged by Mort Garson in a swinging, brassy, beat, with the Burnett pipes tolling out like the Liberty Bell.

For those not-yet-converted Burnett watchers who still think of her as a loud-mouthed broad with a buckboard bounce and too many teeth, this disc is a good chance to hear the lady shine in ways never exposed to the general public on record. For unabashed, hysterical Burnett fans (like me), it's simply rain in a season of drought. R. R.

**LANA CANTRELL:** *Another Shade of Lana*. Lana Cantrell (vocals); orchestra, Chuck Sagle cond. and arr. *Yes Sir, That's My Baby*; *She's Leaving Home*; *On the Good Ship Lollipop*; *You Can't Go Home Again*; *Walk Away*; *Two for the Road*; *House of the Rising Sun*; and four others. RCA VICTOR (S) LSP 3862, (M) LPM 3862\* \$4.79.

Performance: **Runs the gamut of emotions**  
Recording: **Excellent**  
Stereo Quality: **Excellent**

I find little to dislike about Lana Cantrell. She knows music, she has enviable good taste, she phrases with the soul and knowledge of a woman three times her age, she performs in a variety of styles and emotions, and she never repeats herself. Still, there is a brittle toughness about her that I find unattractive and disturbing in someone so young. I'm not going to let it get me down, but I wish she'd cool it with the beat-up Hard-Hearted-Hannah histrionics on songs like *House of the Rising Sun*. (And while I'm at it, why is RCA building Cantrell up like the Second Coming of the Messiah while they completely ignore Susan Barrett, a much more staggeringly talented singer? I've seen both perform in New York clubs, and whereas people walked away from Miss Cantrell's opening night at the Copa shaking their heads at the over-amplification and ear-splitting Merman vocal arrangements, they were knocked on their ears by Miss Barrett's stunning appearance, knowledgeable technique, and beautifully controlled artistry.)

On to Miss Cantrell. She's good. She's facing the dragon's den, along with Liza Minnelli, of critics who are busy comparing her with Streisand, but every other new singer in the business is getting the same malarky, so she may survive it. On this disc she displays a lush, bottom-of-the-well depth to her singing which was lacking when I first heard her. I'm wondering privately if a very good engineer at the controls didn't have something to do with the way she knocks the floor out from under Henry Mancini's theme from *Two for the Road*, but no matter, because it sounds wonderful. The way she modulates three times in *Yes Sir, That's My Baby* proves the girl can stand her ground with the best of the jazz singers,

and the way she turns the Beatles' *She's Leaving Home* into a classic proves once again that they are the worst interpreters of their own music (a premise of mine to which nobody will listen). I love the Paris-street accordion in *Love Is Stronger Far than We*, a song from the film *A Man and a Woman*.

Everything about this album points to creative minds at work. But I still prefer Susan Barrett. R. R.

**CHAD AND JEREMY:** *Of Cabbages and Kings*. Chad Stuart and Jeremy Clyde (vocals and instrumentals). *Rest in Peace*; *Busman's Holiday*; *Can I See You*; *Family Way*; *The Gentle Cold of Dawn*; and six others. COLUMBIA (S) CS 9471, (M) CL 2671\* \$4.79.

Performance: **Stylish**  
Recording: **Excellent**  
Stereo Quality: **Excellent**

Since their move to California, Chad Stuart and Jeremy Clyde have acquired a glossy recording manner and an increasing interest in using all the techniques and facilities available to them in a modern recording studio. "Of Cabbages and Kings" is the latest example of their efforts, and it is a highly enjoyable album. All of the songs are written by Jeremy and all of the arranging and scoring is by Chad. Between them and their producer, Gary Usher, they have come up with a tricky, but not just gimmicky, collection of performances. I especially enjoyed *Rest in Peace*, which, with its mixture of voices, unfamiliar instruments, and studio-made sound effects, is an attempt at a "creative" recording. It succeeds very nicely, and so do several others. The second side of the album is devoted entirely to something called *The Progress Suite*, whose occasional attempts at profundity are, happily, spoiled by Chad and Jeremy's casual and jolly spirit. Enjoyable and somehow oddly reasonable (no other word seems to fit) mod pop music. P. R.

#### RECORDING OF SPECIAL MERIT

**JOEL GREY:** *Only the Beginning*. Joel Grey (vocals); orchestra, Peter Matz cond. and arr. *You Mustn't Kick It Around*; *Evelina*; *Who Are You Now?*; *Willkommen*; *In My Life*; *Ace in the Hole*; *It Was My Father's Fashion*; *I'll Build a Stairway to Paradise*; and three others. COLUMBIA (S) CS 9552, (M) CL 2752\* \$4.79.

Performance: **Thrilling**  
Recording: **Excellent**  
Stereo Quality: **Excellent**

Maybe it's because I just lit a fresh cigarette, settled down in my easy chair, and heard, for the first time, one of the most entertaining and ingratiating record albums of the past five or six months, or maybe it's just because I'm in the mood to talk. But whatever the motivation, the time seems right to tell you what I think of Joel Grey.

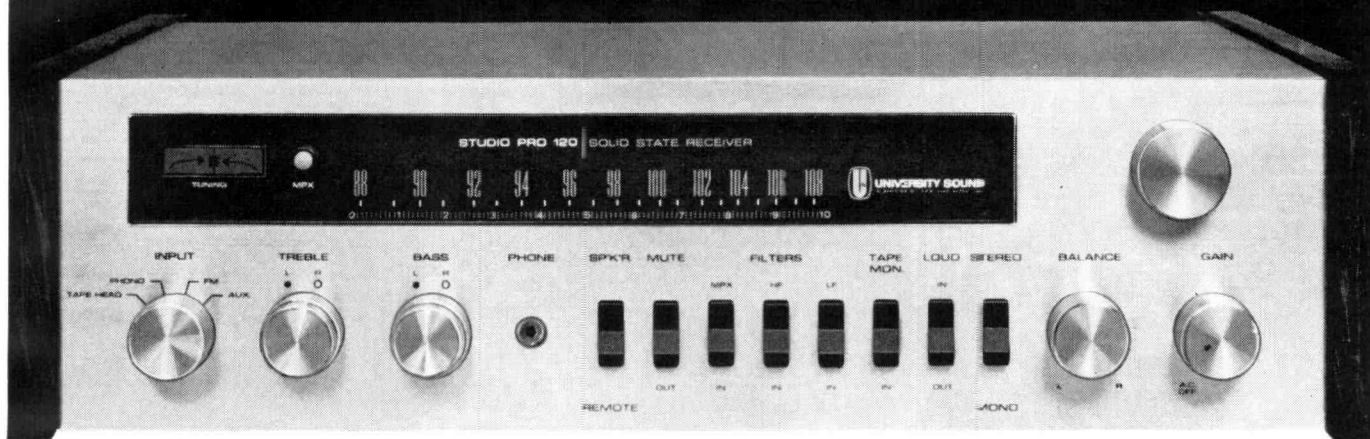
You already know part of the story. You have no doubt heard about how the tiny son of Jewish comic Mickey Katz wowed 'em on the Borscht circuit before he was knee-high to a matzoh ball. You read about him at nineteen, knocking them out on stage at the Copa before he was big enough to own his first dress suit. Come to think of it, he still doesn't look old enough to go with girls,

(Continued on page 122)

THE WORLD'S ONLY  
**CERTIFIED\***  
 RECEIVER

*“Superlative...  
 ...Performance”*

NOW  
**VERIFIED**  
 BY AUDIO MAGAZINE



UNIVERSITY STUDIO PRO 120 SOLID STATE FM/STEREO RECEIVER

When a receiver is so remarkable that it achieves immediate recognition, setting it above and beyond its competition, how can it be better described than “Superlative Performance.”

The following quotations are taken from a report on the Studio Pro 120 January, 1968 issue of AUDIO MAGAZINE.

“The Studio Pro receiver exceeded its published specifications, often by a wide margin”

“the Studio Pro 120 reproduced sound with matchless clarity . . . beautiful to hear: crisp, sharp, absolutely clean, no muddiness—take your choices of adjectives.”

“There is no doubt that this receiver has a superlative audio amplifier. In fact, it’s the peer of many separate amplifiers in performance.”

“deviation never exceeded 9.2 dB, the ‘curves’ appeared as a straight line!”

“pulled in 38 perfectly listenable FM stations in the New York City area . . . on a simple, dipole antenna tossed casually behind the receiver.”

“. . . there was no difficulty in isolating one station from the next, nor was there the slightest audible evidence of co-channel interference.”

“receiver limiting is achieved at an incredibly low input of only 0.55  $\mu$ V!”

“extremely accurate equalization and gain between channels.”

“stable at all conditions of loading from open circuit to a 0.1 mfd capacitor across speaker output terminals.”

“includes a position-acting FM Stereo indicator light (which during all tests, instrument and listening, was never triggered by inter-station noise or any other non-stereo interference).”

“Phono hum and noise was less than that specified . . . AUX hum and noise measured 90 dB below full output, a parameter normally associated with separate power amplifiers rather than all-in-one receivers.”

“The Studio Pro certainly lives up to its name.”

\*The University Sound Studio Pro 120 solid-state, FM/stereo, receiver, is certified to meet or exceed the manufacturers published specifications by Nationwide Consumer Testing Institute, Inc., a division of United States Testing Company, Inc.

*Listen . . . University Sounds Better!*



**UNIVERSITY<sup>®</sup>SOUND**

A DIVISION OF LTV LING ALTEC, INC.

9500 W. Reno Oklahoma City, Oklahoma, Write Desk B-82

CIRCLE NO. 76 ON READER SERVICE CARD

**TAPE RECORDER ANNUAL**


1967 — \$1.25 #32  
 1966 — \$1.25 #30  
 1965 — \$1.00 #31

Everything you need to know about tape recording including a complete directory of mono and stereo recorders.

Order by number from  
**Ziff-Davis Service Div., 595 Broadway • New York, N. Y. 10012.** Enclose add'l 15¢ per copy for shipping and handling (50¢ for orders outside U.S.A.)

**Which of these 4 fascinating Radio-TV careers interests you?**

disc jockey  
 newscaster  
 sportscaster  
 announcer



**Our Free Voice Analysis Tells You Whether You Have The Talent To Become A Broadcast Personality!**

**IMMEDIATE DEMAND** • Radio-TV stations everywhere need both men and women to take over important good-paying jobs right now. Free placement assistance!

**TRAIN AT HOME OR IN ONE OF OUR STUDIO SCHOOLS** • You can study broadcast techniques at home, in your spare time, or in one of our many studio schools throughout the country under the supervision of our Directing Faculty of 8 Famous Broadcasters. Accredited Member National Home Study Council and National Association of Trade and Technical Schools.

Approved for Veterans' Educational Assistance Benefits ("G.I. Bill")  
 Check coupon for special information

Send to CAREER ACADEMY's division of famous broadcasters for free booklet, record and voice analysis details!

**CAREER ACADEMY**

825 North Jefferson Street • Studio 125  
 Milwaukee, Wisconsin 53202

I want to know if I have broadcasting aptitude worth developing. Please rush more information.

name \_\_\_\_\_ age \_\_\_\_\_

address \_\_\_\_\_ phone \_\_\_\_\_

city/state/zip \_\_\_\_\_

I am interested in:  Home Study  
 School Study  G. I. Bill

CIRCLE NO. 14 ON READER SERVICE CARD

even though he is a husband and father—some guys have all the luck! And if you were lucky yourself, you might even have seen him during those formative years when he replaced everybody on Broadway from Anthony Newley (in *Stop the World*) to Tommy Steele (in *Half a Sixpence*). And if you were also lucky enough (or unlucky, depending on whether or not you've heard Joel tell the story) you may even have caught his big Technicolor movie debut in a gobbler called *Come September*. He was the one who *didn't* get Gina Lollobrigida. And during the past year or so, you've undoubtedly seen or heard Joel turn pre-Nazi Berlin into his own personal night club act in the Broadway hit *Cabaret*.

But those were only previews. Now, in his first important album, the oyster spills his pearls all over your living room. There is a different Joel on every band in this album, and each one is more exciting and more completely rewarding as a total musical experience than the one preceding it. His years of professional savvy, theatrical flair, and just plain talent explode all through these songs like gunpowder. He has been wise enough to obtain the valuable services of Peter Matz (whose arrangements guided Streisand and Liza Minnelli to the top), and together these two extraordinarily gifted people have produced a musical cornucopia. Each song is given a unique setting—the curtain descends between bands and a new mood, a new image, a new idea emerges with each downbeat.

Listen: first there is the old Rodgers-Hart song *You Mustn't Kick It Around* from *Pal Joey*. Joel actually becomes Joey. He starts off with the tinkle of a funky rehearsal piano somewhere on an empty stage, then erupts with all of Joey's lovable-heel charm and cunning into a big-band finale that leaves you gasping for breath and yelling for more. *Evelina*, Harold Arlen's long-lost tune from *Bloomer Girl*, is given a throbbing down-home touch; *You Oughta Be in Pictures* sounds like an Oil Can Harry ad from a Roaring Twenties Hollywood musical; Gershwin's *Stairway to Paradise* conjures chandeliers and white-marble staircases filled with Ziegfeld girls as Joel white-tie-and-tails it with the best of the dandies; and *Who Are You Now* (one of the seldom-heard tunes from *Funny Girl*) has all the wistful innocence of a boy on a spring morning wondering about love. The best band on the disc, in my opinion, is a charming, old-fashioned ditty called *It Was My Father's Fashion*, which makes Joel sound about twelve years old (note the ingenious use of harmonica and muted trumpet to evoke a mood of lightly swinging freshness and wonder—delightful!). All told, this is a most enriching experience, at a time when vocal record albums are all beginning to sound alike. R. R.

ARLO GUTHRIE: *Alice's Restaurant* (see Best of the Month, page 81)

DAVID HEMMING: *David Hemmings Happens*. David Hemmings (vocals); orchestra, Jimmy Bond cond. and arr. *Back Street Mirror*; *Bell Birds*; *Anathea*; *War's Mystery*; and five others. MGM © SE 4490, (M) E 4490\* \$4.79.

Performance: "You oughta be in pictures, you oughta be a star!"

Recording: Excellent

Stereo Quality: Good

Mr. Herman Grant  
 Rorschack Talent Agency  
 New York, N.Y.

Dear Herm:

As you know, the deal with Svetlana to record her first album fell through. She wouldn't even look at the charts I had made up for *Papa, Won't You Dance With Me?* and an original, *The Alliluyeva Chorus*, I had written for her. She said she wasn't interested. Period. Naturally, as you know, Herm, that project meant a great deal to me—not just in my capacity as a top agent but also as a thinking American citizen. Damned if an hour later I'm not sitting with Sylvia Fenêtre (the French broad from Dino's last picture) in "The Factory" (that's the "in" place out here) and listening to her kick about having to work with Harvey the Gorilla in the newest episode they are shooting



JOEL GREY  
 A talent that explodes like gunpowder

out at Desilu called "Harvey in Paris." (Now who would have thought a series about a lousy gorilla would end up third on Nielsen's? What a crazy, insane, and wonderful business this is!) Anyway, this Sylvia is screaming at me about how the gorilla doesn't respect her as an actress, and how he keeps throwing bananas and rubber tires at the director, when I see this glazed look come into her eyes and she starts breathing hard (I swear, Herm), and then I see what's got her so shook. It's that guy from *Blow-Up*, David Hemmings. He's dancing like three feet away from her and she looks like she is going to faint. So immediately it connects! Who needs Svetlana? Hell, I say to myself, just get this Hemmings into a recording studio and have him do something, anything! I mean with a charisma like that he's just got to sell. Right?

Wrong. First thing happens when Sylvia comes to is that she tells me she wants to go home and listen to this Hemmings cat's new album. I was sick-at-heart, Herm, I really was. Two disappointments like that in one day. So it shouldn't be a total loss, I tell her I'd like to go with her and listen. It turns out she lives with her mother, Madame Fenêtre, who wants to tell me about the time she was in pictures—in the old country. I

(Continued on page 124)



just kept saying "yes, yes" and taking her hand off my knee while Sylvia looked for the record.

Herm, here I think I've got to be serious and say with all my heart that it doesn't pay to be envious in this business. I mean "talent will out!" and I've got to hand it to the guy who put together a very, very sweet little package here. First, there's this great big color picture of Hemmings on the front with a kind of van Dyke beard. Class? His hair is all long and windblown and Sylvia and the old lady kept on ooh-la-la-ing about his "dain-zhai-rous eyes." The liner notes are a gas, Very stylistic. They say he played the "peccantly concupiscent" (trans. wickedly horny) photographer in *Blow-Up*, and they end up with a quotation from J. P. Sartre. Inside the album are four more pages of pix of Hemmings and an original pen-and-ink drawing that he drew. Class all the way.

The titles of the songs are very charismatic. Like *War's Mystery* and *The Soldier's Wind*. From the liner notes it says Hemmings had "toured for two seasons playing the guitar and singing in Austrian night clubs." I guess I shouldn't be too harsh on myself for not finding him first, Herm, because to tell the truth I didn't know they had night clubs in Austria. Anyway the experience paid off for the kid because he doesn't sound too bad, even in something like *Talkin' L.A.* which runs almost eight minutes and that he wrote the words for and Roger McGuinn and Chris Hillman did the music for. Boy, you should have seen Sylvia and the old lady groove to that one. And let's face it, this Hemmings is

pretty good, especially because he doesn't sound English at all. More like one of our own hillbillies or something. But in a very contemporary way, and any of his fans who buy the record will get their money's worth which is more than I can say for the people who bought the David McCallum album. Herm, just what in hell *did* he do on that album—except pose for the cover picture?

Anyway, I've come to the conclusion that it's not the stuff you have on the record but the charisma that counts, and that's what I'm going after in my new recording stars. Sylvia and the old lady kept yakking about some guy named Malraux. You think I ought to give him a try?

Best,  
P. R.

**HERMAN'S HERMITS:** *Blaze*. Herman's Hermits (vocals); orchestra. *Museum; Busy Line; Moonshine Man; Last Bus Home; Ace, King, Queen, Jack*; and six others. MGM © SE 4478 \$4.79, Ⓜ E 4478\* \$3.79.

Performance: **Bright**  
Recording: **Excellent**  
Stereo Quality: **Very good**

This is another characteristically bright, cheerfully swinging outing with Herman's Hermits, and includes their recent single hit *Museum*. I find this group one of the most engaging around: their amiable and controlled performances seem to me to represent more truly the young people of today than the frowsily frantic acid types that would have us believe that the turned-on put-on is

our youth's only valid means of expression. For example, *Last Bus Home* is a thoroughly charming evocation of the aftermath of a teen dance, in which the boy is taking the girl home on the last bus—and trying to steal a kiss. That's all there is to it, but it is performed in so simple, human and direct a manner that it vibrates with truth. And there is *One Packet of Cigarettes*, which, though no great shakes as a song, is done with such cheerfully cornball gusto that criticism is disarmed. Peter Noone continues to project his own brand of nonchalant good humor, and his backing by the group is easy and assured. Only *Ace, King, Queen, Jack* falls below their standard: one of the most ambitious things on the album, with special audio effects, it is unfortunately also one of the few times I have heard the group stumble in its material. Keep it simple, fellows—you'll last longer.

P. R.

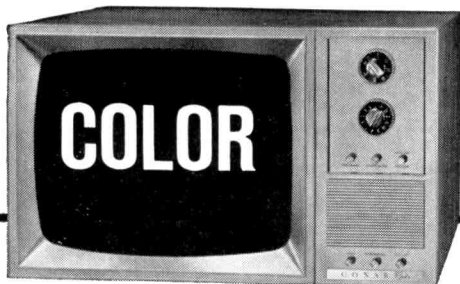
**THE HOBBITS:** *Down to Middle Earth* (see J. R. R. TOLKIEN, Spoken Word)

**THE KALEIDOSCOPE:** *Side Trips*. The Kaleidoscope (instrumentals). *Egyptian Gardens; If the Night; Please; Hesitation Blues; Oh Death*; and five others. EPIC © BN 26304, Ⓜ LN 24304\* \$4.79.

Performance: **Jumbled**  
Recording: **Good**  
Stereo Quality: **Good**

The escalating solecisms of solipsism that are increasingly part of the charismatic dialog of the more alienation-oriented groups current—  
(Continued on page 126)

**NEW**



**COLOR**

**CONAR All-Channel  
COLOR TV KIT \$366.00**  
Model 600UK

- Easier to build because it's designed for learning
- Complete with cabinet—nothing else to buy!

Tops for quality, simplicity of design, ease of building, the new CONAR 600 gives you the latest advances in the art of color TV receiver construction. In addition to 21 tubes, this all-channel receiver incorporates a transistor UHF tuner, transistor noise cancellation circuit and 16 solid-state diodes. Separate gun killer switches and a cross hatch generator are built in. All hardware is engineered for accessibility. Attractive bronze-tone steel cabinet with durable wood-grained vinyl covering.

For information write Dept. BF8C

**CONAR instruments**

DIVISION OF NATIONAL RADIO INSTITUTE  
3939 Wisconsin Ave., Washington, D.C. 20016

WRITE FOR FREE CONAR CATALOG

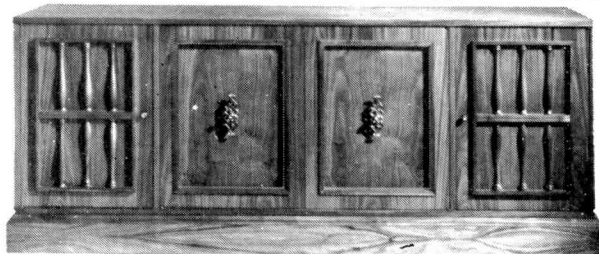
CIRCLE NO. 24 ON READER SERVICE CARD

**FOR  
ONLY  
50¢**

**FURN-a-KIT**

will show you how  
to build and design

**FINE EQUIPMENT FURNITURE**



Designed by Robert Fellner and Mark J. Furst

No special talent is required! All you need is a screwdriver, and you can duplicate any of the excellent furniture designs and room groupings from the Furn-a-Kit collection which include; Hi-Fi Cabinetry, Wall Systems, Breakfronts, Room Dividers, etc. Professional Results Guaranteed. For your 52 page Furn-a-Kit catalog, send 50¢ to Dept. H268 Bronx Showroom, (or purchase it at any of our showrooms).

**FURN-a-KIT®**

BRONX: 1308 Edward L. Grant Highway, Bronx, N.Y. 10452  
CONNECTICUT: 1779 E. State St. (opp. Barker's) Westport  
LONG ISLAND: 315 Route 110 (opp. Korvette's) Huntington  
350 Sunrise Highway, Rockville Centre  
NEW JERSEY: 885 Route 22, North Plainfield, New Jersey  
NEW YORK CITY: 151 East 53rd Street (bet. 3rd & Lex.)



....For those who prefer *JUST*

# FM

**⊕ KENWOOD** introduces a  
**NEW** 60 watt, all solid state  
FM receiver **MODEL TK-55**

*The best deal around in stereo sound... only \$199.95\**



*It's loaded with engineering and performance features:*

four gang all-transistor front end for superior sensitivity; five IF stages for greater selectivity and freedom from noise and interference; all silicon transistor amplifier for wider power bandwidth; exclusive blowout-free transistor protection circuit (U.S. Pat.); output speaker terminals for two sets of stereo speakers and KENWOOD's dependability and reliability backed by two-year warranty.

\*The price includes the handsome simulated walnut cabinet.

Visit your nearest KENWOOD franchised dealer and tune-in to the FM stereo sound of Model TK-55 or write direct for complete specifications.

the sound  
approach  
to quality . . .



69-41 Calamus Avenue, Woodside, New York 11377  
3700 South Broadway Place, Los Angeles, California 90007

CIRCLE NO. 43 ON READER SERVICE CARD

# NOW FREE!

## STEREO INFORMATION

### FM Station Directory

The directory lists 1571 FM stations in the United States and Canada. All the stations broadcasting in stereo are listed.

### Test Reports

Test reports full of facts. The test reports were made by independent laboratories. Tests cover tuners, preamps, power amp/preamps. Read the facts from test experts.

### Big 36-Page Catalog

You get a 36 page catalog. It tells you about tuners, power amplifiers, preamplifiers, preamp/power amplifier combination and tuner preamps.

## ALL FREE

# McIntosh

PLEASE SEND ME YOUR CATALOG  
McIntosh Laboratory, Inc.

1 Chambers St. Binghamton, N. Y. 13903

NAME .....

STREET .....

CITY .....

STATE ..... ZIP .....

CIRCLE NO. 54 ON READER SERVICE CARD  
126

ly dominating the psychedelic scene have now filtered down to the proponents of "black comedy" in pop music, and I would venture to say that the Kaleidoscope, one of the more anomie-afflicted of such groups, might just achieve guru status in the flower generation if they are able to bridge a credibility gap—that is, convince enough listeners that the hawk intellectualities they commit here on the dove of pop music are, in essence, justifiable.

The foregoing sentence, almost bereft of meaning, is at best only an approximation of how the Kaleidoscope struck me musically. This album bristles with self-conscious intellectuality, opacity of meaning, and the use of musical "vogue" words in instrumentation and performance. The whole enterprise is as labored, synthetic, and bloodless as my first sentence. P. R.

**THE KITCHEN CINQ:** *Everything But the Kitchen Cinq.* The Kitchen Cinq (vocals and rhythm). *Young Boy; Solitary Man; Determination; Please Come Back to Me; Codine; If You Think;* and five others. LHI  
Ⓢ E 12000 \$4.79, Ⓜ E 1200 \$3.79.

Performance: **Overamplified**  
Recording: **Good**  
Stereo Quality: **Good**

Lee Hazlewood, the hillbilly singer-composer who appears with Nancy Sinatra on her hit recording *Jackson*, has now discovered a new rhythm-and-blues group called the Kitchen Cinq. I can't make much of an evaluation on the basis of this recording, because the whole affair sounds like it was created, developed, and manufactured in a control room.

The five creatures whose baby pictures appear on the back of the album jacket are not identified, for reasons best known to their advisors. They sound forty miles away on the eleven numbers here. I rather enjoyed the first band, a song about not giving a damn what people think about you, called *You'll Be Sorry Some Day*. And there is a wonderfully swinging quality to Buffy Sainte-Marie's *Codine*, about—you guessed it. But most of the pieces are buried in a haze of electronic dissonance which sounds like the buzzing of Walt Disney's cartoon bees re-charged and run at the wrong speed. I'd like to hear the Kitchen Cinq under more controlled recording conditions before saying yes or no. The way it stands now, I'd say mostly no. R. R.

**MALACHI:** *Holy Music.* Malachi (guitar), Steve Cunningham (jew's-harp), unidentified percussion. *Wednesday-Second; Wednesday-Sixth; Wednesday-Fourth; Wednesday-Fifth; Wednesday-Eighth.* VERVE  
Ⓢ V6 5024, Ⓜ V 5024\* \$5.79.

Performance: **Trance-inducing**  
Recording: **Very good**  
Stereo Quality: **Excellent**

I'm not sure what's going on here. The notes tell us that "Malachi's music transcends the traditions of East and West and represents the new synthesis which is still being worked out in aesthetics, philosophy and religion by those participating in the psychedelic revolution." The nature of that synthesis is not further detailed. Nor are we given any information about Malachi or what he plays. I assume he is the guitarist, and he may well also be in charge of the incidental per-

cusive effects. The album as a whole is apparently a series of what he calls "evening vibrations," another way, perhaps, of saying that this is what he felt like improvising on the Wednesday the recording was made. The music is ruminative, meandering in form, and, unless you're anxious to be spun into a meditative mood, thin in content, emotional and intellectual. I was beguiled, however, by Steve Cunningham, who makes the jew's-harp sound like a solemn but quite articulate frog. Maybe the medium is the message here, and maybe I'm too far from what Allen Ginsberg calls in the notes the "spirit of consciousness." Malachi's medium, to listen from the inside. It could be that if pot is ever legalized, we will hear all this in the proper frame of reference; but as of now, it floats right out of the mind when the record is over. N. H.

**AL MARTINO:** *Mary in the Morning.* Al Martino (vocals); orchestra, Peter De Angelis cond. and arr. *Mary in the Morning; Love Me Tender; Unchained Melody; Red Is Red; Release Me;* and six others. CAPITOL  
Ⓢ ST 2780, Ⓜ T 2780\* \$4.79.

Performance: **Assured**  
Recording: **Good**  
Stereo Quality: **Excellent**

Al Martino is a music-business gold mine. With very little fanfare he releases a steady stream of albums which, in an unspectacular way, sell consistently and well across the nation. Capitol's bread-and-butter man has come up with another collection here that is sure to please not only his fans but the income-tax man as well. Though his interpretations of such chestnuts as *Unchained Melody* and *Love Letters in the Sand* could scarcely be deemed blazing, they are nonetheless unassuming performances by a singer with a naturally pleasing voice, fine diction, and some degree of sincerity. The use of a Mitch-Miller-ish chorus throughout to back up Martino in the refrains of the songs may bother some. But I can just see the quarters being stuffed into the juke boxes Saturday nights in neighborhood bars from here to Needles, California. A crowd pleaser, nicely done. P. R.

### RECORDING OF SPECIAL MERIT

**CHAD MITCHELL:** *Love, A Feeling of.* Chad Mitchell (vocals); orchestra, Bob Dorough cond and arr. *As Time Goes By; Better than Anything; Poem on the Underground Wall; Witbout Rhyem or Reason; This Afternoon; Poems to Eat; To a Daughter-In-Law Unknown; Love (Webster's Definition Of);* and three others. WARNER BROS.  
Ⓢ WS 1706 \$4.79, Ⓜ 1706\* \$3.79.

Performance: **Excitingly involving**  
Recording: **Good**  
Stereo Quality: **Good**

My enthusiasm for Chad Mitchell is boundless, and if you'll bear with me I'd like to share some of it. The thing I respect most about him is his willingness to grow. A few years ago, when he still had his trio, he traveled around on the college circuit and tuned in to everything that was *au courant* around the frat house. But he soon outgrew his trio just as he outgrew the folk idiom which was inhibiting his voice and his hipness. His first solo disc, "Chad Mitchell  
(Continued on page 128)



FUN-IN RACKS FOR AR TURNTABLES

**FOR SALE -  
USED TURNTABLES**

When an AR turntable is packed at the factory it is, literally, slightly used. It has been run in for 48 hours, and then given a final workout in one of AR's test rooms.

The tests, which include measurements of rumble, wow, flutter, speed accuracy, and speed regulation, are made on every AR turntable. Any turntable that doesn't meet NAB specifications for professional broadcast equipment is rejected. A day rarely goes by without rejections — manufacturing processes aren't perfect.

AR's quality control borders on the fanatical. It is one reason the AR turntable has been rated number one by so many equipment reviews and comparison surveys, in a field of competing units costing up to twice as much.

The unique design of the AR turntable (described by France's *Toute l'Electronique* as a revolutionary *coup de maître*) plus rigid quality control makes AR's 3-year turntable guarantee\* possible.

All repair costs are covered—parts, labor, shipping, and even a new carton when one is needed.

If you are trying to decide between a record changer and a manual turntable, keep in mind the fact that only 4% of recorded selections take up more than one disc. If you want to play any of the remaining 96% in their entirety, they must be turned over by hand whether or not you use a changer.

\*Extended retroactively from one year to three on December 1, 1966



**\$7800** complete with arm, oiled walnut base, and dust cover, but less cartridge, 33 $\frac{1}{3}$  and 45 rpm

Universal model for operation on  
110/220 volts; 50/60 cycle current—\$87.00  
5% higher in the West and Deep South

**AR INC.**

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts 02141

CIRCLE NO. 2 ON READER SERVICE CARD

**DEFA ELECTRONICS**

**DEFA STEREO PACKAGE SPECIAL**

**TELMAR 40 WATT SOLID STATE STEREO RECEIVER**  
 AM-FM STEREO Multiplex Tuner Amplifier. With Genuine Oiled Walnut Cabinet. List \$149.50



**2 ALL NEW DEFA MK I SPEAKER SYSTEMS**  
 2" hi compliance woofer, 3 1/2" metal-back hardcone tweeter. Electronic crossover at 1,500 cps, Impedance: 4 to 8 ohm. Response: 40 to 18,500 cps. Dimensions: 25H, 14 1/2W, 11 1/4D. Oiled Walnut Finish. 2 Year Guarantee on Parts and Labor. List \$99.95 ea.



**GARRARD NEW 30 4 SPEED AUTOMATIC TURNTABLE**  
 Complete with ceramic diamond stylus cartridge plus many new features incl.: oversized weighted turntable, 1-pc. cast aluminum tone arm, super sensitive trip and 2 spindles. List \$39.50



TOTAL SALE PRICE IF UNITS PURCHASED SEPARATELY \$388.50

50% OFF YOU PAY ONLY **\$194.45**

Please Write For Other Packages

**STEREO SYSTEMS—COMPONENTS AT LOW DISCOUNT PRICES**  
 Send For Our Quote Today!  
 We Carry All the Famous Brands.

**DEFA ELECTRONICS CORP.**  
 2207 Broadway, N. Y., N. Y. 10024  
 PHONE 874-0900 & 874-0901

CIRCLE NO. 25 ON READER SERVICE CARD



**The Action Camera never misses a shot**

Lenses switch in seconds. Meter (behind the lens and on the mirror) responds instantaneously. The only camera that works without warm-up even at 4 degrees below zero.

**BESELER TOPCON D-1**



Charles Beseler Co., 219 S. 18th St., E. Orange, N. J. 07018  
 CIRCLE NO. 10 ON READER SERVICE CARD  
 128

Himself," was reviewed here with gusto and now, in his new recording, he fulfills all his promise.

This record falls into no particular groove. It has snatches of folk flavor, some deftly swinging jazz, and a mature eye on what's going on with some super-sophisticated lyricists who, still undiscovered by the general public, are managing to turn out the best popular songs of today. The proof of Mitchell's maturity as a singer and his keenness of insight is evident in his choice of Bob Dorough to write the arrangements and provide him with material. Dorough has long been a white angel among the "in" people in jazz-pop circles. His song *Without Rhyme or Reason* has to be one of the best songs written in the past year, and Mitchell's recording of it here is sensitive and thrilling. *The Life that We Lead*, a song by Will Holt, captures much of the sting of the bitter world of Bertolt Brecht, and Mitchell sounds like Mother Courage singing it. Then there's Dorough's marvelous *Love*, which I rhapsodized about when I reviewed Spanky and Our Gang's new album (December 1967). Paul Simon, of Simon and Garfunkel, is represented by his murky *Poem on the Underground Wall*, and by a new song, *Poems to Eat*, written in collaboration with the great Fran Landesman, who has left America to settle in London, leaving behind a treasure trove of brilliant songs such as *Spring Can Really Hang You Up the Most* and *Ballad of the Sad Young Men*. It usually takes most singers years to discover writers as good as these; Mitchell is doing all their new material first.

This is a disc for special tastes, but it proves that my premonition about Chad Mitchell was right. He has arrived, and he sounds fresher, more mature, and more exciting than nine out of ten of the singers who are trying for offbeat effects on new releases.

R. R.

**ANTHONY NEWLEY: *Sings Songs from Doctor Dolittle*** (see DOCTOR DOLITTLE, Theater-Films)

**SANDY POSEY: *I Take It Back***. Sandy Posey (vocals), accompaniment, Bill McElhiney and Ray Stevens arr. *I Take It Back; Standing in the Rain; Love of the Common People; Sunglasses; Bread and Butter; The Big Hurt*; and five others. MGM (S) SE 4480, (M) 4480\* \$4.79.

Performance: **Bouncy but repetitious**  
 Recording: **Good**  
 Stereo Quality: **Good**

In the mountain of rock-and-roll and country-and-western recordings that pour in every month, I often worry about the singers who wait their little heads off in the background choruses dum-dumming and yoo-hooing. Never identified, never credited, many of them are really more talented than the soloists they back up. Yet how many of them ever get a chance to do their own solo discs?

Sandy Posey is a girl who made it. She has been singing in background groups for years, but now she has settled in Nashville and with this MGM album takes a giant step forward. She still has a long way to go, and her material is going to have to get a lot better if she is to make much of an impression in the already overcrowded market of sing-alike girl vocalists. But the girl has

something. More often than not she sounds like Little Anthony *without* the Imperials. But her little-girl voice, if backed properly in some exciting songs, could catch on.

Almost every song on this recording sounds familiar. One song only—a mournful little tune called *Love of the Common People*—impresses me as good enough to be recorded. It concerns one of those "too long at the fair" girls who had better go home to the simple life before it's too late, but there are some lovely images in the lyrics: water in the milk from the hole in the roof where the rain comes through, living on free-food stamps, bus fare falling through a hole in the pocket into the snow on the ground. Corny, but effective when sung by Miss Posey.

This girl has an indelible style and the ability to sell a song. Too bad she doesn't have better songs to sell.

R. R.

**NANCY SINATRA: *Country My Way***. Nancy Sinatra (vocals); Lee Hazlewood (vocals, in *Jackson* and *Oh Lonesome Me*); unidentified instrumentalists. *Jackson; Lonely Again; When It's Over; It's Such a Pretty World Today; Help Stamp Out Loneliness; End of the World*; and five others. REPRIS (S) RS 6251, (M) 6251\* \$4.79.

Performance: **Out of place**  
 Recording: **Good**  
 Stereo Quality: **Good**

It's disturbing to hear country music so self-consciously patronized as it is when someone like Nancy Sinatra sings it. But I must, quite tardily, purr deep-throated approval of at least one song in this ill-advised collection. The song (unsurprisingly, for those who have already bought the single) is *Jackson*, which she sings with Lee Hazlewood. It's delightful, it moves, it throbs with hillbilly "innocence." (Not that there is anything innocent about anything anymore, hillbillies included—they are as hard-nosed a group as I've come across in the music business. But at least their music sounds better performed by the real thing rather than sung by a teenybopper from the back room of PJ's on the Sunset Strip in Hollywood.)

There is some good accompaniment on this collection—mainly Buck Trent on electric banjo and Gordon "The Mule" Terry's fiddling. Those boys know what they're about. And to the uninitiated, Nancy's slow, cornball, nasal reading of a song such as Hank Cochran's *When It's Over* convinces in a frozen-foods-counter, instant-defrost country-and-western kind of way. But where did Nancy dig up that four-man chorus behind most of the action? They are strictly Friday night at Disneyland. My advice is to buy the single of *Jackson* and skip the rest.

R. R.

**RECORDINGS OF SPECIAL MERIT**

**BARBRA STREISAND: *Simply Streisand***. Barbra Streisand (vocals); orchestra, David Shire cond.; Ray Ellis and David Shire arr. *My Funny Valentine; The Nearness of You; Make the Man Love Me; Lover Man; More Than You Know; All the Things You Are*; and five others. COLUMBIA (S) CS 9482, (M) CL 2682\* \$4.79.

Performance: **Superb**  
 Recording: **Too sumptuous**  
 Stereo Quality: **Excellent**

(Continued on page 130)

CIRCLE NO. 81 ON READER SERVICE CARD →

# The portable radio for people who'd like to have a tape recorder.

Will your next portable radio tape a broadcast of The Beatles? Or your four-year-old bumbling through his first children's book. Or a business call report?

A loaded question. Because the Panasonic Royale is loaded. Not only with a superb, Solid State FM/AM portable radio, but with the latest cassette-type tape recorder.

And don't confuse a cassette with a cartridge. With most cartridges, you play pre-recorded music. Period. With a

cassette, you can play pre-recorded music. Or tape programs right from the radio. Or, with an optional mike, you can record from any outside sound source. Each tape holds up to two hours of music, fun, business, or whatever. And whatever you want you can find quickly. (Fast forward or reverse.) Or you can erase and record something else on the same tape over and over again.

And this is one portable that really travels. An optional bracket lets you zip it into your car. It can run off the

car battery or its own batteries.

Not one, but two powerful antennas really pull in the stations. And a 6" oval dynamic speaker makes it sound like you're sitting in the middle of a broadcast.

So if you're interested in a great-sounding FM/AM portable radio. Or the latest in a compact cassette tape recorder. The Panasonic RF-7270 Royale gives you both. For \$125.00\* (CLICK)

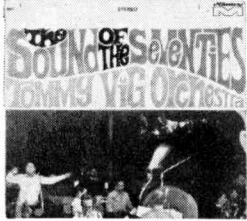
This has been a recorded message.



**PANASONIC**  
200 PARK AVENUE, NEW YORK 10017

\*Suggested list price. Canadian price higher.

# The Sound of the Seventies



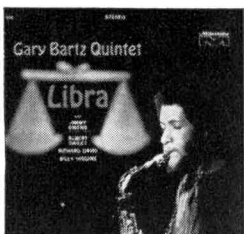
... specifically, that's the title of a remarkable big-big-band album featuring vibist-composer-arranger TOMMY VIG and some of the wildest, most swinging music of this or the next decade.

(MSP 9007)

# Important Sounds of the Sixties



... in general, that's what you can confidently expect on jazz LPs on the new Milestone label. For example, the unique and very attention-grabbing sounds from long-time sax great JAMES MOODY and the Brass Figures. (MSP 9005)



And there's one of the most exciting new musicians you've heard in a long time: altoist (and composer) GARY BARTZ. His album "Libra" features Jimmy Owens, Billy Higgins, Richard Davis, Albert Dailey. (MSP 9006)

## Milestone

MILESTONE RECORDS  
22 West 48th Street  
New York, N.Y. 10036

CIRCLE NO. 53 ON READER SERVICE CARD  
130

After the slight misstep of "Je m'appelle Barbra," Streisand is back in top form here proving once again that she is the greatest song stylist of her day and quite possibly the best singer. These are strong words, I know, and I can already hear the howls of protest from many, but it remains my opinion. (Yes, she is overly dramatic; yes, she does sound like Aretha Franklin in parts of *Lover Man* and like Mae West in parts of *Stout Hearted Men*; yes, she does seem to shy away from new songs by new composers—no song is less than ten years old; yes, she is more a singing actress than a simon-pure singer-type singer; yes, she is incredibly mannered; yes, . . . you fill in your own objections.)

When an artist of the caliber and the stature of Streisand arrives, there is always the critical temptation, on the part of some, to begin nit-picking, as there is the equally disagreeable tendency, from others, to start frothing with idolatry. Both attitudes have little to do with the essential point: that in our midst a young girl named Barbra Streisand is working as a functioning creative artist in media which seldom demand so high a level of self-expression to achieve success. In many ways Streisand often seems bigger than the strictly performing role that she has chosen, and her albums, in particular, show it. There is a pervasive atmosphere of perfectionism: of every note, of every phrase, of every orchestral bar. And yet, no matter how many times she changes producers, arrangers, or conductors, her albums remain triumphant personal expressions of how *she* sees it, hears it, and wants to sing it. This granitic insistence on *her* way may offend some. But Miss Streisand has wisely ignored the pressure-advice which abounds in any performer's career and has had the courage (and the iron will) to do it the way she sees and feels it. Not everyone, after all, likes Picasso, but the tangible artistic expressions of his lifetime are there, take them or leave them. Fortunately, it is now possible to preserve the expressions of the great creative performers, and I think that this album will eventually form part of the Streisand legacy. I think it will retain its relevance, as do so many of the recordings of Piaf, Brice, Morgan, Sinatra, Etting, and Lee because, you see, it is *about* something; it is about what a great performer feels about a given song.

If you think I'm a bit winded after that harangue, you are absolutely right, so I will just recommend that you buy the album if you are a fan, and if you are not, then I suggest that you listen to Miss Streisand sing *All the Things You Are*. She performs this lovely and technically difficult Jerome Kern ballad with such magical grace and with so much human perception that I cannot believe any but the deaf would fail to be moved and touched by it.

One small complaint: the lushness and grandiosity of the arrangements and the recording techniques used are getting a little out of hand for my taste. P. R.

**KIM WESTON:** *For the First Time*. Kim Weston (vocals); orchestra. *Where Am I Going?*; *Free Again*; *When the Sun Comes Out*; *The Beat Goes On*; *That's Life*; and six others. MGM © SE 4477 \$4.79, ® E 4477\* \$3.79.

Performance: Good  
Recording: Good  
Stereo Quality: Excellent

I am sure there were days when Trilby got so tired of the whole damn thing that she was tempted to go out and buy the darkest-tinted sun glasses she could find and snap them on the moment Svengali started sneaking around with that idiotic swinging watch. Going by the liner notes on this album, Miss Weston has not one but two Svengalis, and she does unfortunately sound a bit dispirited throughout this effort. Under the guidance of her producer, Mickey Stevenson, Jr., who found her when she was singing in gospel choirs in Detroit, and signed her for the Motown label (for which he was then an a-&-r man), Miss Weston made recordings for that company and was also sent to New York to study courses "in drama, musical comedy, staging and other theatrical sciences." Back in Detroit she recorded more songs for Motown and made a slight dent in the charts. After an English



BARBRA STREISAND  
*A great song stylist in top form*

tour and her return to the States she became the protégée of Billy Eckstine, who saw in her another Sarah Vaughan. Shortly thereafter Stevenson left Motown for MGM and brought Miss Weston along with him.

Although it is true that Miss Weston does sound like Sarah Vaughan, is a good musician, and tries very hard to sing well and intelligently, I found this album a collection of over-rehearsed, over-arranged, overly premeditated performances which, while professional in every respect, scarcely seemed the work of a young girl. Miss Weston is promising—but too many hands seem to be stirring the soup here. P. R.

### RECORDINGS OF SPECIAL MERIT

**RONNY WHYTE:** *The Songs and Piano of Ronny Whyte*. Ronny Whyte (vocals and piano), Roy Francis (bass), Dick Sheridan (drums). *Just a City Boy at Heart*; *When You're Far Away from New York Town*; *Four Strong Winds*; *One Note Samba*; *Do You Remember Radio*; *The Girl Friend*; *New York Coloring Book*; and five others. BANDBOX RECORDS (5136 W. 41st Ave., Denver 16, Colorado) ® 1015 \$3.98.

Performance: 99 and 44/100% pure  
Recording: Good

HIFI/STEREO REVIEW

Ronny Whyte is one of the last remaining members of that almost-defunct ornithological species called the Great Stay-up-late Black-tied Manhattan Nightbird. The species reached its height in the Thirties and early Forties and later swarmed in lesser numbers in darkly-lit Gotham havens like the Blue Angel and the Upstairs at the Downstairs. But today, in the glare of the electrified dissonance of the "now" sounds, the GSBTM Nightbirds have all but died out, leaving their young to the protection of sanctuaries dedicated to the preservation of smoky cocktails and inflated three-drink minimums. But dedication is a big word, and songbirds who still care enough about good songs to stand up for their cause and sing them well can occasionally be found if you look hard enough. I don't know how they manage to survive, but they do, and the music world is a happier place to be because of them.

Ronny Whyte cares. Every night he puts on his black tie, runs a hairbrush through his boyish crewcut, and sits behind the piano of whatever posh watering hole his species has currently established as its winter retreat. (My editors hate the term "posh watering holes," but even though it was coined years ago by the *New Yorker*, I can think of no more apt description for the red-velvet rooms where good, undiscovered black-vested thrushes warble their songs as though time had not already passed them by.) In such places Whyte pours out what he knows about the world. He deserves a throne like Mabel Mercer's, but a piano bench like Bobby Short's will do. And if you sit long enough, you'll hear all the songs just as though you were back in the days when Sherman Billingsley and Brenda Frazier were punishing the parquet until the wee hours at El Morocco.

This debut disc, recorded in New York by Bandbox, a hip company located in Denver, features Whyte in a collection of tunes good enough to eat. This boy is completely convincing when he love-sings about New York, as he does in the Mabel Mercer-influenced *Sunday in New York* and *Down in the Depths*. But Ronny Whyte is more than a jaded big-city roué. He reminds me of basketball courts at sundown, of hayrides in October, and sock dances in the gym. Watching him perform under the pink-hot lights of a smoky club, you get the feeling that you are watching one of those all-American Eagle Scouts just dried off from the locker-room shower in a TV commercial for Ivory soap. Listen to him nostalgically daydream about Corliss Archer and Fibber McGee on *Do You Remember Radio* and you'll see what I mean. Or the way he tells his girl goodbye as he leaves town to roam out west in *Four Strong Winds*. He is versatile as well as snappy.

He is young. But his beanstalk is already halfway there. Because he cares so much about songs, he has an uncanny way of making the songs seem to care about him. I can't think of a better compliment for a singer. That's why I can't imagine a music industry with no room in it for a Nightbird like Ronny Whyte. And that's why, as long as he evades extinction, practicing his unique magic on songs that deserve to be sung, I'll always try to be around to listen when he sings them.

R. R.

(Continued on page 133)

## VIKING MAKES THE BEST-SOUNDING CARTRIDGE PLAYER



*your money  
back if you don't  
agree!*

Viking, first and largest tape cartridge equipment maker, introduces three new solid state 8-track stereo tape players that rival the richness of a component hi-fi system. We're so proud of these new 811 models . . . so confident of their superior sound . . . that we'll give you your money back if you can find another that sounds better!

**Features:** Full fidelity playback of 8-track stereo cartridges; automatic and push-button track selection; 45-15,000 HZ frequency response; 0.3% rms flutter & wow; numerical track indicator.

**MODEL 811** — Table top unit in walnut cabinet with built-in pre-amp for use with existing stereo equipment . . . under \$100

**MODEL 811W** — Table top unit in walnut cabinet, with power amplifier; two speakers; volume, balance & tone controls; 10 watts IHF music power; stereo headphone jack . . . under \$150

**MODEL 811P** — Portable unit; all features of 811W, plus detachable speakers, attractive two-tone vinyl covered case . . . under \$150

PRODUCTS OF SOUND RESEARCH  
**VIKING** tape recorders  
DIVISION OF THE TELEX CORPORATION  
9400 ALDRICH AVE., SOUTH, MINNEAPOLIS, MINN. 55420

CIRCLE NO. 79 ON READER SERVICE CARD



the picture hasn't changed  
there's still nothing  
like a LEICA

No one ever made a finer 35mm camera. You may prefer the new rangefinder Leica M4—or a Leicaflex,® the reflex camera with Leica quality. Let your Franchised Leica Dealer show you both.

E. Leitz, Inc., 468 Park Avenue South, New York, N. Y. 10016

©2067

**Leica**®

CIRCLE NO. 48 ON READER SERVICE CARD

**T**HE seven records listed below are the first tangible results of a revitalization by Milt Gabler of Decca's jazz reissue activities. The Decca Jazz Heritage Series, as the new project is called, is a conscientious undertaking with complete personnel lists, solo credits, and knowledgeable notes. Obviously the series is a welcome one, but rather than make glad generalities about the whole, let's get into the specifics.

The 1934-35 recordings by the band Earl Hines led at the Grand Terrace in Chicago lack the bite and exultant drive of the later sessions Hines made for Bluebird (some of which have been reissued on Victor LPV 512, "Grand Terrace Band"). But, as Stanley Dance, identified by Decca as the "collator" of the selections on this disc, observes in the notes, this earlier orchestra also had "an infectious rhythmic personality," crackling soloists, and the commanding presence of Hines himself. Especially instructive is the chance to hear the first solos on record by the ebullient trombonist Trummy Young, and the long-neglected work of trumpeters George Dixon and Walter Fuller. Above all, the album distills a particular time and spirit of big-band jazz. The hours were long and the pay not very high, but there was an acutely responsive audience.

Until now there has been very little available on LP of Chick Webb's big bands. "Early Ella" (Decca 4447) is what it says—primarily Miss Fitzgerald; "Stompin' at the Savoy" (Columbia CL 2639) is partly small combo and its big-band selections are not Webb's best. Volume one of these two Decca sets focuses on Webb from 1929-1936; and with only three vocals (two by Taft Jordan and one by Ella Fitzgerald), the instrumental qualities of the band are to the fore. The point needs emphasizing, because after Ella Fitzgerald joined Webb in 1934, she gradually became the main reason for the band's existence. There are four vocals by Miss Fitzgerald in the second volume, but again collator Stanley Dance has wisely emphasized the purely instrumental performances.

In the Thirties (Webb died in 1939), Chick Webb's orchestra was a powerful contender in the various big-band battles of the time, and on its home track, the Savoy Ballroom, it was outpointed only by Duke Ellington and the Casa Loma band. Webb himself was the power center of the orchestra—an extraordinarily wide-ranging percussionist who was not only able to lift a band and keep it swinging, but was also expert at shading, color changes, and various ways of feeding the strengths of individual soloists. Among those soloists were such singular voices as those of trombonist Sandy Williams and trumpeter Bobby Stark. There were also well-crafted arrangements by Benny Carter, Edgar Sampson, and Charlie Dixon, among others.

The first side of the Ellington set is by the 1926-27 Kentucky Club band, expanded for recordings. To a large extent, Ellington was in his "jungle period" then—the instruments speaking and growling in the context of quasi-exotic orchestral textures which suggested Africa to listeners of the time—who knew about as much about Africa as they did about China. But it was,

after all, jazz—hot, pungent, and depending at first on the soloists, particularly trumpeter Bubber Miley, to provide the orchestra's primary identity. The second side, dating from late 1927 to June of 1928, is by the Cotton Club band and reveals the gradual growth of Ellington's use of the whole orchestra as *his* instrument. Such performances as *Black Beauty* and *Tishomingo Blues* (the latter by Spencer Williams but transmuted by Ellington) presage the extraordinarily rich and inimitable work to come.

As Dan Morgenstern points out in the notes to the collection of Armstrong big-band recordings from 1935 to 1944, standard jazz criticism glorifies (and rightly) the Armstrong small-combo performances of the 1920's but neglects or slights his orchestral discs of the period covered here.

## The Decca JAZZ HERITAGE Series By Nat Hentoff

It was indeed a nondescript orchestra, so far as the arrangements were concerned, but Armstrong himself was a soloist of stunning mastery—as in such of these "rare items" as *Struttin' with Some Barbecue*, *Ev'ntide*, and *Jubilee*. It's good having them available again, along with some of the others.

The recordings of Basie, Johnson, McShann, and Mary Lou Williams were made in New York and Chicago from 1936 to 1941, but the spirit was that of Kansas City at the time—a coming together of jazzmen and jazz traditions from various parts of the country in an easy-rolling, blues-powered style in horns, in bands, and in pianists. It was a style that set the criteria for classic swing. Count Basie, trained in Harlem stride piano, learned to smooth out his beat and also developed a mastery of economy and precisely pulsating timing. Mary Lou Williams from Pittsburgh, already sophisticated and adventurous, was emotionally nurtured by the tanga spontaneity of all-night Kansas City jam sessions. Pete Johnson was making boogie-woogie flow rather than chug, while the younger Jay McShann, absorbing this heady mixture, found his own resilient way to keep the blues personal and forward-looking.

The contention of the liner notes on the Woody Herman disc is that these recordings marked "the turning point" of the change from "The Band That Played the Blues" to the first of the succession of blazing Herman Herds which were to adapt the new jazz language being shaped in the early 1940's by Charlie Parker, Dizzy Gillespie, and their colleagues. There are, to be sure, some auguries of what was to

come, but they're faint. What makes the album valuable is the presence of Ben Webster in a series of beautifully understated solos, the still underestimated singing of Woody Herman, and that quality of collective buoyancy Herman was always able to create in his bands.

All in all, then, this is a welcome group of records, and I hope it is an indication of more good things to come. I would, however, like to make yet another protest about the "enhancement" for stereo in all these current Decca Jazz Heritage releases. The people who will buy jazz reissues do not have to be conned into believing that a stereo imprint on the envelope will prevent the album from becoming "obsolete." They would like to hear the music as it was, and the term "enhancement" is a debasement of language.

**EARL HINES:** *South Side Swing, 1934-35*. Earl Hines (piano); Walter Fuller, Palmer Brothers Trio (vocals); orchestra. *Fat Babes; Rosetta; Cavernism; Japanese Sandman*; and twelve others. DECCA (S) DL 79221, (M) DL 9221\* \$5.79.

**CHICK WEBB:** *A Legend—Volume One (1929-1936)*. Chick Webb (drums); Ella Fitzgerald, Taft Jordan (vocals); orchestra. *Soft and Sweet; Blue Minor; Don't Be That Way; A Little Bit Later On*; and ten others. DECCA (S) DL 79222, (M) DL 9222\* \$5.79.

**CHICK WEBB:** *King of the Savoy—Volume Two (1937-1939)*. Chick Webb (drums), Ella Fitzgerald (vocals), orchestra. *Clap Hands! Here Comes Charley!; Harlem Congo; A-Ticket A-Tasket; Undecided*; and ten others. DECCA (S) DL 79223, (M) DL 9223\* \$5.79.

**DUKE ELLINGTON:** *The Beginning—Volume One (1926-1928)*. Duke Ellington (piano), orchestra. *Immigration Blues; Birmingham Breakdown; Jubilee Stomp; Black Beauty*; and ten others. DECCA (S) DL 79224, (M) DL 9224\* \$5.79.

**LOUIS ARMSTRONG:** *Rare Items (1935-1944)*. Louis Armstrong (trumpet, vocals), orchestra. *Ev'ntide; Jubilee; Struttin' with Some Barbecue; Hey Lawdy Mama*; and ten others. DECCA (S) DL 79225, (M) DL 9225\* \$5.79.

**COUNT BASIE/PETE JOHNSON/JAY McSHANN/MARY LOU WILLIAMS:** *Kansas City Piano, 1936-1941*. Count Basie (piano), Freddie Greene (guitar), Walter Page (bass), Jo Jones (drums), Pete Johnson (piano), Al Hall (bass), A. G. Godley (drums), Jay McShann (piano), Gene Ramey (bass), Gus Johnson (drums), Mary Lou Williams (piano), Booker Collins (bass), Ed Thigpen (drums). *The Dirty Dozen; The Pearls; Death Ray Boogie; Hold 'Em Hootie*; and ten others. DECCA (S) DL 79226, (M) DL 9226\* \$5.79.

**WOODY HERMAN:** *"The Turning Point" (1943-44)*. Woody Herman (clarinet, alto saxophone, vocals); Frances Wayne (vocals); orchestra. *Basie's Basement; I've Got You Under My Skin; Cherry; Ingie Speaks*; and ten others. DECCA (S) DL 79229, (M) DL 9229\* \$5.79.



# JAZZ



## RECORDING OF SPECIAL MERIT

**FORT VANCOUVER HIGH SCHOOL STAGE BAND:** *Hot Brass*. Fort Vancouver H. S. Stage Band, Dale Beacock dir.; Larry McVey arr. *Sweet Georgia Brown*; *Girl from Ipanema*; *Dale's Wail*; *Witchcraft*; *I'll Remember April*; *Dreaming Star*; *Little Girl Blue*; and five others. REGAL (S) ST 1061 \$4.98.

Performance: **A knockout**  
Recording: **Excellent**  
Stereo Quality: **Excellent**

Fort Vancouver High School must be the swiftest place in the world. I'm only sorry I didn't go there. I have no idea what its students do to jazz up their geometry classes, but musically they're likely to be the first kids on the moon. This disc is so amazing that I wouldn't have believed its authenticity if I hadn't already read about the band in a Toronto newspaper. But they're for real, all right, and I urge you to pick up this release and find out for yourself.

Like the Farmingdale High School Band of Long Island, which made a big splash at the Newport Jazz Festival a few years ago, the thirteen teenagers who make up the Fort Vancouver High School Stage Band are talented, tuned-in musicians who are already good enough to play any jazz club or concert hall in the world. Their cohesiveness shows ability beyond their years and a musical discipline which is all the more amazing because it's coming at a time when teen-age music isn't making much sense anywhere. The pyrotechnics they display in *Witchcraft* are as good as anything ever turned out by Woody Herman's third herd in its heyday, and the improvisational beauty in *Dale's Wail* is so exciting that even a Johnny Richards would be proud to have it in his band charts. Nothing defeats these kids. They even tackle Stan Kenton's highly complicated arrangement of *The Things We Did Last Summer* and make it glow with new sparks.

You can write until you are blue in the face about the snake pit inhabited by today's teen-agers, but one group like this is enough to erase all fear of the future. I wouldn't mind enrolling at Fort Vancouver High for another diploma if they'd let me near the band.

R. R.

**IL GRUPPO:** *The Private Sea of Dreams*. Mario Bertoncini (percussion, piano, prepared piano, timpani); Franco Evangelisti (piano, prepared piano, timpani, celesta); John Heineman (cello, trombone, prepared piano); Roland Kayn (Hammond organ, prepared piano, vibraphone, marimba); Frederick Rzewski (tam-tam, Chinese wind bell, percussion, piano); Ennio Morricone (trumpet); Ivan Vandor (tenor saxophone); Jerry Rosen (clarinet). *Lip Service*; *Perfect Union*; *Sunrise*; *Waves*; and

# IMAGINE...a ROBERTS COMPACT complete STEREO COMPONENT SYSTEM for less than \$359.95

This system includes a 30 watt AM/FM stereo receiver with a 4 speed automatic record player plus acoustic speakers ... all in stunning walnut enclosures that even fit on a bookshelf.



the Pro Line

## ROBERTS

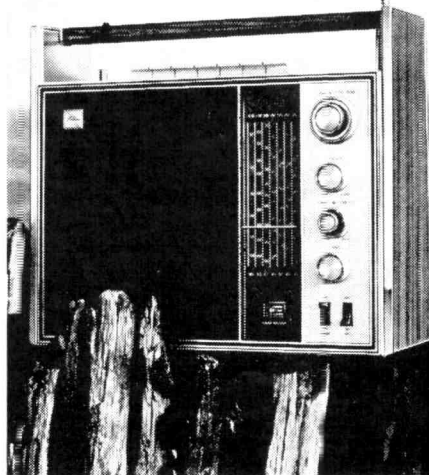
Division of Rheem Manufacturing Company  
Los Angeles, California 90016



MODEL RP2000

CIRCLE NO. 62 ON READER SERVICE CARD

## Grab an earful of the world!



**19 Transistor 7 Band Shortwave/FM/AM 2-in-1.** Newest for the portable people! A solid state masterpiece in genuine teak with chrome accents. World wide coverage. LW, 150-400 kc. SW<sub>1</sub>, 1.6-4 mc. SW<sub>2</sub>, 4-10 mc. SW<sub>3</sub>, 10-20 mc. SW<sub>4</sub>, 20-30 mc. Receives international shortwave plus FAA weather/navigation reports, CAP, ship-to-ship and ship-to-shore communications.

Toshiba Navigational MGC (Manual Gain Control) allows receiver to operate as sensitive direction-finding/homing device. 4 world-scanning antennas plus 2 external antenna connections.

7 keyboard band selectors. Electronic tuning meter. Switchable Automatic Frequency Control. Pilot lamp. 1-8 watt output. 2 speakers.

Full 1 year parts and labor warranty. The Toshiba Global Model 19L-825F. \$180.00\*

**Toshiba** THE INTERNATIONAL ONE

Toshiba America, Inc., New York, N. Y. \*Mfg. Suggested Retail Price

CIRCLE NO. 73 ON READER SERVICE CARD

If you're around  
San Jose, Calif.  
and like shopping  
great Hi-Fi stores -  
see this man...

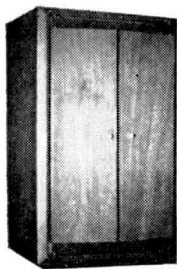


**HE'S OUR DEALER!**

Harold J. Jaffe, Owner of the TV-Audio Center  
1795 West San Carlos, San Jose, Calif.  
TV-Audio Center built its business on customers  
who are knowledgeable about high fidelity and  
are also concerned about decor and appearance.  
"We have to be selective about the lines we  
carry. Pioneer's line completely fits our store  
image. We are proud to include Pioneer as one  
of the featured product lines in our outstanding  
Audio Theater. High quality and design features  
make it a natural."

**PIONEER**

PIONEER ELECTRONICS U.S.A. CORP.  
140 Smith St., Farmingdale, L. I., N. Y. 11735  
(516) 694-7720



Excellent music and  
voice reproduction needs  
a good speaker system  
derived from current  
state of art and classical  
design. Free of  
obsolescence. Patent ap-  
plied for. Now offering  
two models with sever-  
al styles to choose.

**TANG SP5AX** A new speaker with "con-  
trolled impedance" for transistorized ampli-  
fiers.

- 1) Linearized speaker impedance vs. fre-  
quency relationship.
- 2) 45 — 18500 Hz  $\pm$  3 db at 16 ohms;  
system resonance 40 Hz.
- 3) Rear exit to couple to walls as low  
frequency horn.
- 4) Acoustical chamber and diffracting grill  
in front of speaker.
- 5) High efficiency 5" special speaker with  
heavy magnet enclosed in solid walnut  
cabinet 10" x 7" x 6" \$39.95 each

**TANG SP5A** Same as above except without  
impedance control, Response 45 — 18500  
 $\pm$  4 db at 8 ohms \$29.95 each

Style 2 with fluffy white grill cloth add  
\$5.00 each.

At your dealers or inquire direct

**TANG INCORPORATED**  
P. O. Box 162

Framingham Center, Mass. 01701

Direct mailing service available if no dealer  
in your area.

CIRCLE NO. 72 ON READER SERVICE CARD  
134

four others. RCA VICTOR  $\text{\textcircled{S}}$  LSP 3846,  $\text{\textcircled{M}}$   
LPM 3846\* \$4.79.

Performance: **Resourceful**  
Recording: **Excellent**  
Stereo Quality: **Very good**

Recorded in Rome, these are experiences in  
collective improvisation by a group of com-  
poser-performers, *Il Gruppo d'Improvvisazione-  
"Nuovo Consonanze"* (The Improvisation  
Group of the New Consonance). An-  
notator David Horowitz relates *Il Gruppo*  
to John Cage, Lukas Foss' Improvisation  
Chamber Ensemble, and the idioms of  
Stockhausen, Boulez, and Berio. He adds  
that there is "a strong spiritual affinity, if  
not a technical one, to the music of John  
Coltrane, Ornette Coleman, and Albert Ay-  
ler—that is, to jazz, in which the composer-  
performer identity rests at the very core of  
the music."

The frameworks for these musical hap-  
penings include a track of voices only, fil-  
tered and echo; a prepared-piano quartet;  
and diverse combinations of the instruments  
listed above. I find the immediate experi-  
ence of following "the problems of momen-  
tary musical consciousness" fascinating, and  
perhaps that's the name of the game—im-  
mediacy. Or, as Horowitz says, "Let the  
music happen, just as it happened in the re-  
cording studio that day in Rome. . . . This  
is the 'open form,' the eternal flux." Much  
depends on the mood you're in when you  
hear the recording, for that determines what  
you bring to it. Most times I'm much too  
involved in finite concerns to have patience  
for a laving in the eternal flux, but I expect  
I'll be returning to *Il Gruppo* on odd oc-  
casions. That's what the record's for—odd  
occasions. N. H.

**LONNIE SMITH: *Finger-Lickin' Good.***  
Lonnie Smith (organ); George Benson  
(guitar); King Curtis (tenor saxophone);  
Ron Cuber (baritone saxophone); Blue  
Mitchell (trumpet); Marion Booker and  
Melvin Sparks (drums). *Minor Chant*;  
*Sideman*; *My Babe*; *Our Miss Brooks*; and  
seven others. COLUMBIA  $\text{\textcircled{S}}$  CS 9496,  $\text{\textcircled{M}}$   
CL 2696 \$4.79.

Performance: **Robust but unremarkable**  
Recording: **First-rate**  
Stereo Quality: **Very good**

Organist Lonnie Smith has gained much of  
his experience in rhythm-and-blues, as have  
many other jazzmen. As of the time of this  
recording, however, Smith has not yet  
achieved a musical personality distinctive  
enough to sustain a whole album in that  
genre. He is a supple soloist, somewhat sen-  
sitive with dynamics, but his conception will  
hardly stir you into rapt attention. Among  
his colleagues, the most incisive jazz solos  
are those of trumpeter Blue Mitchell. The  
arrangements by Benny Golson are most dis-  
appointing. He may have been told to keep  
them simple (and apt for finger-poppin'), so  
the blame isn't entirely his. But the scores  
are almost totally devoid of structural inter-  
est. In sum, this is the kind of album that  
leaves few traces in the memory—and no de-  
sire to hear it again. N. H.

#### RECORDING OF SPECIAL MERIT

**JOE WILLIAMS: *Something Old, New  
and Blue.*** Joe Williams (vocals); orches-  
tra, Thad Jones cond. and arr. *Young Man*

*on the Way Up*; *Hurry on Down*; *Honey-  
suckle Rose*; *Imagination*; *If I Were a Bell*;  
*One For My Baby*; *Did I Ever Really Live*;  
*When I Take My Sugar to Tea*; plus three  
others. SOLID STATE  $\text{\textcircled{S}}$  SS 18015 \$5.79.

Performance: **Classic Williams**  
Recording: **Excellent**  
Stereo Quality: **Excellent**

Working on the assumption (with me, it's a  
basic rule to live by) that any Joe Williams  
album is better than nine out of ten albums  
by most other singers, I do not intend to  
waste any time getting excited about this  
latest one. It is, in a word, super.

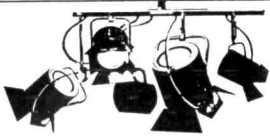
Joe should be a teacher. If only the young  
and ambitious would listen to his simplicity  
in turning a phrase to suit his mood, or his  
beautiful way with building vocal themes to  
match the state he's grooving in, or the way  
he sells, really *sells* a song without souping  
it up or turning it into a dissertation on  
what's wrong with modern music, they'd  
learn something. But I don't suppose Joe  
Williams would be any better at forming a  
lesson plan to mold young minds on the sub-  
ject of how to sing than Billie Holiday was.

And probably, if I may be presumptuous,  
Joe Williams would be the last man in the  
musical world to tell you how he arrived at  
that helicopter-ride tag on *When I Take My  
Sugar to Tea* or how he got so deep into the  
lyrics of the ruminative lost-youth song *Did I  
Ever Really Live* that he seems to be on the  
verge of tears. And I don't think I'd want  
him to, any more than I would want to know  
what he had on his mind when he was sing-  
ing about crawling over that backyard fence  
to see his sugar mama in the funky classic  
*Hurry On Down*. Secrets are secrets, and all  
I can do is be grateful that Joe Williams  
knows them all.

In this album, Joe has been philanthropic  
enough to drop all of his moods into one  
groovy bucket. He has previously recorded  
collections of Negro blues, a kind of music  
in which he excels (the only white singer  
I've ever heard who could even come near  
him is Mark Murphy, who has spent most of  
his career admiring the Williams technique),  
swinging big-band tunes (a natural condition  
derived, no doubt, from his growing-up days  
with the Basie band), and lush string and  
small jazz-flavored combo arrangements of  
standards and love songs. Well, all three  
categories are amply represented in this al-  
bum, and although there are few deviations  
from the Williams style, there are some new  
surprises. Take, for instance, *Young Man on  
the Way Up*. Here is a song that might, to  
the average non-swinging, be just advice  
aimed at a Madison Avenue programmer on  
his first day at IBM. But in Joe's delivery, it  
becomes a stinging, thoughtful thesis on  
what's going on with today's Negro youth:  
they are full of fire with no place to cool off.  
I was very affected by it, and after three lis-  
tens to the same cut, I finally began to get  
the message.

In Thad Jones, he has found a sympathetic  
arranger who knows when to let the guys  
blow their heads off (as they certainly do  
with ease in *Everybody Loves My Baby*) and  
when to calm things down to a lush whisper  
(oh, what sounds he gets out of the orches-  
tra on *Did I Ever Really Live!*).

I don't know why Joe Williams is so mov-  
ing and so original and so great any more  
than he does. Maybe that's why they always  
call what he does "artistry." R. R.



## THEATER • FILMS

IRVING BERLIN REVISITED (see Best of the Month, page 80)

**CAMELOT** (Alan Jay Lerner—Fredrick Loewe). Original soundtrack recording. Richard Harris, Vanessa Redgrave, Franco Nero, David Hemmings (vocals); chorus and orchestra. Alfred Newman cond. WARNER BROTHERS © BS 1712 \$5.79, (M) B 1712 \$4.79.

Performance: **Charming—too charming**  
Recording: **Excellent**  
Stereo Quality: **Conspicuous**

Ever since the fabulous success of *My Fair Lady*, the Lerner and Loewe syndicate has been experimenting with variations on the same recipe to satisfy the public's insatiable sweet tooth. The principal ingredient seems to be a kind of *Spechstimme* for a nonsinging star who will win the audience by his helplessness in the face of a tune: the triumph of charm over tone-deafness. Such was the case with Rex Harrison's Henry Higgins in the musical version of *Pygmalion*,

and Richard Burton's King Arthur in the stage version of *Camelot*. In the movie confection whipped up from this gaggingly sweet, Christmas toy-department version of the Arthurian legends, there is the handicap of Richard Harris as Arthur (he *can* sing but does his best to overcome his talent by imitating Mr. Burton), and there is the saving grace of Vanessa Redgrave as Guinevere (she, at least, can barely manage to hang on to a note). *Camelot* does have its musical moments, as everyone must know by now—the title song, a genuinely appealing tune; *C'est moi*, in which Sir Lancelot boasts of his humility; and the altogether haunting *If Ever I Would Leave You*, which, on this soundtrack excerpt, is followed by a cloying orchestral "love montage." And all the rest is sticky stuff.

P. K.

**DOCTOR DOLITTLE** (Leslie Bricusse). Original-soundtrack recording. Rex Harrison, Samantha Eggar, Anthony Newley, others (vocals); orchestra, Lionel Newman cond. *Talk to the Animals*; *The Vegetarian*; *Like Animals*; *Fabulous Places*; *I Think I Like You*; *Beautiful Things*; *At the Crossroads*; and eight others. TWENTIETH CENTURY FOX © DTCS 5101 \$5.79, (M) 5101\* \$4.79.

**ANTHONY NEWLEY: *Sings Songs from Doctor Dolittle***. Anthony Newley (vocals); orchestra, Gordon Jenkins, Ernie Freeman and Don Costa cond. and arr. *Talk to the Animals*; *Something in Your Smile*; *I Think I Like You*; *After Today*; *Where Are the Words*; *At the Crossroads*; *Beautiful Things*;

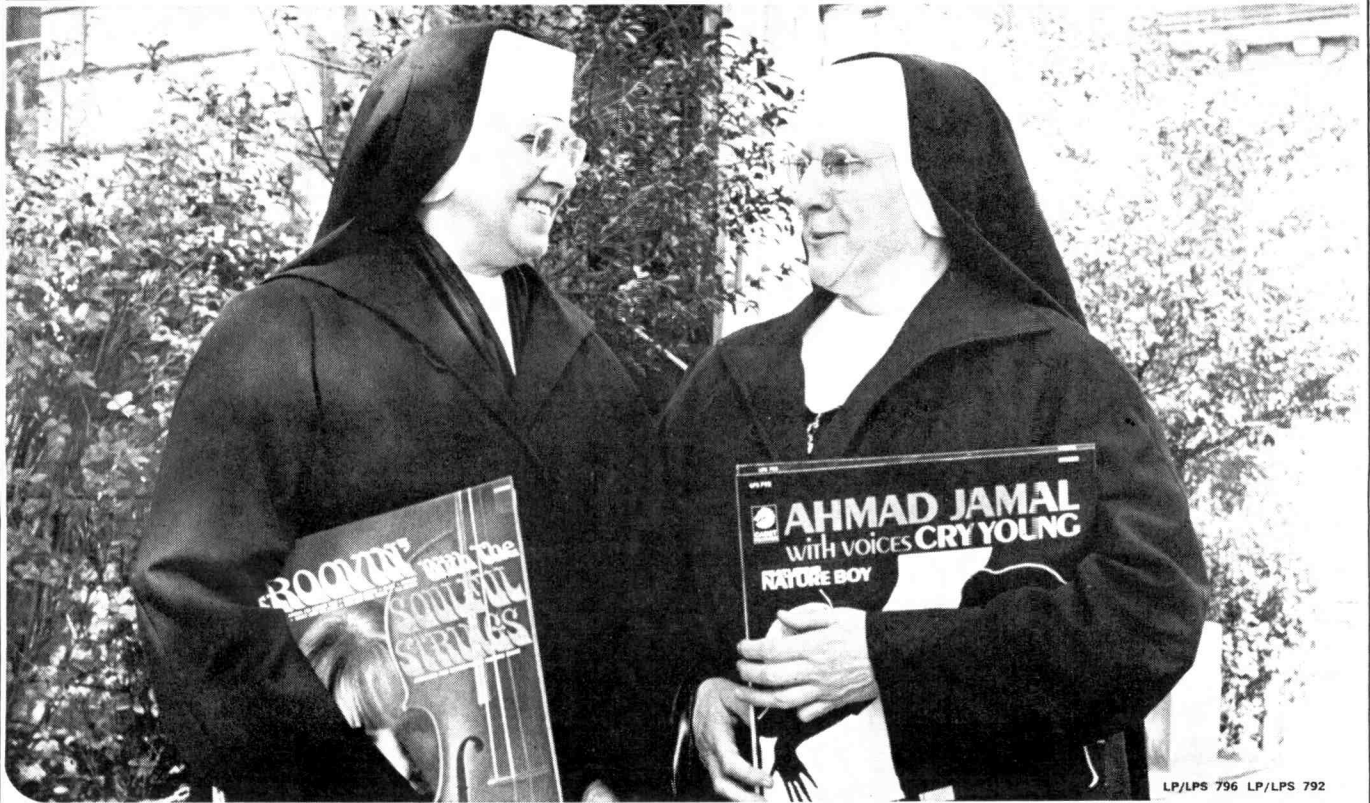
and four others. RCA VICTOR © LSP 3839, (M) LPM 3839\* \$4.79.

Performance: **Lots of vegetables, little meat**  
Recording: **Good**  
Stereo Quality: **Good**

Unlucky is the child who did not grow up with Hugh Lofting's warming tales of the lovable vegetarian veterinarian, Dr. Dolittle. A year ago I visited the quaint seventeenth-century town of Castle Combe, England, where Twentieth-Century Fox was filming its multi-million-dollar Technicolor film extravaganza based on the Dolittle stories. The town was like a fairy tale come to life; the actors—Rex Harrison, Tony Newley, and Samantha Eggar—seemed perfect real-life prototypes of Dolittle, Matthew Mugg, and Emma Fairfax; and the animals—crocodiles, monkeys, seals, parrots, goldfish, and a particularly precocious pig named Gub-Gub who was so temperamental he had to have a stand-in—all seemed destined for Oscar nominations. But the movie had better be good, because after listening to its score on these two releases, I'm convinced that musically it won't be much to shout about.

Leslie Bricusse, the talented dynamo who helped Newley write the Broadway scores for *Stop the World, I Want to Get Off* and *Roar of the Greasepaint*, has been saddled this time with the chore of writing songs about animals, songs about loving animals and wishing they were people, songs about refusing to eat meat because meat comes from animals . . . you get the message. His lyrics are clever (Mr. Bricusse at one

# People really get attached to their Cadet albums.



LP/LPS 796 LP/LPS 792

CIRCLE NO. 13 ON READER SERVICE CARD

If you're around  
Rockville Centre, N.Y.  
and like shopping  
great Hi-Fi stores -  
see this man...

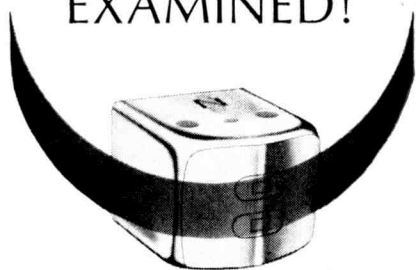


HE'S OUR DEALER!

Alan Gangel, Owner of the Rockville Hi-Fi Centre 230 Sunrise Highway, Rockville Centre, L.I., N.Y. Rockville Hi-Fi Centre has an excellent listening room where customers can hear the difference. For this reason, Alan Gangel says, "Pioneer equipment passes the most stringent test of all - the customer's own ears. It is of superb quality and moderate price, making it the kind of value we like to give our customers. In our store, Pioneer is here to hear."

**PIONEER**   
PIONEER ELECTRONICS U.S.A. CORP.  
140 Smith St., Farmingdale, L.I., N.Y. 11735  
(516) 694-7720

Nortronics recommends  
that every  
tape recorder owner  
HAVE HIS HEAD  
EXAMINED!



As the world's leader in designing and producing tape heads for major recorder manufacturers, we think it's ridiculous to invest in a high quality tape recorder, spend a lot more on valuable tapes, and end up with inferior performance.

But inferior performance is what you'll get when your tape head wears out—as it will. The simple Look-Touch-Listen test tells you if it's time to replace your tape head—and restore the crisp, vivid realistic sound you're entitled to. Details in our Bulletin 7260—ask your dealer or write to us for a free copy.

 **Nortronics**  
COMPANY, INC.

8101 Tenth Ave. North • Minneapolis, Minnesota 55427  
CIRCLE NO. 56 ON READER SERVICE CARD  
136

point rhymes "rhinoceros" with "of course," which, come to think of it, isn't so clever after all, since Harold Arlen and Yip Harburg had Bert Lahr couple "hippopotamus" with "I'd thrash him from top-to-bottomus" in *Wizard of Oz*), but I began to tire of the Harrison charm at about the point that he Henry-Higginses—his way through a refusal of a plate of roast beef for a helping of turnip pie. Samantha Eggar has a voice as weak and scrawny as the cheep of a crippled wren. Most of the meat is left up to Newley, who licks his platter clean even though he is given only three rather bland leftovers.

More exciting is Newley's solo recording of selected songs from the score. Listening to his bravura technique with Don Costa and Ernie Freeman arrangements exploding in the background, I couldn't help but wonder why Fox didn't let him play all the parts in the picture. He breathes just the proper amount of intensity into *At the Crossroads*, a better-than-average love song all but thrown away by Miss Eggar's tiny voice on the soundtrack. Like all Gordon Jenkins' arrangements, *Crossroads* is threatened with extinction by the violence of a bunch of overstimulated violins, but Newley comes through loud and clear. There is no point in boring you with details about each song, because none of them is very exciting. But all sound better sung by Newley. R. R.

**LAWRENCE OF ARABIA** (Maurice Jarre). Original-soundtrack recording. London Philharmonic Orchestra, Maurice Jarre cond. COLGEMS Ⓢ COSO 5004, Ⓜ COMO 5004 \$4.79.

Performance: **Supercolossal**  
Recording: **Superb**  
Stereo Quality: **Intimidating**

Big movies must have big loud scores, and this is surely one of the biggest and loudest. When producers Sam Spiegel and David Lean were shopping around for the right composer, they decided to put their money on Maurice Jarre, who already had attained a considerable reputation in France for his opera *Les Filles du Feu*, as well as for his popular pieces. M. Jarre evidently went to no end of trouble to do the right thing by the soundtrack of this desert adventure story. He sent back to his native land for an instrument called an ondes Martenot, which has a keyboard like a piano but is capable of producing sounds beyond the range of the human ear, if I read the liner notes correctly. He also imported a special musician to play this instrument and made use of another arcane instrument called a cithare. He then invented three major themes, orchestrated them to gigantic proportions, and proceeded to shape the "amazing enigma of Lawrence, the loneliness of the desert and the wild drumbeat of the nomad Bedouin tribes" into a deafening pseudo-Oriental musical mélange. Mr. Spiegel and Mr. Lean, still not satisfied, commissioned a march called *The Voice of the Guns* from Kenneth J. Alford, composer of the popular *Colonel Bogey March*, in the hopes of having another hit as a musical by-product of the movie. But it never made the top forty. M. Jarre's music, played full-blast by the London Philharmonic, is indistinguishable, cithare and all, from the score of any other wide-screen Eastern. But my beagle loved the ondes Martenot. P. K.

## FOLK



**YUL BRYNNER: *The Gypsy and I***. Yul Brynner (vocals); Aliosha Dimitrievitch (vocals, guitar); Serge Camps (guitar). *The Line of Fate; The End of the Road; Don't Be Angry; Sokolov's Guitar*; and eight others. VANGUARD Ⓢ VSD 79256, Ⓜ VRS 9256 \$5.79.

Performance: **Authentically amateur**  
Recording: **Excellent**  
Stereo Quality: **Unfair to Aliosha**

Yul Brynner made a fine figure of a Siamese king and seemed right at home among the other Karamazov brothers in that splashy movie, but as a gypsy he does leave something to be desired. According to the condescending liner notes, penned by his brother Roc, the actor actually fell in with a gang of real *tziganes* in Paris when he was twelve, and sang with them in night-clubs "whose shadows have long since been buried." After a reunion with an old gypsy fellow performer named Aliosha Dimitrievitch in Hollywood twenty years later, Brynner revived his interest in gypsy songs and polished up an act with Aliosha, and the two of them "finally agreed to record, an idea which was otherwise distasteful to the nature of their art." I am honored, of course, but they really needn't have bothered. Although he obviously understands the style of such yearning ballads as *Two Guitars* and has put himself out to interpret a full dozen of them here, Mr. Brynner's voice is harsh, he has all he can do to hold a tune, and the listener is constantly distracted by compassion for his talented friend Aliosha, whom he holds at arm's length in the background—even on the cover photograph. P. K.

**ALFRED DELLER: *Western Wind***. Alfred Deller (countertenor), Desmond Dupré (lute), John Sothcott (recorder). *Western Wind; Early One Morning; Black Is the Color of My True Love's Hair; The Sally Gardens*; and fourteen others. VANGUARD Ⓢ SRV 73005, Ⓜ SRV 3005 \$2.50.

Performance: **Artful**  
Recording: **Superb**  
Stereo Quality: **Tasteful, though artificial**

Folk music, I have long believed, is perfectly lovely stuff as long as it is kept out of the hands of folk-singers. This generously long recital of traditional airs out of England, sung by a gifted countertenor from the concert world, with subtle accompaniment on lute and recorder, is therefore just my bowl of porridge. If Joan Baez and Ed McCurdy are yours, don't come crying to this department! Mr. Deller, whose tones to the initiated can best be described as Pears-shaped, is open and unpretentious in his approach to such touching and familiar ballads as *Black Is the Color of My True Love's Hair, Cocksles and Mussels, The Wife of Usher's Well*, and an especially haunting song (from Texas, this



UNITED ARTISTS

GORDON LIGHTFOOT

*Sensitive, haunting, mirror-clear singing*

time) about a *Poor Wayfaring Stranger*. His version of *The Foggy, Foggy Dew* is the only one I have heard that is entirely free of archness. This is one of four albums of English folk songs he has made, and a worthy reissue, particularly so at half the price of the original. P. K.

**GORDON LIGHTFOOT:** *The Way I Feel*. Gordon Lightfoot (vocals and guitar); Red Shea (guitar); John Stockfish (bass); Ken Buttrey (percussion); Charles McCoy (third guitar, harmonica, celeste, and bells). *Walls*;

*If You Got It; Softly; Crossroads; A Minor Ballad; Rosanna; Home from the Forest; Song for a Winter's Night; Canadian Railroad Trilogy*; and three others. UNITED ARTISTS (S) UAS 6587, (M) UAL 3587\* \$4.79.

Performance: **Soothing**  
Recording: **Good**  
Stereo Quality: **Good**

A captivating singer, Gordon Lightfoot is the most influential and yet the most unique of the Canadian folk bards. His songs move me less by their lyrics than by the delivery of those lyrics by their master. His best performances are on his most trivial songs, such as *Song for a Winter's Night*, about nothing more important than a man daydreaming about his love while the candle burns low on a snowy night. But the delivery is so haunting, so soft, so mirror-clear that it involves the listener totally. On a much more ambitious composition—such as the *Canadian Railroad Trilogy*, the story of how the railroads came to Canada in the days of bad whiskey and swinging hammers—the song takes over and the great Lightfoot touch is obscured. But even with its inconsistencies in capturing the warm and sensitive Lightfoot personality, this disc is an admirable achievement. As the liner notes suggest, seeing him perform in person, watching him reach out with his powerful hands and soft, magical voice to enrapture an audience of deadbeats and hippies all thrown together in a dark room—that is part of the experience. But listening to this album will, I think, accomplish something quite similar. R. R.

## SPOKEN WORD



**CHAUCER:** *Two Canterbury Tales: The Miller's Tale, The Reeve's Tale*. Read in Middle English by J. B. Bessinger, Jr. CAEDMON (M) TC 1223 \$5.95.

**THE POETRY OF GEOFFREY CHAUCER.** Read in Middle English by J. B. Bessinger, Jr. CAEDMON (M) TC 1226 \$5.95.

Performance: **Scholarly**  
Recording: **Good**

First a quibble. Middle English covers a multitude of sins, leading from pure Anglo-Saxon upwards or downwards as fancy or sympathy may take you. To describe Chaucer as Middle English seems a little confusing, for in fact Chaucer was at the birth of the English we now speak. The *Ancrene Wisse* or the *Ancren Riwele*, say, are truly Middle English, even early Middle English, but to describe Chaucer so seems to me to put up an unnecessary barrier to the would-be reader. Chaucer is not that difficult to read or understand, particularly if you use a little good sense and a big good glossary.

These new recordings bear this out. Chau-

# BEND AN EAR...

*toward the newest shape in sound*



*Celesta*



Possibly some one has been bending your ear about the newest shape in sound. It's called CELESTA! This speaker has a cast chassis, functionally-formed under extremely high pressure for lasting precision. A baked-on lacquer finish and slim profile (8" model is only 3 3/16" total depth) are distinguishing features of all SIX CELESTA models. Vibration-free, rugged CELESTA frames assure added years of listening pleasure. So go on... bend some one else's ear about the newest shape in sound... CELESTA. Incidentally, free cabinet plans included with speaker.

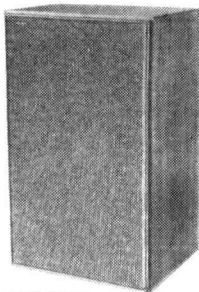
**See your dealer, or write UTAH for complete information**



HUNTINGTON, INDIANA

CIRCLE NO. 77 ON READER SERVICE CARD

There are speakers and speakers and speakers and speakers and speakers and speakers of all kinds with nothing really new except for the **LEAK®** Piston-Action "Sandwich"...



**LEAK®**

The only speaker systems having the "Sandwich" cone, (U.S. Patent No. 3,111,187), which provides structural strength, hundreds of times greater than conventional cone material. The rigidity of the "Sandwich" cone prevents cone breakup or erratic flexing which causes distortion in other speakers. You hear smooth natural sound. Perfection at every harmonic and dynamic level. The rich grained Scandinavian wood cabinetry is a joy to see. Where space is a problem, see and hear the "Mini-Sandwich" —\$135.00. For no compromise in performance, the "Mark II" Sandwich is \$199.00. For brochure and name of nearest dealer—Write Dept. HL

## ERCONA CORPORATION

432 Park Ave South, New York 10016

CIRCLE NO. 85 ON READER SERVICE CARD

# Olson®



FREE

Fill in coupon for a FREE One Year Subscription to OLSON ELECTRONICS' Fantastic Value Packed Catalog—Unheard of LOW, LOW PRICES on Brand Name Speakers, Changers, Tubes, Tools, Stereo Amps, Tuners, CB, Hi-Fi's, and thousands of other Electronic Values. Credit plan available.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

GIVE ZIP CODE \_\_\_\_\_

If you have a friend interested in electronics send his name and address for a FREE subscription also.

OLSON ELECTRONICS, INC.

803 S. Forge Street Akron, Ohio 44308

CIRCLE NO. 57 ON READER SERVICE CARD

cer has always made more sense read by someone who understands the diction than simply on the page. Spellings that the eye stumbles on make perfect sense to the ear, and the natural drama of Chaucer—one of the world's master story-tellers—becomes instantly apparent once the poetry is read in the right accent.

The first of the records includes two of the more riotous *Canterbury Tales*, *The Miller's Tale* and the perhaps undeservedly less well-known *Reeve's Tale*. Bawdy, vivid, funny, and yet always with an alarming poetic insight into the human condition.

The second record, "The Poetry of Geoffrey Chaucer," includes the long allegorical poem *The Parliament of Fowls*, and some of Chaucer's lesser-known lyrics. These are a delight and well worth the recording.

J. B. Bessinger, Jr., whom I take to be an academic at New York University, reads the poems with an affectionately persuasive and very authoritative accent. (Chaucer always comes easier to the Americans than to the English.) Unfortunately he is not a professional actor, and on occasion, frequent occasion, his readings vary between the monotonous and the waggish. Yet these records will be excellent for schools, and their value is enhanced by being accompanied by good, annotated editions of the appropriate texts. (Incidentally, I think most vocal records should be.)

C. B.

### RECORDING OF SPECIAL MERIT

**IONESCO:** *The Chairs*, Siobhan McKenna, Cyril Cusack (performers); Eugene Ionesco (the Orator); Howard Sackler, director. CAEDMON TRS (S) 323S\*, (M) TRS 323 two discs \$12.90.

Performance: **Eloquently brilliant**  
Recording: **Worthy**

Dub Ionesco part of the "Theater of the Absurd" or merely say that he trades in his own brand of poetic vision and fantasy—whatever you choose it is apparent that his particular invitation to the theatergoer's imagination makes him suitable for a purely aural medium. He has always been fine on radio (a rival playwright once said of him: "He is one of Nature's radio-dramatists"), and this recording, very imaginatively directed by Howard Sackler, is every bit as effective.

The recording has a certain problem. The story of *The Chairs* is of an aged couple, each in his nineties, giving a kind of final party, and reminiscing about the past. But the guests—all except one—are invisible. The final guest is the Orator, the man they have chosen to pass the message of their lives on to world. The guests—unseen by any but the hosts—assemble, until the stage is full of empty, yet perhaps occupied, chairs.

The couple, fulfilled (even the Emperor has arrived) commit ritual suicide by jumping out of the window, while the Orator makes the speech celebrating their lives. He is a deaf mute: "He, Mme, mm, mm. Ju, gou, hou, hou. Heu, heu, gu, gou, gucu." It is hopeless. The deaf and dumb are celebrating the blind.

It is an interesting play—full of suggestions and promptings. The actors, those splendid Irish performers Siobhan McKenna and Cyril Cusack, overcome the difficulty of making the invisible visible in only aural terms with panache, and their performances

have great pathos and beauty. The Orator is played, appropriately perhaps, by Ionesco himself. Anyone who knows the playwright's command of English will be grateful he takes no more demanding role.

C. B.

### RECORDING OF SPECIAL MERIT

**J.R.R. TOLKIEN:** *Poems and Songs of Middle Earth*. J.R.R. Tolkien reads from *The Adventures of Tom Bombadil*. *The Road Goes Ever On*. Words by J.R.R. Tolkien, music by Donald Swann, William Elvin (vocals), Donald Swann (piano). CAEDMON (S) and (M) TC 1231 \$5.95.

Performance: **Exquisite**  
Recording: **Excellent**  
Stereo Quality: **Good**

**THE HOBBITS:** *Down to Middle Earth*. The Hobbits (vocals and instrumentals). *Down to Middle Earth*; *Let Me Run My Fingers Through Your Mind*; *Treats*; *Hands and Knees*; *Out of My Mind*; and five others. DECCA (S) DL 74920, (M) DL 4920\* \$4.79.

Performance: **Loud**  
Recording: **Good**  
Stereo Quality: **Good**

The above two albums have about as much relation to each other as the song *Mona Lisa* does to the painting that hangs in the Louvre. I will say only that the Hobbits' "Down to Middle Earth" is a witless exercise in noise and boredom undistinguished by taste or ability in performance. The Tolkien album, however, is one of those rare treasures that come about only occasionally when everything works and works superbly. If you are unfamiliar with *The Fellowship of the Ring*, then I don't suppose there is much point in my recommending it to you, and if you are a reader who failed to enjoy Tolkien's series of poetic fantasies you probably would not enjoy this record much. For those who know and like Tolkien's work, however, I cannot recommend this disc highly enough. Professor Tolkien is heard on all of side one and part of side two reading from *The Adventures of Tom Bombadil*, and while his Oxford accent may make him a bit difficult to understand on first hearing, stick with it, for you will hear that rare bird, an author who improves his own work by reading it aloud. It is perhaps the note of shy diffidence in his voice that makes his characters, the totally strange landscapes he has set them in, and the even stranger adventures that he charts for them, so convincing. The Elvish poem "A. Elbereth Gilthoniel," I will confess, was a bit beyond me, but I cannot find fault with the assured reading that Professor Tolkien gives it.

The major part of the second side is taken up by a collection of songs derived from *The Fellowship of the Ring* series with music by Donald Swann (of Flanders and Swann) and sung by William Elvin (who sings in Elvish, but then with a name like that, why not?), and it too is a delight. The liner notes by W.H. Auden contribute their share of lucid admiration for their subject.

This album, as indeed Tolkien's whole body of work, is not for everyone. But for those among the converted it will be considered priceless. For myself, I know it has replaced the *Chants d'Auvergne* as the ideal gift album for anyone who has not yet heard it.

P. R.

# THE MOST SPECTACULAR SOUND EXHIBITION OF STEREO FIDELITY EVER AVAILABLE ON ONE DISC.

**T**his record is the result of two years of intensive research in the sound libraries of several of the world's leading record companies. The Editors of HiFi/Stereo Review have selected and edited those excerpts that best demonstrate each of the many aspects of the stereo reproduction of music. **The record offers you a greater variety of sound than has ever before been included on a single disc.**

## AN ELECTRIFYING EXPERIENCE IN LISTENING

The HiFi/Stereo Review Stereo Demonstration Record is a series of independent demonstrations, each designed to show off one or more aspects of musical sound and its reproduction. Entirely music, the Record has been edited to provide self-sufficient capsule presentations of an enormous variety of music arranged in a contrasting and pleasing order. It includes all the basic musical and acoustical sounds that you hear when you listen to records, isolated and pointed up to give you a basis for future critical listening.

## WIDE RANGE OF DEMONSTRATIONS

- Techniques of Separation and Multiple Sound Sources • Acoustic Depth • The Ambiance of a Concert Hall • Sharp Contrasts of Dynamics • Crescendo and Diminuendo • Very High and Very Low Pitched Musical Sounds • Polyphony (two or more melodies going on at once) With Both Similar and Contrasting Instruments • Tonal Qualities of Wind, String and Percussion Instruments • Sounds of Ancient Instruments • Sounds of Oriental Instruments • Sound of the Singing Voice, Both Classically Trained and Untrained • Plus a Large Sampling of Finger Snapping, Hand Clapping, Foot Stamping and Other Musical and Percussive Sounds

## 13 SUPERB SELECTIONS

**STRAUSS:** Festive Prelude, Op. 61 (excerpt) Deutsche Grammophon Gesellschaft • Scored for full symphony orchestra plus organ with prominence to the brass instruments. Remarkable for the impressive sense of depth it reproduces.

**DEBUSSY:** Feux d'artifice (excerpt). Connoisseur Society. • Virtually the entire range of the piano is used, including the full force of the bass notes. This is the sound of a piano in reverberant surroundings heard fairly close-up.

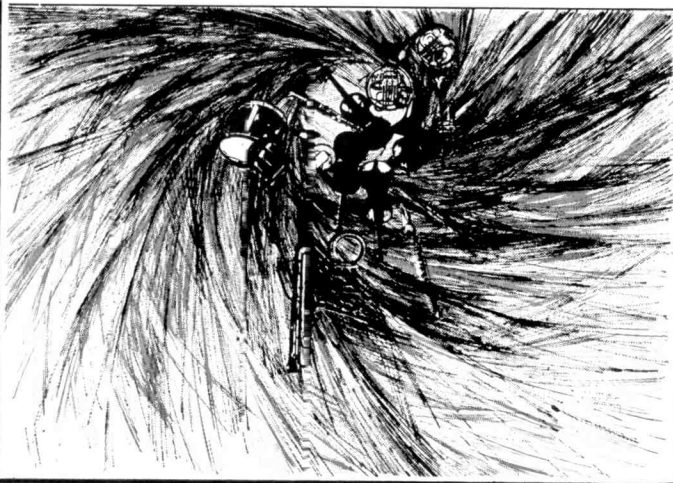
**BEETHOVEN:** Wellington's Victory (Battle Symphony) (excerpt from the first movement) Westminster • The recording emphasizes extreme directionality. It is a dramatic presentation engineered specifically for stereo reproduction.

**MASSAINO:** Canzona XXXV à 16 (complete) DGG Archive • Performed on old instruments, and recorded with techniques that combine directionality with depth and ambiance, this band reproduces the sound of the music in its original environment, a large and reverberant cathedral.

**CORRETTE:** Concerto Comique Op. 8, No. 6, "Le Plaisir des Dames" (third movement) Connoisseur Society • Recording demonstrates the

## HiFi/Stereo Review **STEREO DEMONSTRATION RECORD**

A stunning series of demonstrations, each designed to show off one or more aspects of musical sound and its stereo reproduction.



sound and special layout of a small performing group (harpsichord, cello and flutes) in fairly resonant surroundings.

**KHAN:** Raga Chandranandan (excerpt) Connoisseur Society • This classical Indian music provides some of the most exciting musical experiences imaginable. Directionality between vastly different instruments is the point here, as well as the sheer sound of the instruments themselves.

**RODRIGO:** Concert—Serenade for Harp and Orchestra (excerpt from the first movement) Deutsche Grammophon Gesellschaft • This excerpt provides a wealth of instrumental color behind a harp solo. The music is clear, colorful, rather classical and immensely entertaining.

**MANITAS DE PLATA:** Gypsy Rhumba (complete) Connoisseur Society • The recording puts the listener in the center of a flamenco party by precisely transmitting the directionality depth and ambiance of this completely impromptu recording session.

**MARCELLO:** (arr. King): Psalm X<sup>VI</sup> "The Heavens are Telling" (complete) Connoisseur Society • This arrangement of the brief Marcello Psalm is for brass, choir and organ, who answer one another antiphonally.

**PRAETORIUS:** Terpsichore La Bouree XXXII (complete) DGG Archive • A musical gem played by a raft of renaissance instruments including recorders, viols, lutes, harpsichord, small kettle drums, chimes, bells, and triangle.

**BERG:** Wozzeck (excerpt from Act III) Deutsche Grammophon Gesellschaft • The acknowledged masterpieces of modern music incorporating the use of many unusual and extraordinary musical devices, including dramatic crescendos for full orchestra.

**BARTOK:** Sonata for two pianos and Percussion (excerpt from the first movement) Cambridge • The work is a stunning exploration of percussive sounds used as the basic material of the composition.

**BEETHOVEN:** Wellington's Victory (Battle Victory) (excerpt from the last movement) Westminster • A demonstration of one of stereo's greatest virtues, its unmatched ability to clarify separate contrapuntal voices being played by similar instruments.

## Advanced New Anti-static Vinyl

Recorded with the cooperation of Deutsche Grammophon Gesellschaft, Connoisseur Society, Westminster Recording Company and Cambridge Records Incorporated, the Stereo Demonstration Record is processed and pressed on a newly developed, improved vinyl. It is permanently anti-static, repels dust and dirt and promotes longer stylus wear. The use of this material is conducive to low surface noise and contributes to the production of full dynamics and frequency range. The record continually looks new, sounds new and wears longer.

## ▶ **FREE** DESCRIPTIVE BOOKLET ENCLOSED WITH EACH ALBUM

Packed with valuable facts to give you a better understanding of the term "stereo high fidelity," including a discussion of the selections appearing on the record, plus a complete description of each selection performed and the purpose behind its demonstration.

## ▶ **12" STEREO RECORDING AVAILABLE IN YOUR CHOICE OF 33 1/3 RPM OR 45 RPM**

The 33 1/3 rpm is of the highest attainable quality at that speed. The higher speed of the 45 enables an even higher quality disc.

## ORDER YOUR STEREO DEMONSTRATION RECORD TODAY

Only **\$4.98** Postpaid

Stereo Demonstration Record  
P. O. Box 3463 • Church Street Station • New York, N.Y. 10008

Please send me \_\_\_\_\_ HiFi/Stereo Review Stereo Demonstration Record Albums at \$4.98 each, postpaid. My check (or money order) for \$ \_\_\_\_\_ is enclosed.

Check One:  33 1/3 rpm  45 rpm

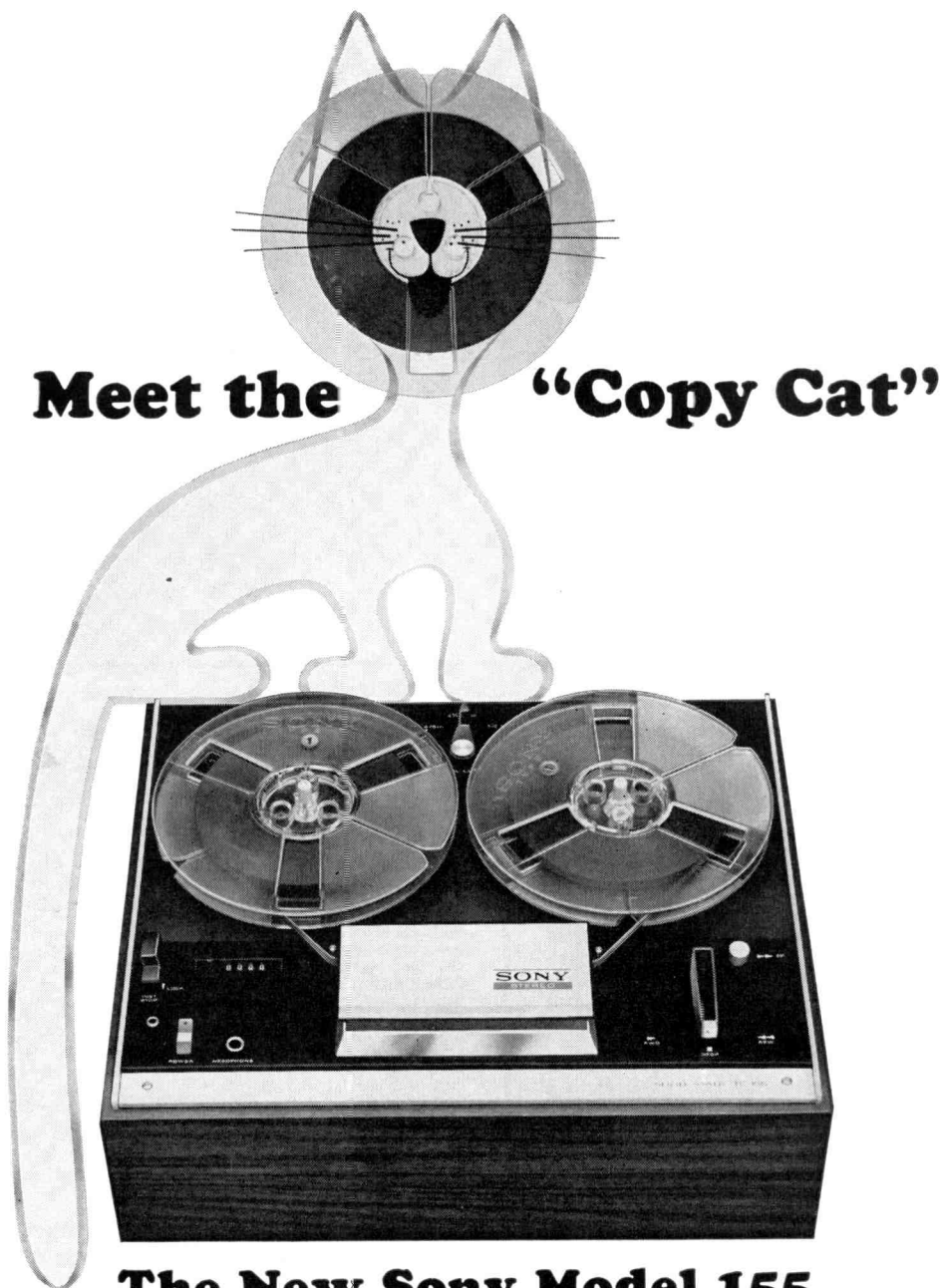
(outside U.S.A. please send \$7.00 per album ordered.) New York State residents please add local sales tax.

Print Name \_\_\_\_\_ HF 28

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

**PAYMENT MUST BE ENCLOSED WITH ORDER**



Meet the "Copy Cat"

## The New Sony Model 155 Playback/Dubbing Stereo Tape Deck!

If you now own a stereo tape recorder, you can become a "copy cat" for only **\$99.50** For the cost of about fifteen pre-recorded tapes, you can own your own complete 4-track stereo tape duplicating system and build a fabulous stereo tape library at a fraction of the cost of pre-recorded tapes! The Sony Model 155 is a complete stereo transport deck *with* solid-state playback pre-amplifiers *specifically designed to be used together with your present stereo tape recorder for dubbing!*

■ The Model 155 has features and performance never before heard of at under \$100.00! For example . . . Three speeds . . . Special filter for virtually flutterless performance . . . Retractable pinch roller to permit tape threading with one hand ease . . . Stereo headphone jack for private listening, and . . . the flexibility of vertical or horizontal operation! These are all features normally found on only much higher priced equipment. ■ The Model 155 can also be used just for stereo tape playback through your existing components or package stereo music system. Imagine . . . Sony quality true-fidelity stereo tape playback for under \$100.00! Complete with handsome walnut finish, low-profile base and optional dust cover. Let the Model 155 Playback/Dubbing Stereo Tape Deck make a "copy cat" out of you! And, as always . . . you can count upon the extraordinary "Sound of Sony"!

AMERICA'S FIRST CHOICE IN TAPE RECORDERS



© SUPERSCOPE, INC., 1967

8146 VINELAND AVENUE • SUN VALLEY, CALIFORNIA • 91352  
CIRCLE NO. 69 ON READER SERVICE CARD





HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# STEREO TAPE

Reviewed by DAVID HALL • NAT HENTOFF  
PAUL KRESH • REX REED • ERIC SALZMAN

**BRAHMS:** *Gesang der Parzen, Op. 89.*  
**SIBELIUS:** *Symphony No. 2, in D Major, Op. 43.* **HAYDN:** *Symphony No. 99, in E-flat.* **SHOSTAKOVICH:** *Symphony No. 1, in F Minor, Op. 10.* NBC Symphony Orchestra; Robert Shaw Choral; Arturo Toscanini cond. RCA VICTOR (M) TR3 5010 \$10.95.

Performance: **Toscaninian**  
Recording: **1940's broadcast**  
Speed and Playing Time: **3¾ ips; 99'01"**

Other than the Vanguard tape of the Szigeti-Bartók Library of Congress recital (1940), this RCA Victor release of Toscanini broadcasts from the 1940's is the only instance I can recall in the current tape catalog of a mono-only issue of major concert fare. Given the basically poor sound quality—dead acoustics most of the time and fuzzy climaxes part of the time, especially in the Brahms—I fail to see that the tape, even at the 3¾-ips speed, offers any advantage over the corresponding discs in RCA's album of broadcasts (LM 6711).

The Haydn Symphony performance is one of Toscanini's best. The reading has vitality and a fine singing quality, and the 1949 sound is quite tolerable. The brilliant Shostakovich First Symphony, a precocious work by the nineteen-year-old composer, gets a fierce, hard-driven reading, but the music can take it, and the recorded sound manages to communicate a good deal of the actual excitement of the 1944 concert.

Despite being the latest of the broadcast performances in point of time, the somberly dramatic Brahms *Gesang der Parzen* (*Song of the Fates*) is almost painful to hear because of the contrast between the rather fuzzy choral sonorities and the sharply defined sounds of Toscanini's orchestra (the disc seems a little clearer in this respect). The Sibelius Second Symphony is near-painful on a different count. The dead acoustic of the NBC Studio 8-H (1940) is bad enough, but Toscanini's hard-driven tempos come as a real shock. The excitement he brings to the final pages, however, is almost enough to compensate.

All told, then, we have a fascinating artistic document here, but I prefer it in disc format. *D. H.*

**BRUCKNER:** *Symphony No. 7.* **WAGNER:** *Siegfried Idyll.* Vienna Philharmonic

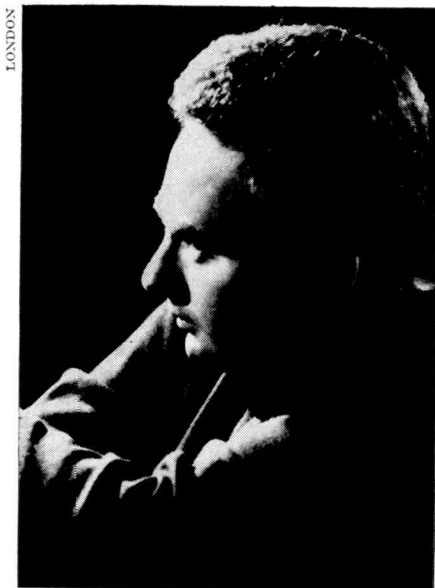
*Explanation of symbols:*

- (S) = stereophonic recording
- (M) = monophonic recording

Orchestra, Georg Solti cond. LONDON (S) LCK 80184 \$11.95.

Performance: **Leisurely**  
Recording: **Tape-dub problems**  
Stereo Quality: **Channels not always equal**  
Speed and Playing Time: **7½ ips; 83'58"**

For me, an unexpected pleasure of this tape is the filler. The *Siegfried Idyll* is heard here in its original version with solo strings, and it is delightful. With the exception of a very youthful string quartet, this is Wagner's only chamber work, and Solti and the Vienna players easily capture the intimate charm that



ISTVÁN KERTÉSZ  
*Leads a first-class Dvořák program*

Wagner certainly intended it to have, Bruckner does not fare quite so well, partly because the first movement is so leisurely as to be well-nigh unbearable (a slow tempo is traditional, but I like neither the tradition nor Solti's interpretation of it here), and partly because the Brucknerian brass is sometimes treated and recorded at a dynamic level that is out of proportion to the rest; there are moments when I began to wonder if they hadn't sent the rest of the orchestra home as an economy measure. Not that the brasses are ugly—they have a round and stirring tone; it's just that from time to time (particularly in the finale) there's too much of a good thing. Solti is quite incapable of permitting an ugly sound to slip in, however, and this is, with the above reservations noted, an expressive performance. The tape is recorded at a low level, and hiss is consequently high. I

found I was playing with the balance controls, and in at least one place—the final bars of the slow movement—there was a terrible pulsing on the left channel. If tape is going to compete with discs there must be better quality control on transfers. *E. S.*

**RECORDING OF SPECIAL MERIT**

**DVOŘÁK:** *Symphony No. 6, in D Major, Op. 60; Symphony No. 7, in D Minor, Op. 70; Carnival Overture, Op. 92.* London Symphony Orchestra, István Kertész cond. LONDON LCK 80189 \$11.95.

Performance: **Excellent**  
Recording: **Attractive**  
Stereo Quality: **Good**  
Speed and Playing Time: **7½ ips; 91'28"**

**DVOŘÁK:** *Symphony No. 8, in G Major, Op. 88.* Berlin Philharmonic, Rafael Kubelík cond. DEUTSCHE GRAMMOPHON DGC 9181 \$7.95.

Performance: **Good**  
Recording: **Good**  
Stereo Quality: **Fair to good**  
Speed and Playing Time: **7½ ips; 35'37"**

The trouble with the Dvořák D Major Symphony (formerly No. 1, now correctly numbered 6) is that great chunks of it are so obviously cribbed from Beethoven and Brahms that it is really a bit embarrassing. Still, its very thievery has a certain innocent air about it that is almost charming, and the work as a whole gives pleasure—and, most particularly, in this excellent performance, matched up with equally fine readings of the great D Minor Symphony (the old No. 2) and the *Carnival Overture*. These are first-class renditions, full of spirit, beautifully shaped by Kertész and the London players; they are admirably recorded and, with over an hour and a half of Dvořák on the tape, it constitutes an excellent buy.

There's barely a third as much music on the DGG tape of the G Major Symphony (No. 8, formerly No. 4), and the Berlin musicians lack some of the finesse and sheer beauty of sound that their English colleagues provide. Still, this is by no means an inferior recording; quite the contrary. Kubelík, a Bohemian himself after all, has a fine feeling for the pulse and lyric flow of this music, and for the singing qualities that are its special claims to glory. The DGG stereo sound is typically resonant, but without much directionality. I prefer the English use of stereo, which clarifies the music without loss of quality. The Ampex transfers are all well done. *E. S.*

*(Continued on next page)*

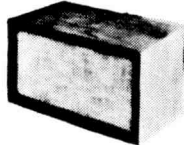
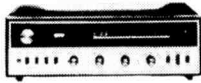
**WE CAN SAVE YOU MONEY  
ON THE FINEST OF STEREO COMPONENTS**

**SCOTT**

STEREO SYSTEM SPECIAL

**You save \$142.35**

Scott 342B 65 Watt, solid-state FM Stereo Receiver Field Effect transistors to receive more stations more clearly; Silicon output transistors for effortless, instantaneous power; series-gate time switching multiplex circuitry for maximum separation; silver-plated front end for maximum sensitivity; superior control features you need to adjust the sound to your particular requirements.



Two Scott S-9 two-way Speaker Systems. Two-way design featuring a 6 inch woofer and a 3 inch tweeter. Fully enclosed in a walnut cabinet. Size: 14 x 8 3/4 x 6 inches.

Garrard 40 MK11 Record Player. Four-Speed 16, 33 1/3, 45 & 78, counter-balanced tone arm, plug-in cartridge shell stylus pressure gauge, will intermix records of any size in any sequence. Plus an ADC 220 stereo magnetic cartridge. System list price \$460.85. Buy from Barron for only \$328.50.



Try our quotes 5-Day Delivery Buy the Best for Less at Barron Write Now



**BARRON ELECTRONICS,**  
242 S. Hamline Ave.,  
St. Paul, Minn. 55105  
Phone 698-3858 & 698-8927

CIRCLE NO. 8 ON READER SERVICE CARD

**PURCHASING  
A HI-FI  
SYSTEM?**

TRADE-INS OK—TIME PAYMENTS  
Up to 3 years to pay!

**Send Us  
Your List of  
Components  
For A  
Package  
Quotation**

Visit our 3 N.Y. Showrooms  
FOR SPECIAL 152-Page Hi-Fi,  
CB, Communications Catalog,  
send 25c—COIN OR STAMPS

Altec Lansing  
Electrovoice  
Jensen • Hallicrafter  
University  
Acoustic Research  
Janszen • Viking  
Wharfedale  
Marantz\*  
Harman-Kardon  
Erico • Ampex\*  
Sherwood\*  
Crown Recorders\*  
Superscope  
Scotch Tape  
Dual Changer\*  
Bogen  
Dynakit • Fisher  
H. H. Scott • Leak\*  
ECL • Roberts  
National  
Sony • Challenger  
Garrard  
Miracord  
Rek-O-Kut • Finco  
Fairchild  
Pickering • Sonar  
ADC Cartridges  
Audio Tape  
Magnecord\*  
ADC Speakers  
\*Fair Traded

Mail orders accepted  
Send inquiries to main store  
at 132 Nassau St., New York, N.Y. 10038

**AIREX RADIO**

69 West 23 St., New York, N.Y., 10011  
132 Nassau St., N.Y., N.Y., 212-964-1820

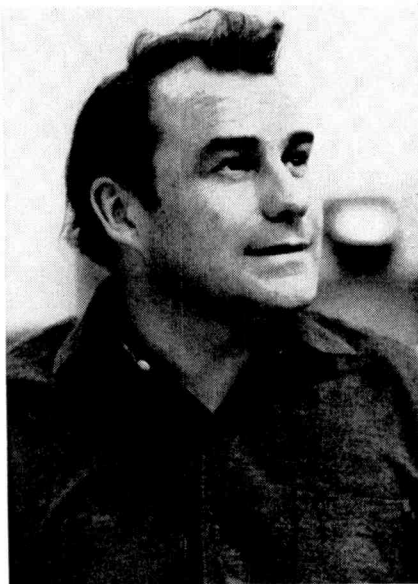
CIRCLE NO. 3 ON READER SERVICE CARD

HAYDN: *Symphonies: No. 82, in C Major ("L'Ours"); No. 83, in G Minor ("La Poule"); No. 84, in E-flat; No. 85, in B-flat ("La Reine"); No. 86, in D Major; No. 87, in A Major.* Little Orchestra of London, Leslie Jones cond. NONESUCH (S) NSK 3011 \$11.95.

Performance: A bit rough  
Recording: Tolerably good  
Stereo Quality: All right  
Speed and Playing Time: 3 3/4 ips; 148'59"

The set of six symphonies composed by Haydn in 1785-86 for the concerts of the Paris *Loge Olympique* may lack something of the depth and scope of the dozen masterpieces composed for London the following decade, but they display a marvelously wide range of expression and style, ranging from the high spirits of "The Bear" and drama of "The Hen", through the *galanterie* of No.

RCA VICTOR



JULIAN BREAM

*A big guitar recital gorgeously played*

87, to the mature polish and flawless structure of No. 86. Their ideal performance demands a first-rate good-sized orchestra under leadership both vital and stylistically sophisticated. The Leonard Bernstein-New York Philharmonic disc performances of the first four come close to the ideal. The Ansermet discs of the whole set offer more polish than vitality; the present Leslie Jones performances, which bring the "Paris" symphonies onto four-track tape in their entirety for the first time, offer more vitality than polish. Mr. Jones uses the authentic Haydn texts and a harpsichord continuo, but this does not mask the rough spots in ensemble and general lack of refinement. These are little more than reasonably solid run-throughs by a pick-up group of London musicians. If Jones had at his disposal an established orchestra with which he could have rehearsed his interpretations thoroughly for a series of concert performances to be followed by recording, chances are we might have had a near-definitive set of these fine works. As it is we get a rough outline of Mr. Jones' generally laudable musical intent. The recorded sound is big and at times a bit brash.

D. H.

HAYDN: *Symphony No. 99, in E-flat;*  
SHOSTAKOVICH: *Symphony No. 1, in*

*F Minor;* SIBELIUS: *Symphony No. 2, in D Major* (see BRAHMS)

WAGNER: *Siegfried Idyll* (see BRUCKNER)

**COLLECTIONS**

**RECORDING OF SPECIAL MERIT**

JULIAN BREAM: *Guitarist.* Bach: *Lute Suite No. 1, in E Minor (BWV 996); Lute Suite No. 2, in C Minor (BWV 997, transposed to A Minor); Prelude in D Minor; Fugue in A Minor.* Sanz: *Pavanas; Canarios.* Sor: *Fantasy and Minuet.* Weiss: *Passacaille; Fantasie; Tombeau sur la mort de M. Comte de Logy; Visée: Suite in D Minor.* Julian Bream (guitar). RCA VICTOR (S) TR3 5014 \$10.95.

Performance: A Bream dream  
Recording: Close and alive  
Stereo Quality: Modest  
Speed and Playing Time: 3 3/4 ips; 82'20"

I am not at all sure that I agree with Mr. Bream and the anonymous annotator of this album that the Bach lute suites are better off played on the guitar, but since I am a guitar fanatic (I have written several pieces involving both Spanish and electric guitar) and a Bream fan as well, it would be churlish of me to make any further protest. (If you play the opening number or so—as I did by error—at 7 1/2 ips, you might actually think that Bream is playing the stuff on a lute pitched up an active octave; however, this only works for the slow stuff; the fast music comes off with a ridiculous virtuosity that even Bream couldn't manage.) While recommending the tape highly, I would like to protest the presentation. This tape contains the material that originally appeared on two discs, but it makes up for musical generosity with informational skimpiness. Gaspar Sanz and Fernando Sor are described only as "Spaniards who devoted themselves to the guitar." Sor is by no stretch of the imagination a composer for the "Baroque guitar" (as implied by an album title), nor were the Bach Prelude and Fugue on the first side written for the "Baroque guitar," or any other kind of guitar for that matter. Sylvius Leopold Weiss was, by all accounts, a lutenist, not a guitarist, and Robert de Visée was apparently the same. There are obviously certain performers, like Bream, whose recordings would sell if the album notes were by Casey Stengel, but it would be courteous of RCA to invest a couple of dollars in a decent and honest presentation and annotation. Anyway, it's a gorgeous recording with a beautiful sound, and the 3 3/4 speed not only leaves room for a lot of music but proves remarkably free of noise too. E. S.

**ENTERTAINMENT**

THEODORE BIKEL: *Yiddish Theatre and Folk Songs.* Theodore Bikel (vocals); orchestra, Dov Seltzer cond. and arr. ELEKTRA (S) EKC 7281 \$7.95.

Performance: Whole-hearted  
Recording: Superb  
Stereo Quality: Realistic  
Speed and Playing Time: 7 1/2 ips; 45'22"

In the years following World War I, the Yiddish musical theater not only flourished on Second Avenue in New York City, but Yiddish troupes were attracting audiences in

such far-off places as Omaha and Toronto, while the fame of its stars, such as Molly Picon, Menasha Skulnick, and Aaron Lebedeff, spread through the Western world. The music was a mish-mash of everything—Viennese operetta, comic ballads, folk songs—even the religious chants of the Chassidim from Eastern Europe. The Yiddish musical (along with Miss Picon, Mr. Skulnick, and its other surviving stars) has moved uptown now, and its songs have been parodied and fitted out with lyrics more or less in English (*Fiddler on the Roof*, *The Zulu and the Zayde*, *Hello Solly*, etc.). But the original goods contain a pungency which the watered-down, Anglicized replicas on Broadway can never quite match. It is from this genre that Bikel has chosen much of his program, and he is the very man to do the stuff justice.

With relish and abandon Bikel sails into such numbers as *The Doina*, a command to the fiddler to strike up a tune, with the kind of patter-song quality that might have inspired some of those old Danny Kaye tongue-twisters; *The Greenhorn Cousin*, a song popular among the immigrants in the 1920's about a girl who loses her looks slaving away in a sweatshop; and *Cold Water*, a ballad of the steam-bath. The wedding songs and folk songs cover more familiar ground, but Bikel goes at them too with such infectious enthusiasm that they sound brand new, especially one about a bagel seller whose sales pitch is based on the fact that he needs the money because his father is on the bottle and his sister "is trading her own body away." The support from Dov Seltzer's ensemble is suitably invigorating. Texts in both English and transliterated Yiddish are supplied.

P. K.

#### RECORDING OF SPECIAL MERIT

**JOHNNY CASH:** *Johnny Cash's Greatest Hits, Volume 1*. Johnny Cash (vocals), orchestra. *I Walk the Line*; *Orange Blossom Special*; *Ring of Fire*; *The Ballad of Ira Hayes*; and eight others. COLUMBIA Ⓢ CQ 9-40 \$7.95.

Performance: **Virile, wide-ranging**

Recording: **Very good**

Stereo Quality: **Excellent**

Speed and Playing Time: **7½ ips; 31'02"**

Johnny Cash knew hard times as a boy picking cotton in Arkansas. Part Cherokee, a lineage of which he is proud, he identifies most strongly with those who have to struggle—for bread, for identity, for individuality. Accordingly, this selection from the hits that have made Cash himself a monetarily comfortable rebel includes tales of discrimination (*The Ballad of Ira Hayes*), independence (*Johnny Yuma*), and resistance to pressure (*It Ain't Me, Babe*). In fact, no matter what he sings, the personality Cash projects is that of the brooding loner, tough but not at all deadened to feeling, ready for the worst and also ready to take pleasure before the worst comes. He is convincing, whether in the folk or modern country idioms, because, like Sinatra in another milieu, he really does believe the lyrics and makes the songs extensions of his own experiences and fantasies. Not yet forty, Mr. Cash is going to be prominent for a long time and probably, like Sinatra, will continue to broaden his areas of musical conquest.

N. H.

(Continued on next page)

Kodak

*Slides go  
'round and 'round...  
and never go wrong.*



The KODAK CAROUSEL Projector has the rotating tray that sits on top.

It's the best setup for jamproof slide shows.

As the tray turns, gravity takes over... gently lowers each slide into place for perfect projection. There's no pushing or pulling... and never a jam session.

Each spillproof tray holds 80 slides—a whole show—and it gives you instant access to any of them.

Choose from five KODAK CAROUSEL Projectors. The CAROUSEL 850 Projector, for example, has automatic focusing, automatic slide change, remote slide change—less than \$170. Other CAROUSEL Projectors from less than \$80.

See them at your Kodak dealer's. Prices subject to change without notice.

*Kodak Carousel Projectors— as dependable as gravity.*

# Why?

DO THOUSANDS OF HI-FI ENTHUSIASTS BUY FROM AUDIO UNLIMITED

## It's Obvious!

- LOWEST PRICES
- FAST SERVICE
- FACTORY SEALED UNITS
- FULLY INSURED SHIPMENTS
- PACKAGE DEALS—SAVE MORE
- FRANCHISED DISTRIBUTORS

Write for FREE Listing today

SEND US YOUR LIST FOR OUR AIR MAIL QUOTE TODAY

Visit Our Showroom and Warehouse CLOSED MONDAYS

 **AUDIO** unlimited, inc.  
715-S Second Ave. (Nr. 38), N.Y., N.Y. 10016

# DISCOUNTS

SELLING HI-FI NATION-WIDE WORLD WIDE SINCE 1948

COMPONENTS • RECORDERS KITS • SPEAKER SYSTEMS • TAPE

- LOWEST PRICES
- SAME DAY REPLY TO YOUR INQUIRY
- MFRS. SEALED CARTONS
- DOUBLE BOXED WHERE POSSIBLE
- FAST, INSURED SHIPMENTS
- PACKAGE DEALS SAVE YOU MORE
- FRANCHISED DISTRIBUTORS FOR OVER 50 MFRS.
- OPEN MONDAY THRU SATURDAY
- TEN CENT 1-HOUR PARKING METERS AT PREMISES
- TELEPHONES (212) 369-6212-3

WRITE FOR SPECIALS VISIT OUR SHOWROOM/WAREHOUSE  
 **CARSTON** Studios  
1686 Second Ave. (Nr. 87), N.Y. 10028

CIRCLE NO. 15 ON READER SERVICE CARD

## RECORDING OF SPECIAL MERIT

THE SWINGLE SINGERS AND THE MODERN JAZZ QUARTET: *Encounter!* The Swingle Singers (vocals), John Lewis (piano), Milt Jackson (vibes), Percy Heath (bass), Connie Kay (drums). *Little David's Fugue*; *Air for G String*; *Vendome*; *Ricercare a Six*; *Dido's Lament*; and two others. PHILIPS © PTC 6225 \$7.95.

Performance: **Provocative**  
Recording: **Excellent**  
Stereo Quality: **Excellent**  
Speed and Playing Time: 7½ ips; 36'07"

I hope I don't have to tell anybody what the Swingle Singers do with their voices or what the magnificent Modern Jazz Quartet does with its uncanny musical *savoir-faire*. But hearing the two groups recorded together, with everybody swinging John Lewis' arrangements, is like taking a roller coaster ride. I've never heard anything like it. The Swingles dive head-first into their versions of Bach suites, and the MJQ bashes behind them using Baroque constructions to work out modern comments on jazz. The result is undiluted heaven, best left up to the individual to dig. Writing about music this pure at heart would only muddy the waters. Recorded in Paris in 1966, the seven cuts on this tape demonstrate an improvisational artistry seldom achieved by either group. John Lewis' ballet movement called *Little David's Fugue* blends a passionately lyrical soprano solo by lead Swingle singer Christiane Legend and some of the most heartfelt instrumental jazz I've heard from the MJQ. *Dido's Lament*, an aria from Purcell's opera *Dido and Aeneas*, shows the intensity both groups can achieve when they are inspired by first-rate classical music, and *Three Windows*, one of Lewis' themes from his score for Roger Vadim's film *No Sun in Venice*, marks the Swingle Singers' debut at interpreting contemporary music. Everybody shines. I was thoroughly captivated by the whole experience and recommend it highly. R. R.

## FILM MUSIC

## RECORDING OF SPECIAL MERIT

MONDO CANE (Riz Ortolani and Nino Oliviero). Original-soundtrack recording. Orchestra, Riz Ortolani cond. UNITED ARTISTS © UAC 5105 \$7.95.

Performance: **Incisive**  
Recording: **Excellent**  
Stereo Quality: **Good**  
Speed and Playing Time: 7½ ips; 40'18"

*Mondo Cane* was a slick and slightly sickening attempt to titillate and shock us helpless moviegoers by subjecting us to a world-tour of mankind's savagery, from the primitive antics of island tribes to the horrors of purportedly civilized salons. It was a discouraging movie, but the score from it is one of the most inventive ever put together for the screen. Voices and instruments evoke every manner of atmosphere from the streets of Hong Kong to a bull-fight arena in an arrestingly fresh way; all are linked together by the popular theme of *More*. Here is music that not only underlines the drama of each episode's mood—lust, self-indulgence, ferocity, snobbery—but also comments on the action in its own terse musical language. Buy it. P. K.

# WRITE FOR QUOTATION

FACTORY SEALED CARTONS  
FRANCHISED DISTRIBUTOR  
QUICK SHIPMENT

WE GIVE DISCOUNTS ON HI-FI COMPONENTS

SOUND REPRODUCTION INC.

34 New Street, Newark, N. J. (07102)  
(201) Mitchell 2-6816

CIRCLE NO. 70 ON READER SERVICE CARD



It's Smart To Be Thrifty!

STEREO & HI-FI BUYERS

BEFORE YOU BUY GET A RABSONS QUOTE... YOU'LL BE GLAD YOU DID!

At Rabsons Competitive Prices, Reliability and Personal Service have been bywords for over 61 years

It's so EASY and SAFE to deal with Rabsons

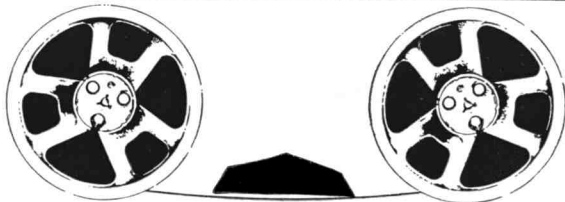
• Up to 36 months to pay on Easy Pay Plan • Centrally located—as close as your telephone —as near as your mail box • Free Mail Order-Hi Fi Clinic Service • Fast Air Mail Response on Quotation Requests • Franchised Distributor for Hi Fi Lines • 62 Years of business "Know How" to serve you better • Shipments DOUBLE PACKED and FULLY INSURED • "Attractive" Prices • Warehouse on premises • Fast Delivery—Large inventory permits processing and shipment promptly • All merchandise brand new in factory sealed cartons • Save even more on complete system quotes • Export Packing—220 Volts 50 Cycle merchandise a specialty • Free list of monthly specials.



**RABSONS** 57 ST. INC.  
119 West 57th Street, New York, N. Y. 10019  
Tel. Area Code 212-247-0070

CIRCLE NO. 60 ON READER SERVICE CARD

HI-FI/STEREO REVIEW



# TAPE HORIZONS

By DRUMMOND McINNIS

## BEDSIDE NETWORK

GATHER TOGETHER a group of children, a microphone, and a tape recorder, and soon pandemonium will reign as the kids act out dramas, create sound effects, and turn into half-baked hams. Strangely, this magic works with both shy and "normal" children. If children can be so affected, is it possible that withdrawn adults could be similarly drawn out of their shells? The answer appears to be yes. The therapeutic use of tape recorders was pioneered by the volunteer members of the Veterans Hospital Radio and Television Guild in 1948, and since that time the "Bedside Network" has expanded to serve almost a quarter-million bedridden veterans annually. In practice, the VHRTG members—usually in groups of three—visit local veterans' hospitals one or two evenings a week, taking with them a tape recorder, several microphones, and either drama scripts or songbooks. Occasionally, sound-effects recordings are also included if required by the material.

After the cast for a drama, let's say, has been assembled from among the patients, the tape begins to roll, and an amateur performance of an old-time mystery thriller or cowboy story is soon recorded. Mistakes, more often humorous than not, are occasionally edited out, but members have found that most of the amateur actors prefer to take the same chances required of professionals in a live performance. Later on that night, the tape is played back for the entire hospital over the public-address system, or it is sent out over a closed-circuit radio station if the hospital has one.

Often the three-member staff (comprising an engineer, a director, and an actress) will take along a pianist, and the resulting tape will contain a sing-along. If a sports celebrity joins the group, the evening may be spent visiting the wards, recording a sports quiz program in which the vets try to stump the experts. Sometimes the program that is recorded is an original script written by one of the patients, and this sort of participation and spontaneity are encouraged. Generally, the VHRTG volunteers find that they need time to plan dramatic programs in advance when scripts are to be obtained from national headquarters in New York. Also, sound effects have to be prerecorded by the tape engineer or taken from a commercial disc.

After the initial visits to a hospital, the volunteers find that more and more veterans are willing, even eager, to participate in the programs. Participation in tape dramas is an especially rewarding activity for many mental patients in veterans' hospitals because they often seem able to communicate indirectly through their acting. Frequently staff psychologists will listen in on the plays, and they sometimes request written reports from the VHRTG volunteers on possibly significant actions and reaction on the part of the patients who perform in the plays. Doctors may even suggest a play to be taped because its plot might be meaningful to a particular patient, and they can test his reaction to it.

Volunteer engineers to man the relatively simple equipment—tape recorders and phonographs—are always needed. If you're interested, contact the Veterans Hospital Radio and Television Guild, 330 West 58th Street, New York, N.Y. 10036.

# HI-FI COMPONENTS TAPE RECORDERS

TAPES, ACCESSORIES  
SLEEP LEARN KITS  
MERITAPE

## SAVE MONEY

- LOWEST PRICES
- INTEGRITY • SERVICE
- FRANCHISED DISTRIBUTORS

WRITE FOR OUR VERY LOW  
PACKAGE QUOTATIONS

Nationally Advertised Brands  
Factory Sealed Cartons

Write for **FREE CATALOG**  
Visit Our Showrooms

# DRESSNER

1523 G JERICHO TPKE.  
NEW HYDE PARK, N.Y.  
11040

CIRCLE NO. 28 ON READER SERVICE CARD

*We Own The  
Sharpest Pencils  
In Town!*



**YOU SAVE MORE  
ON HI-FI**

**COMPONENTS & TAPE RECORDERS**

- We invite your test of our "We Will Not Be Undersold Policy."
- 15-day money-back guarantee.
- 2-yr. unconditional guarantee parts & labor no charge, at local warranty station, factory or our service dept.
- Trade-ins-highest allow. Send your list.
- Most items shipped promptly from our 250,000 inventory, fully insured.
- Our specialty—APO & Export.
- 23rd yr. dependable service world wide.

**RATED #1 SERVICE—SATISFACTION  
ACCORDING TO NATION WIDE SURVEY.**

Write For Our Price First  
You'll Be Glad You Did

# HI-FIDELITY

CENTER

"The House of Low Low Prices"

239-A East 149th St.,  
New York, N.Y. 10451

CIRCLE NO. 38 ON READER SERVICE CARD

# HI FI/STEREO REVIEW CLASSIFIED

**COMMERCIAL RATE:** For firms or individuals offering commercial products or services. 75¢ per word (including name and address). Minimum order \$7.50. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount: 5% for 6 months; 10% for 12 months paid in advance.

**READER RATE:** For individuals with a personal item to buy or sell. 45¢ per word (including name and address). **No minimum! Payment must accompany copy.**

**GENERAL INFORMATION:** First word in all ads set in bold caps at no extra charge. Additional words may be set in bold caps at 10¢ extra per word. All copy subject to publisher's approval. **Closing Date:** 1st of the 2nd preceding month (for example, March issue closes January 1st). Send order and remittance to: Hal Cymes, **HiFi/STEREO REVIEW**, One Park Avenue, New York, New York 10016.

## EQUIPMENT

**WRITE** for quotation on any Hi Fi components: Sound Reproduction Inc., 34 New St., Newark, N.J. 07102. Mitchell 2-6816.

**HI-FI Components Tape Recorders**, at guaranteed "We Will Not Be Undersold" prices. 15-day money-back guarantee. Two year warranty. No Catalog. Quotations Free. Hi-Fidelity Center, 239 (HC) East 149th St., New York 10451.

**FREE!** Send for money saving stereo catalog #H2R and lowest quotations on your individual component, tape recorder, or system requirements. Electronic Values, Inc., 200 West 20th St., N.Y., N.Y. 10011.

**KIT Experts—Dynaco Specialists—Kits** at reasonable prices are our specialty. Also custom wired kits guaranteed to exceed factory standards at substantial savings. Beautiful handcrafted Walnut cases for complete Dynaco line, plus everything in audio. Kitcraft, Dept. HS-268, 738 Washington Avenue, Brooklyn, N.Y. 11238. MA-2-5230.

**TAPE recorders. Hi-Fi components. Sleep Learning Equipment tapes.** Unusual values. Free catalog. Dressner, 1523R Jericho Turnpike, New Hyde Park, N. Y. 11040.

**LOW, Low quotes:** all components and recorders. Hi-Fi, Roslyn, Penna. 19001.

**GOVERNMENT Surplus Receivers, Transmitters, Sniperscopes, Radios, Parts, Picture Catalog** 25¢. Meshna, Nahant, Mass. 01908.

**RECEIVING & INDUSTRIAL TUBES, TRANSISTORS, All Brands—Biggest Discounts.** Technicians, Hobbyists, Experimenters—Request FREE Giant Catalog and **SAVE! ZALYTRON**, 469 Jericho Turnpike, Mineola, N.Y. 11501.

**THE Price Is Right! Hi-Fi Components.** J. Wright Co., 65-B Jensen St., East Brunswick, N.J. 08816.

**BUY BRITISH EQUIPMENT DIRECT FROM ENGLAND. SAVE UP TO 40%. DECCA MK4 SC4E CARTRIDGE \$75.90 INCLUDING INSURED AIR-MAIL; AUDIO DESIGN LABORATORY 9 ARM \$77.90 POST PAID; TWO QUAD ELECTROSTATIC SPEAKERS DELIVERED NEW YORK \$372.45. PAYMENTS BY CERTIFIED CHECK. GOODWIN LTD., 7 BROADWAY, WOOD GREEN, LONDON N. 22.**

**DON'T THROW YOUR OLD CARTRIDGE AWAY.** Send us \$19.95 and any old cartridge. We will ship **PREPAID** any one of the following top rated elliptical diamond stereo cartridges **NEW:** Pickering V15AME3, Empire 888SE, Shure M55E, Stanton 500E, Shure M80ED (for Lab 80), M80-ED19 (for Dual 1019). Write for lowest quotations all stereo components. **DEFA ELECTRONICS**, 2207 Broadway, New York, N.Y. 10024.

**RECTILINEAR III LOUDSPEAKER SYSTEMS ARE IN STOCK FOR IMMEDIATE DELIVERY.** If you can not visit our new location, phone us collect upon ordering so that we can recommend proper installation of this great new speaker system. For musically reliable audio engineering contact **OPUS ONE**, 400 Smithfield, Pittsburgh, Pa. 15222.

**COMPONENT CABINETS—Different styles, sizes, finishes.** Send \$1.00 for three 8" x 10" photographs, literature and prices to: **FURNITURE and SOUND**, 5204 North Lamont Avenue, Chicago, Illinois 60630.

**INTRODUCING MORRISON'S** new line of bookshelf speaker systems; free brochure; introductory prices to first 200 customers . . . write: Morrison Speaker Systems, Box 6203, Coralville, Iowa 52240.

## FOR SALE

**JAPANESE PRODUCTS CATALOG** by air mail \$5, sea \$3. Intercontinental, CPO 1717, Tokyo, Japan.

**ELECTRONIC Bargains—Diodes, Transistors, Tubes, Courses.** Free Catalog—Immediate Shipment. Cornell, 4215-H University, San Diego, Calif. 92105.

**METAL—Treasure detectors, most sensitive.** Lowest prices. Free catalog. Jetco Instruments, Box 2880-E, Huntsville, Texas 77340.

**TECH MANUALS, SOLD ON MILITARY SURPLUS AND CIVILIAN ELECTRONIC EQUIPMENT. GIVE MAKE, MODEL FOR MANUAL QUOTE. SLEP ELECTRONICS, DRAWER 178HF, ELLENTON, FLORIDA 33532.**

**SHORTWAVE RECEIVERS AND TRANSCEIVERS. "68" MODELS BY HAMMARLUND, NATIONAL, DRAKE, SWAN. TRADES ACCEPTED ON YOUR TUBES, TEST EQUIPMENT AND GOVERNMENT SURPLUS. WRITE: BILL SLEP, W4FH, SLEP ELECTRONICS, DRAWER 178HF, ELLENTON, FLORIDA 33532.**

**LATEST TELEPHONE BUGGING COUNTER-MEASURES: ENGINEERING LABORATORIES, BOX 1036, ANDERSON, INDIANA 46015.**

**PROXIMITY switch.** Detects nearness of human body! Free information. Claremont Products, 860 Reed, Claremont North, Calif. 91711.

**DISPOSAL—\$80,000.00 hi-fidelity retail store inventory.** New/used equipment: Ampex, Marantz, Fisher, others. Hewlett Packard test equipment. Free list—Marco Electronics, Box 336 C, Winter Park, Fla. 32789.

## TAPE AND RECORDERS

**BEFORE RENTING Stereo Tapes try us.** Postpaid both ways—no deposit—immediate delivery. Quality—Dependability—Service—Satisfaction—prevail here. If you've been dissatisfied in the past, your initial order will prove this is no idle boast. Free catalog. Gold Coast Tape Library, Box 2262, Palm Village Station, Hialeah, Fla. 33012.

**RENT 4-TRACK STEREO TAPES—Dependable service our keynote—ALL MAJOR LABELS—FREE CATALOG (48 States)—TRIMOR Company, P.O. Box 748, Flushing, N.Y. 11352.**

**HI-FI Components Tape Recorders**, at guaranteed "We Will Not Be Undersold" prices. 15-day money-back guarantee. Two-year warranty. No Catalog. Quotations Free. Hi-Fidelity Center, 239 (HT) East 149th St., New York 10451.

**SCOTCH Recording Tapes.** Tape Recorders. Catalog 10¢. Tower, Lafayette Hill, Pa. 19444.

**RENT STEREO TAPES—75¢ week.** Catalog. Art's Tape Service, 1613 1/2 North Mariposa Ave., Hollywood, Calif. 90027.

**FREE Harrison Stereo Cartridge Tape Catalog,** information on Autotape Club. Trade, Rent, Buy tapes. Box 19086-A, Indianapolis, Ind. 46219.

**TAPEMATES** makes available to you **ALL 4-TRACK STEREO TAPES—ALL LABELS**—postpaid to your door—at tremendous savings. For free brochure write: **TAPEMATES**, 5727 W. Jefferson Blvd., Los Angeles, California 90016.

**TAPE RECORDER SALE.** Brand new, nationally advertised brands, \$10.00 above cost. Special prices on HI-FI Components and color television. Arkay Sales, 1028-A Commonwealth Avenue, Boston, Mass. 02215.

**CASH** for your unwanted prerecorded tapes. Rader, 81 Forshay Road, Monsey, New York 10952.

**SCOTCH RECORDING TAPE**, lowest prices. **TAPE CENTER**, Box 4305, Washington, D.C. 20012.

**STEREO TAPES.** Save up to 60% (no membership fees, postpaid anywhere USA). Free 60-page catalog. We discount batteries, recorders, tape accessories. Beware of slogans "not undersold," as the discount information you supply our competitor is usually reported to the factory. **SAXITONE**, 1776 Columbia Road, Washington, D.C. 20009.

**RENT Stereo Tapes—over 2,500 different—all major labels—free brochure. Stereo Parti**, 1616-G Terrace Way, Santa Rosa, California 95404.

**RENT Stereo Tapes.** Free catalog and postage. Also lowest prices for blank tape. The Tape Library, P. O. Box 8146, DC 20004.

## RECORDS

**PROTECT YOUR LPs:** Heavy poly sleeves for jackets 5¢; poly lined paper sleeves for LPs 10¢; round bottom inner sleeves 3 1/2¢; Record jackets white 20¢, colors 25¢. Minimum order \$5.00. Record Supplies, Hillburn P. O., New York 10931.

**HARD** to find collectors LPs, like new, Lists 25¢. Records, Hillburn, New York 10931.

**COLLECTORS JOURNAL—valuable data, varied record mart.** Six issues—\$1.50. Record Research, 131 Hart, Brooklyn, N.Y. 11206.

**SPECIAL INTEREST RECORDS AVAILABLE, PRODUCED BY THE EDITORS OF THE WORLD'S LEADING SPECIAL INTEREST MAGAZINES. SEND FOR FREE CATALOG. RECORD CATALOG-HF, ZIFF-DAVIS PUBLISHING COMPANY, ONE PARK AVENUE, NEW YORK, N.Y. 10016.**

**RARE 78's.** State Category. Write Record-Lists, P.O. Box 2122, Riverside, California 92506.

**"HARD To Get"** records—all speeds. Record Exchange, 812 Seventh Avenue, New York, N.Y. 10019.

**RECORD Identification and Dating Chart—\$1.00; 1905 Victor Catalog—\$5.00; Free lists 78's—mention category.** Memory Shop, 1106 Eastwood SE, E. Grand Rapids, Mich. 49506.

## TUBES

**DON'T BUY TUBES—Radio, TV-Xmitting, special-purpose types until you get our price list!** Lowest prices in U.S.A. 5,000 types—Guaranteed Brand New. Send postcard for TV—Special Purpose Price List. **UNITED RADIO COMPANY, P.O. BOX 1000, NEWARK, N.J. 07101.**

## REPAIRS AND SERVICES

**ALL Makes of Hi-Fi Speakers Repaired.** Amprite, 168 W. 23 St., N.Y.C. 10011. CH 3-4812.

**HI-FI Problems** solved by "The Hi-Fi Doctor" on the spot. Audio, Acoustic, Radio Engineer, Professional visits, day, evening. New York area. William Bohn, Plaza 7-8569.

**SPEAKER REPAIR.** Hi-Fi, guitar, organ speakers reconed good as new at fraction of new speaker price. For details write: Waldom Electronics, Inc., Dept. SR, 4625 W. 53rd St., Chicago, Ill. 60632.

## WANTED

**QUICKSILVER,** Platinum, Silver, Gold. Ores Analyzed. Free Circular. Mercury Terminal, Norwood, Mass. 02062.

## AUTHORS' SERVICES

**AUTHORS!** Learn how to have your book published, promoted, distributed. Free booklet "ZD," Vantage, 120 West 31 St., New York 10001.

**POEMS WANTED** for new song hits and recordings by America's most popular studio. Tin Pan Alley, 1650-ZD Broadway, New York 10019.

## RUBBER STAMPS

**RUBBER ADDRESS STAMP \$1.50. SIGNATURE \$3.50. FREE CATALOG. JACKSON, P.O. BOX 443-G, FRANKLIN PARK, ILL. 60131.**

## STAMPS

**FREE** Wonderful New United States Catalog! Postage and Airmails Complete. 786 Illustrations. Special offers, Bargains Galore—Everything! Send Today. H. E. Harris, Dept. FC-1, Boston, Mass. 02117.

**WOW! 110 All Different Germany 10¢**—Commemoratives, Airmails, High Values, Big catalog, bargain lists also, fine stamps from our approval service, which you may return without purchases and cancel service at any time. Jamestown Stamp, Dept. A28EG, Jamestown, N.Y. 14701.

**FREE! Big Bargain Catalog—New Edition.** Listing thousands of bargains including U.S. & B.N.A. stamps, packets, albums, accessories and supplies. Also, fine stamps from our approval service which you may return without purchases and cancel service at any time. Jamestown Stamp, Dept. E28EG, Jamestown, N.Y. 14701.

## BUSINESS OPPORTUNITIES

**INVESTIGATE ACCIDENTS:** Earn to \$1000 monthly. Men urgently needed. Car furnished. Business expenses paid. No selling. No college education necessary. Pick own job location. Investigate full time or earn to \$8 hour spare time. Write for **FREE** information. No obligation. Universal Schools, CZ-2, 6801 Hillcrest, Dallas, Texas 75205.

**I MADE \$40,000.00 Year** by mailorder! Helped others make money! Start with \$10.00—Free Proof. Torrey, Box 318-N, Ypsilanti, Michigan 48197.

**FREE BOOK** "990 Successful, Little-Known Businesses." Work home! Plymouth-245T, Brooklyn, New York 11218.

## INSTRUCTION

**LEARN** Electronic Organ Servicing at home. All makes including transistors. Experimental kit—trouble-shooting. Accredited NHSC, Free Booklet. Niles Bryant School, 3631 Stockton, Dept. A, Sacramento, Calif. 95820.

**ASSOCIATE** Degree in Electronics Engineering earned through combination correspondence-classroom educational program. Free brochure. Grantham Technical Institute, 1505 N. Western Ave., Hollywood, California 90027.

**HIGHLY** effective home study course in Electronics Engineering Mathematics with circuit applications. Earn your Associate in Science Degree. Free literature. Cook's Institute of Electronics Engineering, P.O. Box 36185, Houston, Texas 77036. (Established 1945).

**R.E.I.'s** famous (5) week course for the First Class Radio Telephone License is the shortest, most effective course in the nation. Over 98% of R.E.I. graduates pass F.C.C. exams for 1st class license. Total tuition \$350.00. Job placement free. Write for brochure Radio Engineering Institute of Electronics, 1336 Main Street, Sarasota, Florida 33577—or 3123 Gillham Road, Kansas City, Missouri 64109—or 809 Carolee Street, Fredericksburg, Virginia 22401.

## PRINTING

**PRINTING** Presses, Type, Supplies. Lists 5¢. Turnbaugh Service, Mechanicsburg, Pa. 17055.

**FREE LITERATURE:** 1000 Address Labels \$1.00, 1000 Business Cards \$4.95. Printing, Rubber Stamps. Jordan's, 552 West O'Connor, Lima, Ohio 45801.

## PERSONALS

**MAKE FRIENDS WORLDWIDE,** promote international understanding, join Europe's leading correspondence club. Illustrated brochure free. **HERMES**, Box 17/33, 1 Berlin 11, Germany.

## MUSICAL INSTRUMENTS

**UNCOMMON MUSICAL INSTRUMENTS:** Baroque, ethnic, exotic, modern. Gambas, sitars, Mexican harps, lutes, recorders, guitars, etc. Tell us your needs. Also, list instruments for sale with us. **CLASSICAL INSTRUMENTS, INC.**, 133 Gateway Bldg., New Orleans, La. 70130.

## HYPNOTISM

**FREE** Hypnotism, Self-Hypnosis, Sleep Learning Catalog! Drawer H400, Ruidoso, New Mexico 88345.

**SELF-HYPNOSIS** for self-improvement. Safe, effective! Free literature. McKinley, Dept. T-5, Box 3038, San Bernardino, California 92404.

**HYPNOTIZE SUCCESSFULLY**—or money refunded! Complete illustrated course—including Self-Hypnosis \$1.00. Arthur Fowler, Box 4396, Woodbury, New Jersey 08096.

**FREE! AMAZING** hypnotic record-kit releases fantastic mental power. Trial offer expires soon. Write: Forum, AA2, 333 North Michigan, Chicago 60601.

## MOVIE FILMS

**16mm SOUND** Projectors, Films, New, Used for Sale, Free Catalog. National Cinema, 333 W. 57 St., N.Y., N.Y. 10019.

## COINS

**1943PDS, 1954P, 1955S** cents, all \$1.00. Free list. Moneysaver, Box 666Z, Aptos, Calif. 95003.

## PHOTOGRAPHY—FILM EQUIPMENT, SERVICES

**SCIENCE** Bargains—Request Free Giant Catalog "CJ"—148 pages—Astronomical Telescopes, Microscopes, Lenses, Binoculars, Kits, Parts, War surplus bargains. Edmund Scientific Co., Barrington, New Jersey 08007.

**MEDICAL FILM**—Adults only—"Childbirth" one reel, 8mm \$7.50, 16mm \$14.95. International H. Greenvale, Long Island, New York 11548.

**WORLD'S** largest buying guide for cameras, and photo equipment, 800 illustrations, 176 pages, send 50¢ (deductible with order)—Olden Camera, 1265 Broadway, N.Y., N.Y. 10001.

## EDUCATIONAL OPPORTUNITIES

**LEARN** While Asleep, hypnotize with your recorder, phonograph. Astonishing details, sensational catalog free! Sleep-Learning Association, Box 24-ZD, Olympia, Washington 98501.

**LEARN WHILE ASLEEP.** Miraculously build Mind Power, achieve Self Confidence, improve Health, gain Success. Method 92% effective. Details free. ASR Foundation, Box 7021EG Henry Clay Sta., Lexington, Kentucky 40502.

## GOVERNMENT SURPLUS

**JEeps** Typically From \$53.90 . . . Trucks From \$78.40 . . . Boats, Typewriters, Airplanes, Electronics Equipment, Photographic Equipment, used. 100,000 Bargains Direct From Government. Complete Sales Directory and Surplus Catalog \$1.00 (Deductible First \$10.00 Order). Surplus Service, Box 820-L, Holland, Michigan 49423.

**FREE JEEP** Buying information when you send us 50¢ for **NEW Gov't Surplus Bargain Catalogue** (Refundable). Surplus Trader, Box 1-X, Spring Grove, Penna. 17362.

## EMPLOYMENT INFORMATION

**FOREIGN** and USA job opportunities available now. Construction, all trades. Earnings to \$2,000.00 monthly. Paid overtime, travel, bonuses. Write: Universal Employment, Woodbridge, Connecticut 06525.

**FOREIGN EMPLOYMENT.** Construction, other work projects. Good paying overseas jobs with extras, travel expenses. Write only: Foreign Service Bureau, Dept. D, Bradenton Beach, Florida 33510.

**"HOW TO GET OVERSEAS JOBS"** Well paying, Europe, Asia, Worldwide. 143 pages, \$3.98. Rush. Refundable. **STAYDRYH**, Whitestone, New York 11357.

## MISCELLANEOUS

**WINEMAKERS:** Free illustrated catalog of yeasts, equipment. Semplex, Box 7208, Minneapolis, Minn. 55412.

**SPARE TIME OPPORTUNITY—MONEY. WE PAY at the rate of \$10 hr. for NOTHING** but your opinions, written from home about our clients' products and publications, sent you free. Nothing to buy, sell, canvass, or learn. **No SKILL, NO GIMMICKS.** Just honesty. Details from **RESEARCH**, ZD-5, Box 669, Mineola, N.Y. 11501.

**EMPLOYMENT Resumes.** Get a better job & earn more! Send only \$2.00 for expert, complete Resume Writing Instructions. J. Ross, 80-34 Kent St., Jamaica, N.Y. 11432. Dept. HF.

**STOP BURGLARS THE EASY WAY!** Affix authentic "Protected by Electronic Sentry Alarm" Decals to auto windows, doors and windows of home, retail stores, vending machines, etc. Whether you have an alarm or not—thieves stay away! Only \$1.00 for each set of two. J. Ross, 80-34 Kent St., Jamaica, N.Y. 11432. Dept. HF.

**TEN** Winemaking Recipes and Winemaking Supplies catalog. 10¢. Country Winemaker, Box 243EGA, Lexington, Massachusetts 02173.

**VENTRILOQUISM!** Information free! Dummy catalog. 25¢. State age. Maher, Studio ZD2, Box 8536, Kensington Station, Detroit, Michigan 48224.

## CLASSIFIED ADVERTISING ORDER FORM

Please refer to heading on first page of this section for complete data concerning terms, frequency discounts, closing dates, etc.

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31	32	33	34	35

\_\_\_\_\_ Words { @ \$ .45 Reader Rate } = \$ \_\_\_\_\_  
 { @ \$ .75 Commercial Rate }

Insert \_\_\_\_\_ time(s) Total Enclosed \$ \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

SIGNATURE \_\_\_\_\_

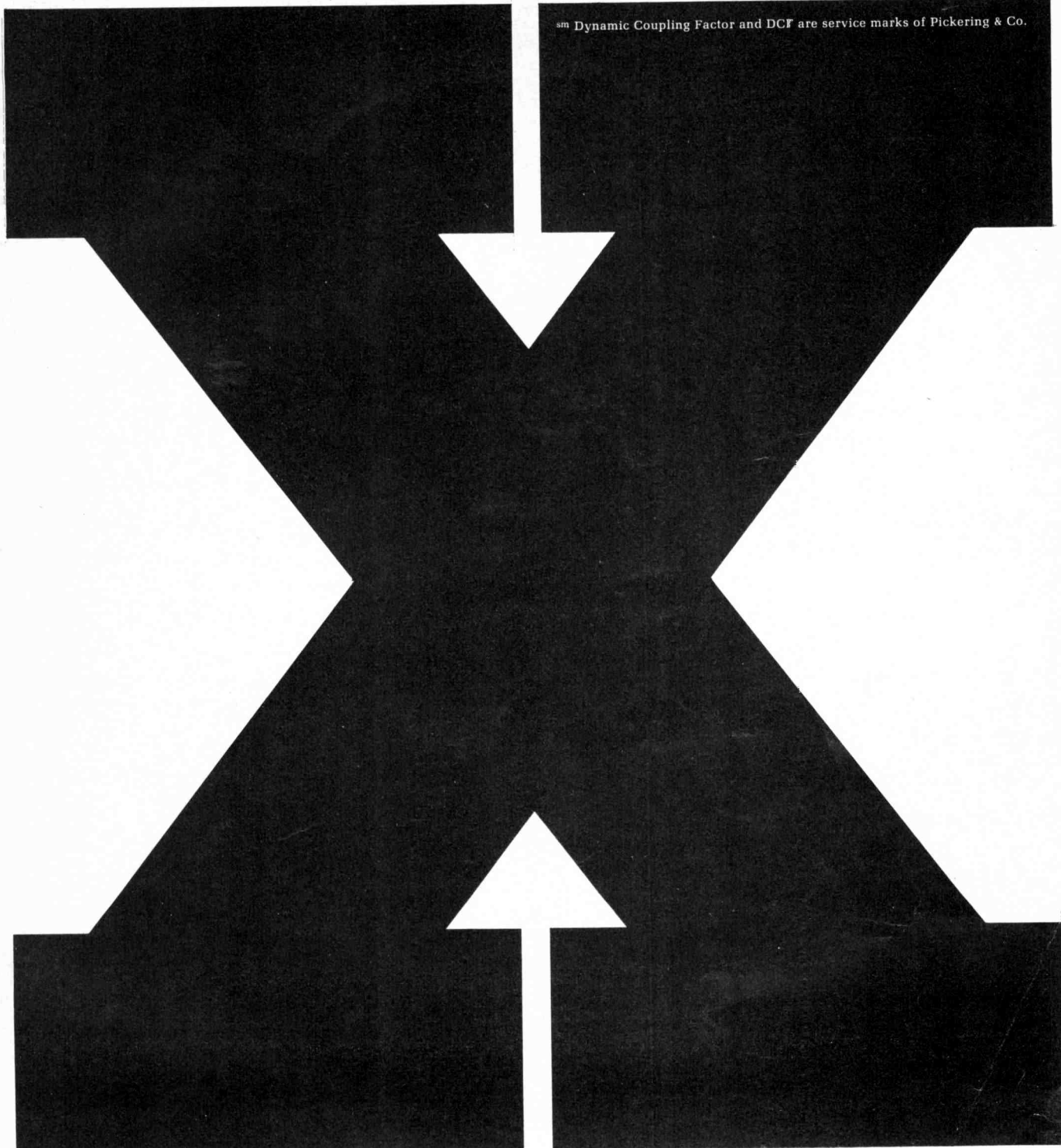
WORD COUNT: Include name and address. Name of city (Des Moines) or of state (New York) counts as one word each. Zip Code numbers not counted. (Publisher reserves right to omit Zip Code if space does not permit.) Count each abbreviation, initial, single figure or group of figures or letters as a word. Symbols such as 35mm, CDD, PO, AC, etc., count as one word. Hyphenated words count as two words.

HF-268





<sup>sm</sup> Dynamic Coupling Factor and DCF are service marks of Pickering & Co.



## The X factor in the new Pickering XV-15.

The X in the new Pickering XV-15 stands for the numerical solution for correct "Engineered Application." We call it the Dynamic Coupling Factor (DCF).<sup>sm</sup>

DCF is an index of maximum stylus performance when a cartridge is related to a particular type of playback equipment. This resultant number is derived from a Dimensional Analysis of all the parameters involved.

For an ordinary record changer, the DCF is 100. For a transcription quality tonearm the DCF is 400. Like other complex engineering problems, such as

the egg, the end result can be presented quite simply. So can the superior performance of the XV-15 series. Its linear response assures 100% music power at all frequencies.

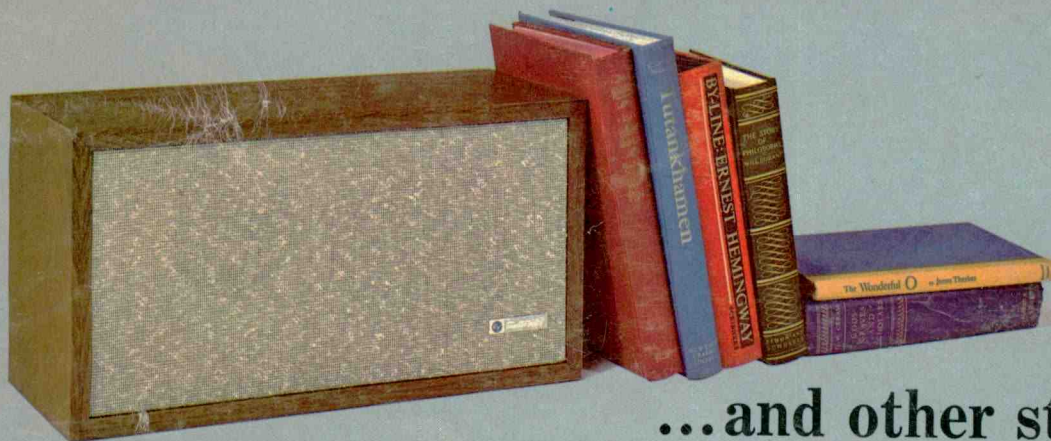
Lab measurements aside, this means all your favorite records, not just test records, will sound much cleaner and more open than ever before.

All five DCF-rated XV-15 models include the patented V-Guard stylus assembly and the Dustamatic brush.

For free literature, write to Pickering & Co., Plainview, L.I., N.Y.



## The woofer that lost its whistle



## ...and other stories.

**(E-V)** The woofer cone in a very small enclosure must move a long way to provide all the bass you want to hear. In the new E-V EIGHT, for instance, the 6-inch cone moves back and forth over one-half inch. But in most woofers something strange happens as it moves. It whistles!

You see, the air trapped inside the speaker is literally "pumped" in and out past the voice coil. The whistle is almost inevitable. Except, that is, in the E-V EIGHT.

We did two things almost nobody else bothers to do. First, we vented the woofer. Air can't be trapped inside. Then we punched six big holes in the voice coil form. Air can't be pumped back and forth. And that's how the E-V EIGHT lost its whistle (and gained

almost 2 db extra efficiency in the low bass in the bargain!)

The E-V EIGHT tweeter was another story. We aimed to eliminate the "buzz" and "fuzz" so typical of modestly priced speaker systems. What was needed was a better way to control cone motion at very high frequencies. And it literally took years of testing to solve the problem.

The answer looks deceptively simple. We put a ring of short-fiber polyester felt behind the cone, and a precisely measured amount of viscous vinyl damping compound under the edge. Plus a light-weight aluminum voice coil to extend the range to the limits of your hearing. Highs are remarkably uniform and as clean as a (oops!) whistle!

Even the E-V EIGHT enclosure is

unusual. Examine the walnut grain carefully, especially at the corners. It's a perfect match because we use one long piece of wood, folded to form the cabinet! And we add a clear vinyl shield on every finished surface, to protect the E-V EIGHT from the mars and scratches of day-to-day living.

There are so many good ideas inside the tiny new E-V EIGHT, you may wonder how we found room for them all. Chalk it up to top-notch engineering talent and facilities, plus a very real dedication to the ideal of better value in every product.

Listen to the E-V EIGHT with the whistle-free woofer at your nearby Electro-Voice high fidelity showroom today. Then ask the price. At no more than \$44.00 it's the best story of all.

# Electro-Voice®

high fidelity speakers and systems • tuners, amplifiers, receivers • public address loudspeakers  
• microphones • phonograph needles and cartridges • organs • space and defense electronics

CIRCLE NO. 19 ON READER SERVICE CARD

ELECTRO-VOICE, INC., Dept. 284F;  
616 Cecil St., Buchanan, Michigan 49107

Send me catalog information on the E-V EIGHT and the complete line of Electro-Voice high fidelity products.

Name \_\_\_\_\_

Address \_\_\_\_\_

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