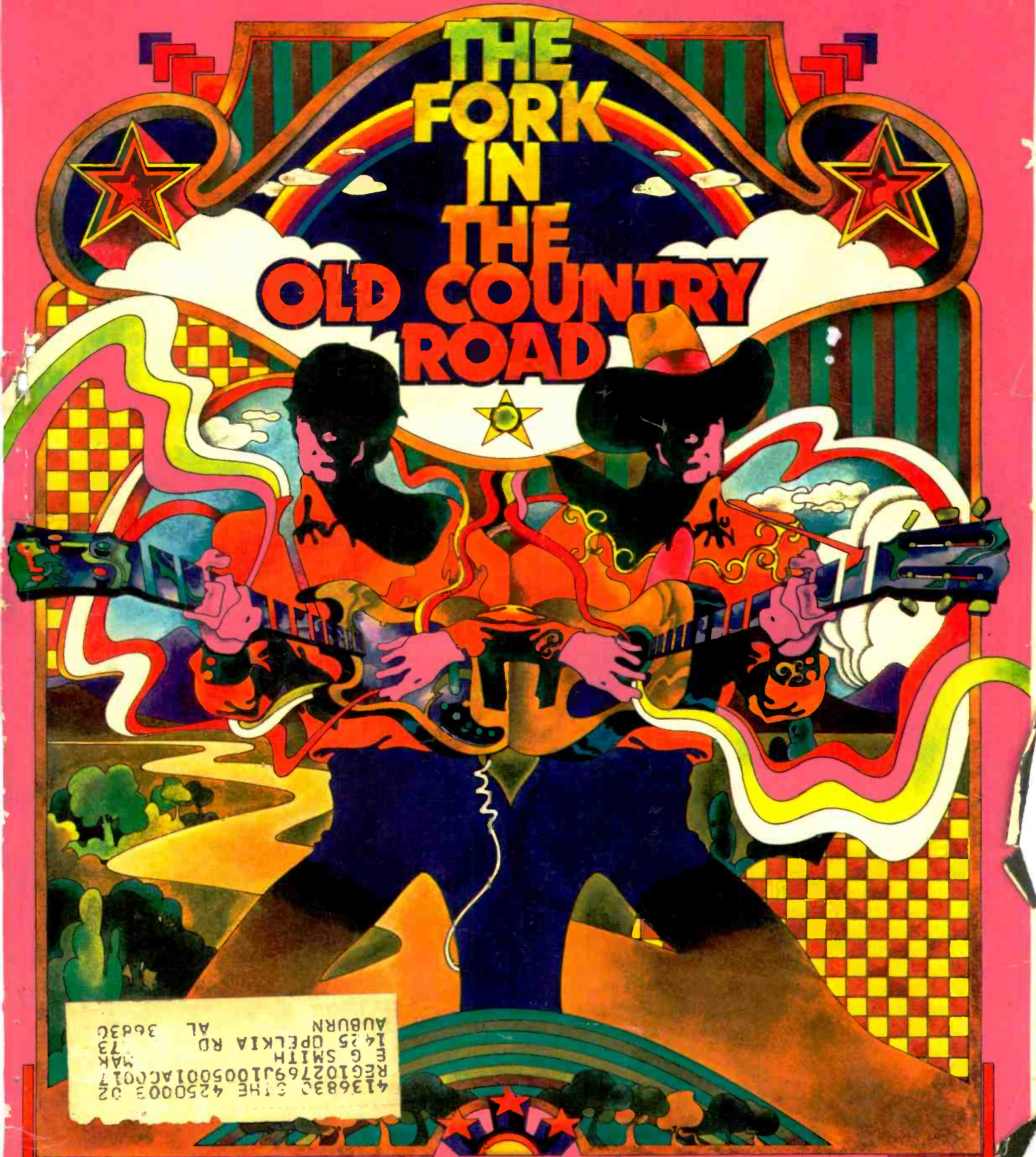


Stereo Review

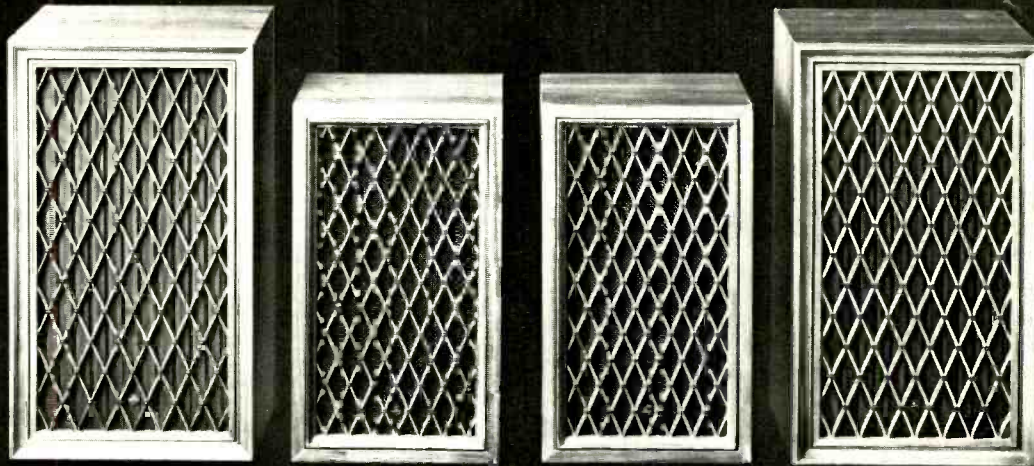
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Pioneer's two ways



New



Pioneer simplifies your decision to enter the stunningly new world of quadraphonic sound, whether you now own a stereo system or are just starting out.

The new Pioneer QX-8000 is the most versatile 4-channel receiver available. Boasting a powerful 180 watts (1HF at 4 ohms) it's capable of reproducing crystal clear quadraphonic sound employing any of the three viable systems — the authentic discrete, the room-encompassing matrix, the ambient reverberations of phase shift. And it achieves this using your present collection of 2-channel stereo records, tapes, FM radio, and the new 4-channel tapes and cartridges.

In addition, it's a complete control center for a conventional 2-channel stereo system. It's really got it all!

The QX-8000 assures you pinpoint

reception with its sensitive 2.2 microvolt FM tuner; FM separation is better than 35dB at 1000 Hz.

And as all Pioneer units, the QX-8000 has an array of practical



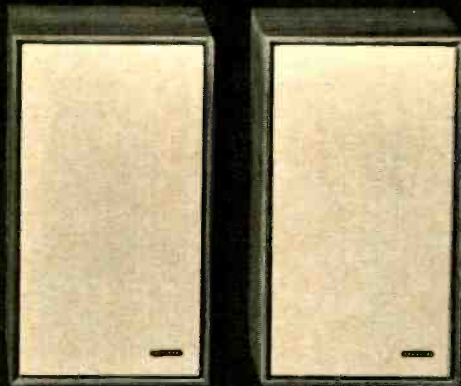
Capture true quadraphonic sound with the new Pioneer QT-6630 4-channel tape deck.

features including: push button matrix and phase shift; FM muting to eliminate interstation noise; high and low filters; tape monitoring; balance controls; indicator lights for "speakers in operation"; dual inputs for phono, tape and auxiliary; two headphone jacks for front and rear channels.

The QX-8000 is the last word in quadraphonic sound. With the excellence of the QX-8000 you deserve quality speakers. A pair of Pioneer CS-A500 3-way, 3-speaker systems backed up with twin Pioneer CS-44 2-way, 2-speaker systems would be ideal. (shown above)

If you prefer individual components, investigate Pioneer's new 4-channel models: QA-800 Integrated Amplifier; QC-800 Preampifier; QM-800 Power Amplifier. Eut, that's another story.

to quad sound.



or renew.



In adapting your present 2-channel stereo system to brilliant quadrasonic sound, here's the easiest and most effective way. Pioneer's new QL-600 Quadralizer Amplifier.

With two additional speakers, it's all you need to create 4-channel sound from your own LP records, pre-recorded tapes, or FM tuner. The key is Pioneer's unique quadralizer. It provides both matrix and phase shift quadrasonic sound by simply turning a click-stop dial on the front panel. Another click and true, discrete 4-channel is yours when pre-recorded 4-channel tapes or cartridges are used. Of course, you can still reproduce 2-channel stereo. The QL-600 is universal; it can be used with any make 2-channel stereo receiver or tuner/amplifier system.

Don't confuse the QL-600 with the many non-amplifying "black boxes"

4-channel decoders available. The QL-600 incorporates twin power amplifiers to drive middle to high efficiency speakers to high levels.

Providing 70 watts RMS (8 ohms, both channels driven), 44 watts IHF (4 ohms) to each speaker, there's enough power to spare for still another set of speakers in a rear location. Further, with the QL-600 you never steal critical power from your front speakers as do the "black boxes."



The new Pioneer QT-2100 4-channel 8-track cartridge tape deck. Also plays 2-channel.

Other features: 4 large, easy-to-read lighted level meters; separate controls for each channel; master volume control for simultaneous adjustment of all four channels.

And while you're upgrading, hear Pioneer's new low-priced CS-E350 2-way, 2-speaker system. It complements the QL-600 beautifully.

No matter which way you go — new or renew, get a complete Pioneer quadrasonic demonstration at any Pioneer franchised dealer. You'll be amazed at how little it costs.

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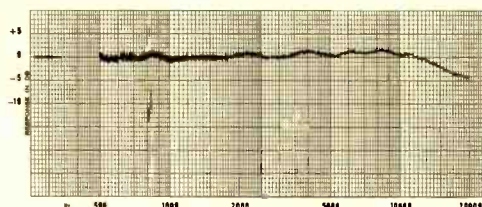
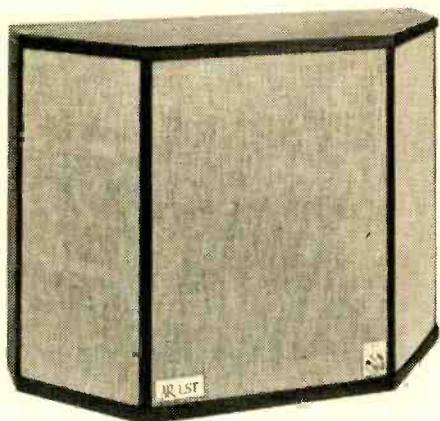
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Stereo Review

JANUARY 1972 • VOLUME 28 • NUMBER 1

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EDITORIALLY SPEAKING

By WILLIAM ANDERSON

QUADRASONICS: HERESY AND ORTHODOXY

I'M FEELING a little like a latter-day Sisyphus today, one who, having just finished raking up the autumn leaves from a large and messy expanse of lawn, must stand by in frustration as a vagrant breeze spreads them right out again. The leaves in this case are the various aspects of the subject of quadrasonics, just brought together in an only slightly disorderly pile in our October issue, and the breeze is a joint report to the press by RCA, Panasonic, and JVC (Japan Victor Co., no relation) in mid-November on their progress with a *discrete* quadrasonic disc system.

To see why this announcement is, shall we say, inopportune, it must be understood that the recording industry is in effect disc-oriented. Whatever their other excellences, when it comes to reproduction of music in the home all tape formats are still in the "second-car" category—and for good reason: none of them can yet match the disc's easy reproducibility in manufacture or its handling convenience in use. Thus, when a new audio development comes down the pike, its commercial viability inevitably depends on its adaptability to disc. The quadrasonic issue was first raised in mid-1969 with Vanguard's demonstration of its discrete four-channel open-reel tapes, and RCA made a commitment of sorts to the discrete concept when it brought out its first Q-8 cartridges about a year ago. But quadrasonics was more bust than boom until last year, when it finally found its expression in disc form via the matrix concept. Several different kinds of matrices quickly reached the market embodied in "decoders" bearing the Electro-Voice, Dynaco, and Sansui labels, with yet another momentarily imminent from CBS-Sony. There were also a number of "coded" discs to play through these decoders, principally from Ovation Records (the E-V system), ABC-Audio Treasury (Sansui), and (also imminent) from Columbia, Ampex, and Vanguard (CBS-Sony). From this it might appear that the Matricists have stolen a march on the Discretists. They have. The RCA-Panasonic-JVC announcement can thus be interpreted as a kind of injunction filed in the court of public opinion, an effort to stop the clock while Discrete forces are marshalled and supply lines set up. For there has been, indeed, only a "progress report" detailing laboratory successes; there is, as yet, no discrete-disc hardware or software ready for dealers' shelves.

If the average reader were to conclude that the participants see all this in any clearer perspective than the man in the street, he would be mistaken, for the whole dispute now resembles nothing so much as a religious controversy. Emotions are running high, purist Discretists in particular recoil in horror as they see heretical Matricists about to commit an unspeakable atrocity on the body of Holy Mother Fidelity, and representations have been made to the FCC asking that the broadcast of matrixed discs over FM channels be outlawed. Neither system is, in fact, either pure or simple; both are examples of highly developed but nonetheless artificial electronic technology. And there is as usual, truth and beauty on both sides, though hubble, bubble, and PR fictions have obscured exactly where they lie. For me, the principal pragmatist delight of our present stereo systems is the macro-circuit that links their separate parts—disc, tape, and FM—in an elegant, interdependent, closed, *compatible* ring. The matrix system would preserve the integrity of this ring; the discrete system would not. Assuming economic parity—a great deal to assume at this point—the real questions become rather simple. Is discrete quadrasonic sound *demonstrably* (not theoretically) better than matrixed sound? If so, is it enough better that it makes the loss of intrasystem compatibility worthwhile? I think it unlikely that the warring factions will come together to test these simple propositions, but I must say I am surprised at the Japanese. They are heavily involved on *both* sides of the controversy, which is one they would ordinarily have settled to their own satisfaction *in camera*. Is this the first crack in the monolithic facade industrial Japan presents to the world?

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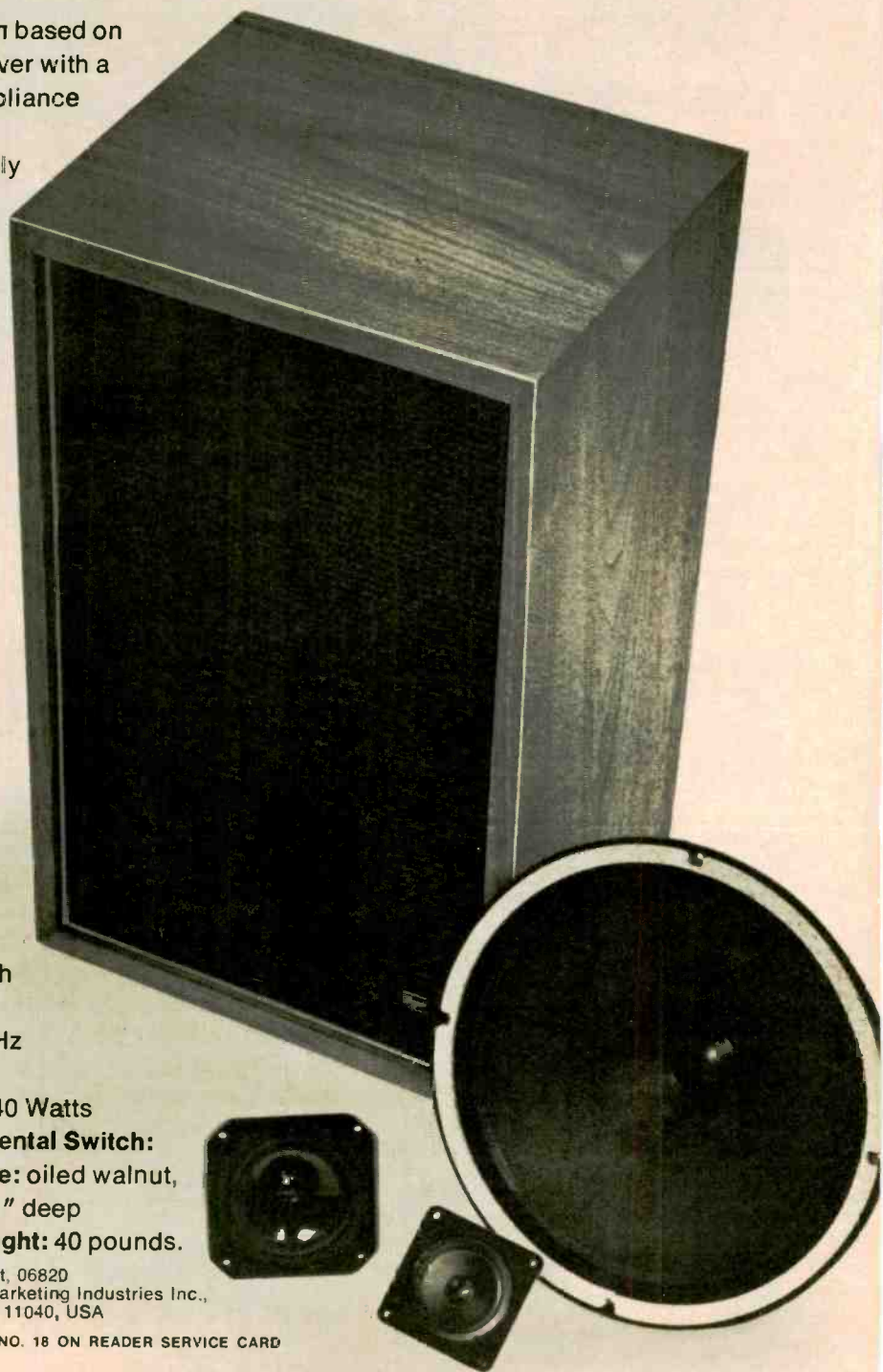
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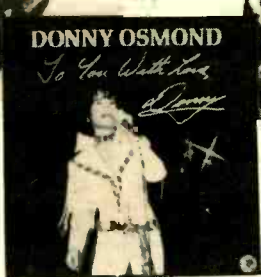


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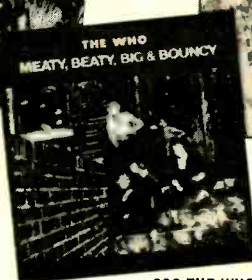
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LETTERS TO THE EDITOR

Frank Sinatra

● Thank you so very much. STEREO REVIEW and Henry Pleasants, for that superior piece "Frank Sinatra—A Great Vocal Artist Retires" (November). I will particularly treasure the complete listing of every song that the "Chairman of the Board" has recorded, which accompanied the article.

Being under thirty years of age, I have been influenced by Elvis Presley, the Beatles, and now Tom Jones, but have always been loyal to Sinatra. The reason is simple: he sang with meaning, he communicated. A listener felt Sinatra was revealing his innermost thoughts and feelings, not just those of the songwriter. The listener experienced a closeness to the singer. I am sure millions down through the years have identified with the moods painted vocally by Mr. Sinatra. He has few, if any, peers.

BOB SCHRADER
Livonia, Mich.

● I am shocked, horrified, and appalled—at STEREO REVIEW's publication of a complete discography of Frank Sinatra in the November issue. We all appreciate Frank's hundreds of working hours, but we note that Louis Armstrong, who begat Roy Eldridge who begat Billie Holiday who begat Frank, has departed the scene in a more permanent way without a like tribute from the nation's leading record magazine.

Let's have a complete Armstrong discography, so that we can start pressuring the record companies for reissues. Nevertheless, we thank Frank for sticking to his way.

W. B. ROGERS
Troy, N.Y.

Igor Stravinsky

● Eric Salzman's article on Igor Stravinsky in the November issue of STEREO REVIEW makes many interesting points, but is essentially on the wrong track. Mr. Salzman, in effect playing God, sees as Stravinsky's "tragic flaw" the late composer's practice of using materials from the past in a new context. Is it not interesting that Mr. Salzman, too, exhibits this tragic flaw? In his *Nude Paper Sermon*, choral music sounding suspiciously like that of the Renaissance era is interspersed with electronic sounds and a whole multitude of other things—in short, the use of old material in a new way. In fact, many of the avant garde are cursed

with the same "tragic flaw." Composers such as Cage, Stockhausen, and Berio are fond of taking old music, distorting it, and thus showing it in a different light. However, today's avant garde is much more seriously afflicted than Stravinsky was with this "flaw." After all, the late master did it with infinitely better musical results.

TOM JOSEPHSON
East Northport, N.Y.

Mr. Salzman replies: "Mr Josephson should read more carefully. What I call Stravinsky's 'tragic flaw' was the lack of a deeper social context for his music, not his use of materials from the past. In fact, I was at some pains to refute this conventional criticism of Stravinsky. In the end, in my view, it is not what you do, but what you have to say, that counts."

In and Out of Schwann

● Regarding the deletion of mono listings from the Schwann monthly catalog as discussed in Richard Freed's article "In and Out of Schwann" (October), wouldn't the interests of both sides be served simply by effecting a new category within the catalog, namely a "historical monos" section? This would keep manufacturers happy (they want the public to know their discs are circulating and for sale), it would keep collectors happy (they want to know what new recordings are being made available as well as those already on the market), and it would obviate the need for changing the Schwann catalog format to a comprehensive quarterly, as Mr. Freed suggests.

MILTON ZAPOLSKI
Schenectady, N.Y.

● My thanks to Richard Freed and STEREO REVIEW for the kind words about our Schwann publications in the article "In and Out of Schwann." Mr. Freed's piece is most interesting and thoughtful, and we would like nothing better than to be able to produce our Schwann Record & Tape Guides in the way he would find most helpful. However, as he mentions, we are not a subsidized public service, so we have to pay the editorial and printing expenses of our two Schwann catalogs as they grow to accommodate the ever-increasing number of records and tapes being released.

There are simply too many recordings

available in the USA to put the listings all in a single volume. There are many possible ways of dividing our Schwann listings into two books. The division we have made was decided upon after years of careful research, together with an awareness of the practical issue of who is going to pay the bill. In our opinion a popular-classical division such as Mr. Freed proposes would be far from financially possible (one publisher tried dividing his books that way, and not long afterwards gave up publishing them altogether; still another publisher has just recently discontinued his classical catalogs). Also, in our opinion, such a division would not properly serve the great majority of record buyers who buy or use our publications. According to several surveys we have conducted over the years, a high percentage of people buy a variety of records of different types of music. Thus they and most dealers use, and will support, a monthly catalog including the newer releases in all categories, and a less frequently issued supplement of records less frequently sought after.

Please note that we *do* continue to list newly released monos, including reissues, in our monthly Schwann, where they remain for several months until issuance of the next semi-annual Schwann, to which they are then transferred. In addition to the references throughout the monthly popular section, there are always several special boxes at the bottoms of pages in the classical composer section advising the reader to be sure to look for monos, reissues, and many other records in the semi-annual Schwann supplement.

Again, I am grateful to Richard Freed for his good piece about our Schwann Guides. As he points out, both our monthly and our semi-annual should be used regularly for the complete picture.

WILLIAM SCHWANN
Schwann Record & Tape Guides
Boston, Mass.

Schwanns for Schwap

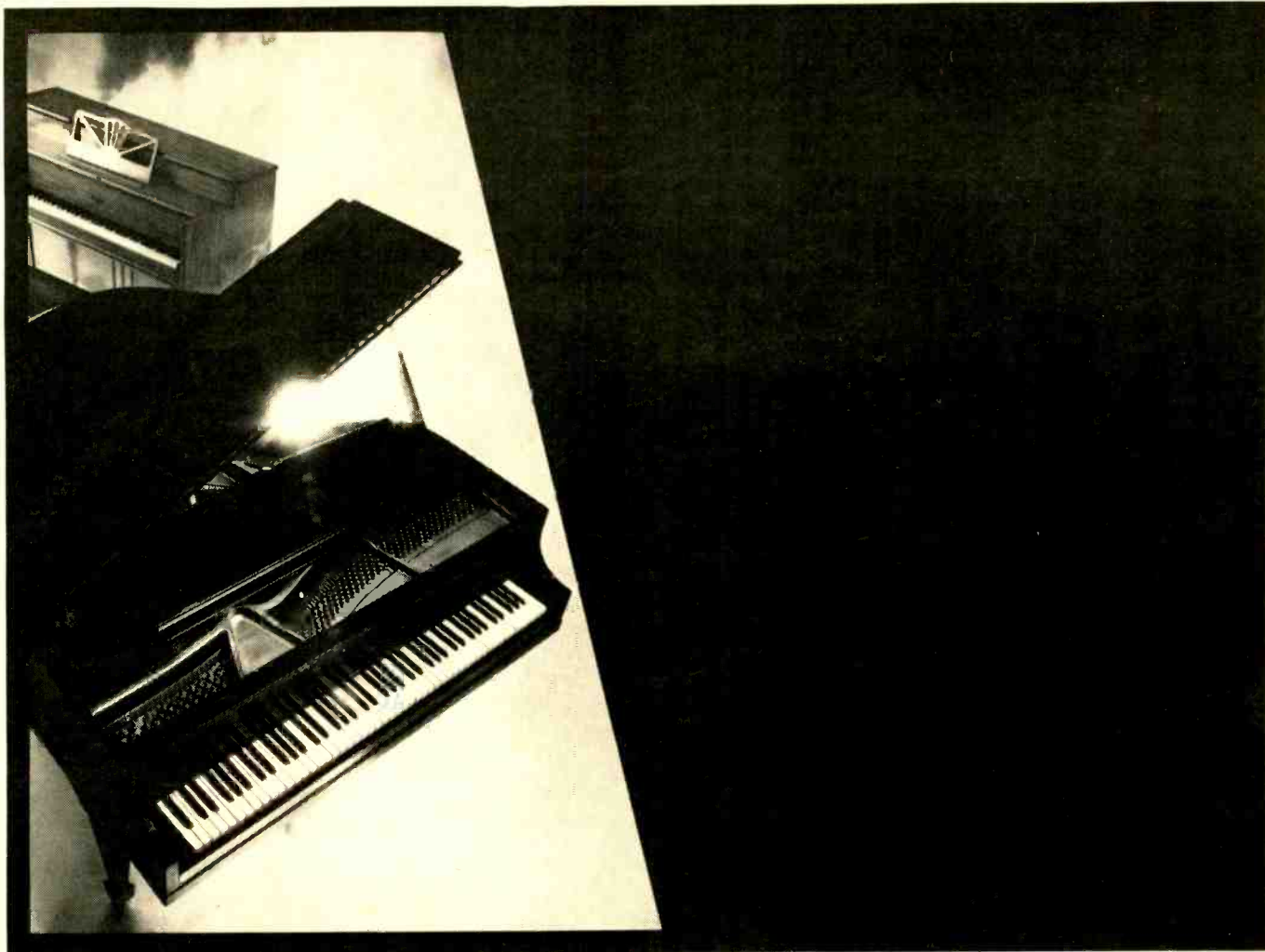
● For the past three years I have been attempting to put together a complete set of Schwann record catalogs. I thought this would be a rather easy task, but it turns out to be a very frustrating one. In my travels I have collected a great many issues of the past ten years, but even so, there are blank spots here and there.

What I really cannot understand is why I haven't run across other record buffs wanting to trade back issues for the ones they lack. Could it be possible some of your readers find themselves in the same position? If so, I would like to start a Schwann record catalog trading club. Are there others out there who would care to drop me a line with a list of unwanted back issues and of those desired?

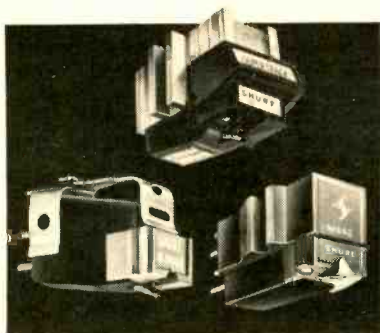
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Shoddy Goods Epidemic

● I find all this talk about paying extra for a disc that is flat, with a hole in the exact center, unscratched, and not pressed on emery cloth a bit disturbing. The implication here is that shoddy goods are acceptable, and that we would be willing to pay more for what *should* be produced in the first place. It's like paying extra to the cop on the beat to stop someone from breaking into your house. I say *No!* Give value for value
(Continued on page 10)



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received! If this cannot be done with a \$5.98-per-disc price tag, then up the price, but don't make decent craftsmanship a premium above the norm. Some companies care enough about their product to put out first-rate recordings on first-rate pressings and still maintain a \$2.99 price tag. Surely the "biggies" can do it at \$5.98.

Shoddy goods and "couldn't-care-less" clerks in stores have reached epidemic proportions everywhere. This situation is not unique to records, only more pointed because the classical market is a minority one, complete with the "Andy Hardy Syndrome" and other problems, including the notion that art must pay for itself. If that were so, cave drawings would be just about all the art Man would have to show for himself, and precious little of those.

NILS ANDERSON
Floral Park, N. Y.

● I have just finished reading "Are European Pressings Better" in the November issue. It was interesting to note that only now, after Philips has decided to import European pressings rather than rely on Mercury to press their discs in this country, has Mr. Kipnis come to the earth-shaking conclusion that imported pressings are superior. He seems to have only recently found out what many audiophiles have known for years. American record buyers have not, alas, been receiving their fair share of disc quality. Why should a country with the technology to put a man on the moon be incapable of producing a state-of-the-art record free of defects? I, for one, will not buy an American pressing of *anything* if I can find it on an import label. The high-quality of these discs is well worth the premium price they command. If American companies want me, or others like me, as customers, they had best start cleaning house.

GEORGE M. GRAVES II
Sunnyvale, Cal.

Four-Channel Follies: Act II

● Let me congratulate Larry Klein on his lucid description of the SQ System in his "Four-Channel Follies: Act II" (October). He has done a much better job of explaining the intricacies of this system to the non-technical high-fidelity enthusiast than I could possibly have.

BENJAMIN B. BAUER
Vice President, CBS Laboratories
Stamford, Conn.

Mr. Klein replies: "My thanks to Mr. Bauer for his kind comment. I trust that his word 'lucid' is a synonym for 'correct.'"

● Many thanks for your fine progress report on quadrasonics (October). It provided the most complete coverage of the subject that I have seen to date. However, there are two questions about quadrasonics which are of the utmost importance but which continue to be avoided by *all* periodicals devoted to sound reproduction. They are:

1. Who wants it (beside the various equipment manufacturers)?

2. Who needs it (other than feature writers in search of fresh material)?

J. C. MOSS, JR.
Richmond, Va.

The Editor replies: "Mr. Moss' questions are two of the most durable products of the

common human tendency toward fogynism. They were doubtless once leveled at the equally human ambitions of Christopher Columbus and Marco Polo, and they are probably no less familiar challenges today to mountain climbers and astronauts. The only (not very) satisfactory answer before the fact is perhaps that given by the mountain climber when asked why he wants to climb some awful eminence: 'Because it's there.' Of answers after the fact there is never any lack. We no longer argue whether Columbus' discovery of America was a good thing or not, whether Polo's discovery of China was either wanted or needed. We can, however, still argue whether President Nixon's re-discovery of China makes sense, whether there is any point in having men on the moon, and whether the very idea of quadrasonic reproduction of sound might not be an impious affront to the Almighty (after all, wouldn't He have given us four ears?).

Being somewhat anti-fogynist by nature, I tend to believe that carefully welcoming China back into the world community will prove in time to be a Good Thing, that the space program is the largest and most successful WPA project the nation has ever brought off without subjecting its participants to the debilitating indignities of charity, and that we will come to look upon quadrasonic sound as something of a new necessity—so much so that listening without it will seem to be nothing short of sonic deprivation. In short, it is not that I believe such loaded questions as Mr. Moss' should not be asked, but that he should not expect instantaneous answers. Next question."

● No one is talking about an alternate form of four-channel sound, one with all four speakers in one row. This arrangement might be better for opera and operetta than either two-channel or quadrasonic with the listener surrounded by the speakers.

CHARLES L. ANDERSON
Sacramento, Cal.

Mr. Klein replies: "Mr. Anderson seems confused about the purpose of four-channel sound for recordings other than pop. A well-made two-channel recording, assuming a good playback system, makes possible the placement of performers at any point between the two speakers. Four channels, however, permit the addition of hall reverberation from the sides and rear."

Voting with the Feet

● As faithful listeners dedicated to the enjoyment of classical music, my family and I most heartily applaud William Anderson's eloquent editorial entitled "On Voting with the Feet" appearing in the November issue of STEREO REVIEW. We, too, have done our share of suffering when trapped into attending concerts that include some of the hideous shrieks and raspings of the contemporaries. In many instances, we have deplored music that the composer could have made almost tolerable if he had not been so determined to make it hellish. It seems blatant effrontery to suppose that the concert-going and -listening public may be expected to accept and support what neither the composer nor the performer can possibly understand or enjoy.

When Artur Rubinstein was asked why he did not perform contemporary music, it was most gratifying to hear the grand master of

the piano simply explain, "I do not perform what I do not understand."

J. L. CUTLER
Akron, Ohio

Jazz vs. Kitsch

● The Germans have a word for what tries to pass itself off as art, but in reality is only a cheap, mass-produced copy of the original for consumption by the general public. That word is *Kitsch*. *Kitsch* art was first dropped into the public's lap with the dawn of the Industrial Revolution in Europe. However, it is in the United States that it has taken on epidemic proportions. This is especially apparent in the broadcast media. Television offers mindless entertainment that asks for no emotional or intellectual involvement, while radio offers the bland pabulum of rock. It's a money game with advertisers spending where the ratings are high. The public may complain to the FCC, but it gets what it really wants. Because the U.S. is a large commercial market, advertisers don't generally risk money on art.

A prime illustration in Cleveland is the recent death of a local radio station, WCUY. For over ten years, WCUY served the Greater Cleveland audience with the very finest in jazz programming. Jazz is the *only*, true American art form, the black man's gift to America, America's gift to the world. And, like so many other art forms in the U.S., jazz was taken for granted, something which would always be there. Like anything else not supported by the public, jazz died in Cleveland, and with it WCUY. The really sad part is that WCUY was truly unique. It was the second oldest jazz station in the country, and the Midwest's only true jazz authority. The announcers weren't just screaming voices behind the microphone; they were authorities in their field who knew and loved the music passionately.

While the American public turns its back, while serious American musicians take loving care in their music but starve, jazz is alive and well in Europe. Jazz performances and concerts are sold out, and the public clamors for more.

You've done it again, Cleveland: you've lost another unique experience through your own lack of interest, and American art and artists lose in the bargain. The public gets what it wants, *Kitsch* art. WCUY now plays Top Forty rock. Bubble-gum triumphs again. The renaissance is over. The Dark Ages win.

I know. I used to work there.

JAMES W. KOLENDO
Cleveland, Ohio

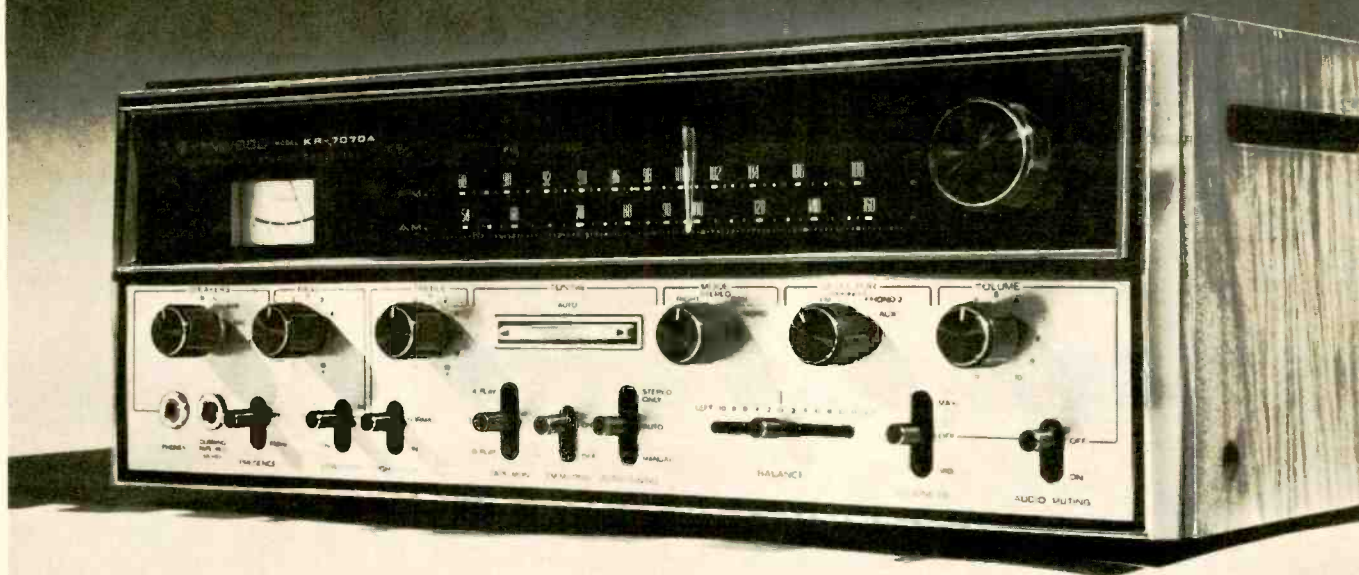
The Editor comments: "Is it not just barely possible that forty or fifty years hence this same letter could be published again, the only changes being the substitution of the word 'rock' for 'jazz' and the pop-music 'Kitsch' of the future (whatever it may turn out to be) for 'rock'?"

"New Masters"

● I was very glad to see Cat Stevens' "New Masters" reviewed in your Stereo Tape section (October), but if Noel Coppage is to review it properly, he should have the facts. "New Masters" is *not* the "new" Cat Stevens album—it's his second album, originally released in January, 1968! It's also on Deram, which should have been a clue. The album is over-produced—not the

(Continued on page 14)

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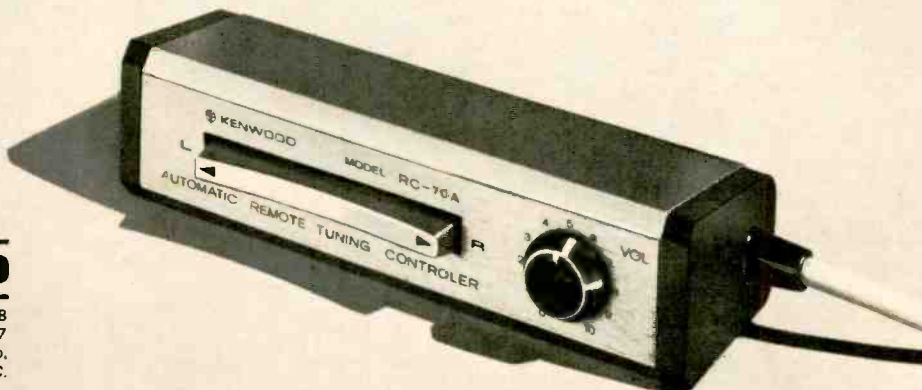
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Consider the plight of the music critic who reviews recordings for a living. His reputation depends on his ears. And how much they hear. For the differences between performances are often very subtle.

A reviewer must listen for the artist's interpretation, how his talents have progressed and how he compares with his fellow performers. In addition, he must be sensitive to recording and microphone techniques and the quality of the record surface.

All this is why the professional listener selects his high fidelity equipment with great care. Especially the turntable. Because he knows that what he hears (or doesn't hear) often depends on the turntable.

What can happen to a recording.

The turntable is the one component that actually handles records, spinning them on a platter and tracking their impressionable grooves with the unyielding hardness of a diamond. And much depends on how well all this is done.

If the record doesn't rotate at precisely the right speed, the musical pitch will be off.

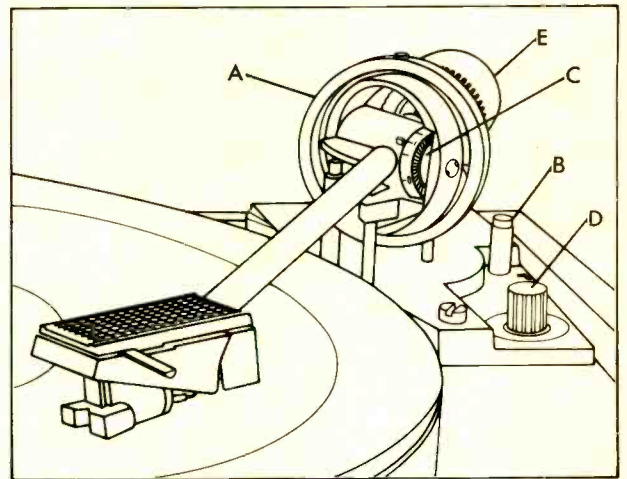
If the motor isn't quiet and free of vibration, an annoying rumble will be added to the artist's performance.

If, in tracking, the stylus doesn't respond easily and accurately to the rapidly changing contours of the record groove, there can be even worse trouble. Instead of tracing the sharp peaks of the high frequencies, the stylus will simply lop them off. And with those little bits of vinyl go all those glorious high notes. Taking their place are a lot of unpleasant sounds that were never recorded.

What most serious listeners know.

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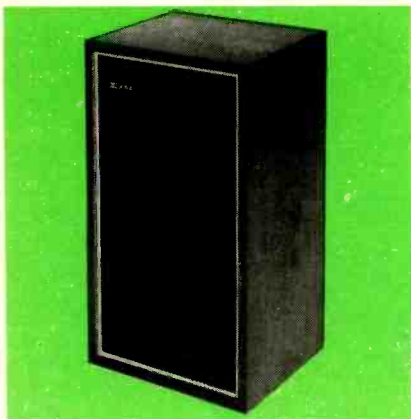
These may seem expensive at first, but not when you consider your present and future investment in records. And now that you know what record reviewers know, doesn't it make sense to own what they own?



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This combination of economy and excellence is achieved by the **hyper-critical matching** of the separate components that go to make up the 303AX System. The woofer, tweeter, crossover, cabinet, even the grill cloth, have been specifically developed to compliment each other to produce the **finest possible performance** for a system of this size.

Gimmicks have been eschewed. Instead, you have very smooth response, wide dispersion and low distortion — all essential if you are to be conscious of the **music** rather than the **speaker**.

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Nominal Impedance . . . 8 ohms

Response . . . 37Hz to 20kHz \pm 3dB in average listening room

High Frequency Driver . . . 2½" viscous impregnated cone with 1½" Dia. effective radiating surface.

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fault of the then nineteen-year-old Stevens, but of Decca records and one Mike Hurst, producer. Now, when Cat Stevens is finally being recognized for his great talent, Decca is playing its usual trick of jumping on the bandwagon (just a trifle late, of course).

"New Masters" is only one portrait in a series—no one sees its overproduction more clearly than Stevens, and few artists could have learned its lesson as well.

CATHY DOMKE
Prospect Heights, Ill.

Mr. Coppage replies: "Ungh. You got me. 'New Masters' is so old it isn't listed in the monthly Schwann catalogs strewn about my place. I'm beginning to believe I could learn to hate cassette tape boxes for their lack of information (or even a copyright date) about the music they contain. My interest in Cat Stevens only started with 'Tea for the Tillerman,' but I agree with Miss Domke that this is a young man of prodigious talent—and if 'Tea' is any indication, he certainly has already realized the evils of overproduction."

70, Girls, 70

● Just when I become totally exasperated with STEREO REVIEW's endless reviewing of mediocre rock music, it does an about-face by selecting *70, Girls, 70* as a Best Recording of the Month (November). Columbia Records deserves praise for recording the show in the face of the disastrous reviews it received when it opened. This is the most delightful show score I've heard in several years, and is a worthwhile addition to any musical-comedy buff's collection.

MAX O. PREEO
Las Vegas, Nev.

Zappa

● I just want to say thanks to Don Heckman for a fantastic review of the new Mothers of Invention recording (November). After having had the opportunity to listen to the album, I think Zappa's talent is totally supernatural. His tangled mass of hair and scraggly beard, plus his mélange of creative and sarcastic projections, make him a bizarre genius. As a result of this recording, I'm starting to get a lot of insight into Zappa.

MATT DONDERO
Glenham, N.Y.

Randy Newman

● It is distressing to read, in a magazine one admires as much for its careful editing and writing as for anything else, an article as poorly researched and put together as Robert Windeler's piece on Randy Newman (October). Specifically, it is apparent that Mr. Windeler read only the listing of Newman's albums' contents rather than listening to them all, song by song. The *Old Kentucky Home* Newman sings on Reprise 6373 and 6459 is his own composition save for one line; and on the former album Newman *does* happen to sing the one song he has recorded that is not his own, namely, Gordon-Revel's *Underneath the Harlem Moon*. Also, I am not at all sure that Newman's arranging of Peggy Lee's *Is That All There Is?*, cited as his first effort at arranging his own stuff, preceded his first album, Reprise 6286.

Finally, even though it seems unlikely, Newman may have made the nasty remark about Linda Ronstadt attributed to him, but I doubt very much he ever said "Leave it to

me to find the cloud around the silver lining." *Around???*

DAVID MORAN
Somerville, Mass.

Mr. Windeler replies: "Randy's first Reprise album on which he arranged the strings did come before Is That All There Is? chronologically, but I was trying to emphasize that the Peggy Lee song was the point at which he began thinking in orchestral terms, and that he might like to write a movie score after all. Old Kentucky Home is Newman's, not Foster's, and he did record one non-Newman song, Underneath the Harlem Moon. The remark about Linda Ronstadt, relayed by a close and usually reliable associate, was even worse and was cleaned up for a family magazine. Randy now denies having said it in any form. Sorry to offend Mr. Moran's apparently rigid aesthetic sense, but both Mr. Newman and I are able to see clouds from both sides, either with the lining inside (as the lining of a coat, necktie, or draperies) or out."

T. Rex

● To clear up Noel Coppage's confusion, Marc Bolan, lead singer in T. Rex, was never a member of Mungo Jerry, as Mr. Coppage hinted he might have been in the October issue. T. Rex has been around for years under the name Tyrannosaurus Rex. Mungo Jerry was formed recently and caused a big fuss because lead singer Ray Dorset was imitating Marc Bolan. This got T. Rex some publicity, but it is not the type of group to become a commercial success.

Mr. Coppage shows himself very closed-minded by putting down this group. I can see why he may not like it, for any group that does something imaginative and different has trouble being accepted by the average listener. But, speaking for all the people that like T. Rex, Mr. Coppage could have been more fair in his review.

DOUGLAS SNYDER
Orange, Conn.

Alice Cooper

● I see no point whatever in printing a review like Peter Reilly's of Alice Cooper in the September issue. If Mr. Reilly doesn't like the album, why not take a couple of lines to tell us what's wrong musically? Why bother publishing a review that comes off as such an obviously personal hate letter? "Love It to Death" is an album, not an in-person performance, and bears little semblance to an Alice Cooper "live" show. Alice himself is a very adequate rock singer and there *is* a market for Cooper's version of maladjustment. I wonder if Mr. Reilly would have written the same review if he had no idea what image the group projects on stage.

Really, Reilly—leave the artists' personalities to God, and just review the music.

BILL MELTON
Minneapolis, Minn.

Mr. Reilly replies: "Why didn't I take a few lines to say what was wrong with Alice Cooper musically? Because musically they are of only trivial interest. Their act relies on shock value, and on a recording they sound both uninterested and uninteresting. Of course there is a market for their 'version of maladjustment,' but as a critic I feel it my responsibility to point out that programmed decadence does have it ludicrous side."

STEREO REVIEW

The new ADC-XLM



**Superb performance.
Lowest mass.
Unbeatable price.
And it's guaranteed for 10 years.**

If you're like most audiophiles, you've probably spent a great deal of time, effort and money looking for the "perfect" cartridge.

We know what you've been through. After all, we've been through it ourselves.

That's why we're especially enthusiastic about our newest cartridge, the ADC-XLM. It does everything a well designed cartridge should do. It may not be perfect, but we don't know of any that are better, and few that even come close.

Now, we'd like to tell you why.

The lighter, the better.

To begin with, it is generally agreed that the first consideration in choosing a cartridge should be low mass. And as you may have guessed by now, the LM in our model designation stands for low mass.

Not only is the overall weight of the ADC-XLM extremely low, but the mass of the all-important moving system (the stylus assembly) is lower than that of any other cartridge.

Translated into performance, this means effortless tracking at lighter pressures with less distortion.

In fact, used in a well designed, low mass tone arm, the XLM will track better at 0.4 gram than most cartridges at one gram or more.

A new solution for an old problem.

One of the thorniest problems confronting a cartridge designer is how to get rid of the high frequency resonances common to all cartridge systems.

Over the years, various remedies have been tried with only moderate success. Often the cure was worse than the disease.

Now thanks to a little bit of original thinking, ADC has come up with a very effective solution to the problem. We use the electromagnetic forces generated within the cartridge itself to damp out these troublesome resonances. We call this self-correcting process, "Controlled Electrodynamic Damping," or C.E.D. for short.

And if it seems a little complicated, just think of C.E.D. as a more effective way of achieving lower distortion and superior tracking, as well as extending frequency response.

Naturally, there's much more to the new ADC-XLM, like our unique induced magnet system, but let's save that for later.

Guaranteed reliability plus.

At ADC we've always felt that reliability was just as important as any technical specification. That's why we now guarantee every ADC-XLM, exclusive of stylus, for a full ten years.

But this unprecedented

guarantee* involves something more than just an assurance of quality. It is also an expression of our conviction that the performance of this cartridge is so outstanding that it is not likely to be surpassed within the foreseeable future.

And something more.

In addition to the superb ADC-XLM, there is also a new low mass ADC-VLM, which is recommended for use in record players requiring tracking pressures of more than one gram. The cartridge body is identical for both units, and so is the guarantee. Only the stylus assemblies are different. Thus you can start out modestly and move up to the finest and still protect your investment.

And that brings us to the important question of price, which we are happy to say is significantly lower than what you might reasonably expect to pay for the finest. The suggested list price for the incomparable ADC-XLM is \$50 and the runner-up ADC-VLM is only \$40.

But no matter which low mass ADC you choose, you can be certain that they share the same outstanding characteristics... superb tracking, very low distortion and exceptionally smooth and extended frequency response.

*We guarantee (to the original purchaser) this ADC cartridge, exclusive of stylus assembly, to be free of manufacturing defects for a ten year period from the date of factory shipment. During that time, should a defect occur, the unit will be repaired or replaced (at our option) without cost. The enclosed guarantee card must be filled out and returned to us within ten days of purchase, otherwise this guarantee will not apply. The guarantee does not cover damage caused by accident or mishandling. To obtain service under the guarantee, simply mail the unit to our Customer Service Department.



NOW—YOURS FROM COLUMBIA—AT TRULY

Any 8 stereo

SANTANA 3
Batuka
Everybody's Everything
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209239

THE DONNY OSMOND ALBUM
Sweet And Innocent
Hey Little Girl
MGM
207100 *

THE 5TH DIMENSION LIVE!!
Never My Love
Stoned Soul Picnic
TWIN-PACK BELL
210161

The Moody Blues
every good boy deserves favor
Procession
The story in your eyes
THRESHOLD
210195

BOBBY SHERMAN
GETTING TOGETHER
PLUS Jennifer
9 MORE
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Christian of The World
PLUS Draggin' The Line
11 MORE
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BARBRA JOAN STREISAND
Write You Last
Beautiful
8 MORE
207522

MARK LINDSAY
YOU'VE GOT A FRIEND
PLUS Been Too Long on the Road
It's Too Late - 7 MORE
207480 *

GRAHAM NASH
Songs for Beginners
Chicago
10 MORE
205534

STEPHEN STILLS 2
Change Partners
Marianne
10 MORE
207373

ROD STEWART
EVERY PICTURE TELLS A STORY
PLUS Maggie May
6 MORE
206573

KENNY ROGERS AND THE FIRST EDITION
Transition
What Am I Gonna Do
(REPRISE) 9 MORE
208538

BLACK SABBATH
ASTER OF REALITY
Embryo - Orchid
8 MORE
208363

KRIS KRISTOFFERSON
THE SILVER TONGUED DEVIL AND I
PLUS Loving Her Was Easier (Than Anything I'll Ever Do Again) 8 MORE
207084 *

DAVID CROSBY
If I Could Only Remember My Name
Music Is Love
8 MORE
202960

CARPENTERS
CLOSE TO YOU
PLUS We've Only Just Begun
10 MORE
196444

THREE DOG NIGHT
GOLDEN BISQUITS
Eli's Coming
Mama Told Me Easy To Be Hard
8 MORE
201780

DAWN
CANDIDA
Plus Knock Three Times
10 MORE
201731 *

JIMI HENDRIX
THE CRY OF LOVE
Freedom
9 MORE
201293

LEE MICHAELS
"5th"
Do You Know What I Mean
8 MORE
206144 *

RICHIE HAVENS
ALARM CLOCK
PLUS Here Comes The Sun
8 MORE
205757

(SOUNDTRACK)
THE LOVE MACHINE
DIONNE WARWICK
singing "He's Moving On" and "Amends" 8 MORE
207613 *

TAMMY WYNETTE'S
Greatest Hits
Vol. 2
Good Lovin' - We Sure Can Love Each Other
9 MORE
207381

SANTANA
201899

JAMES TAYLOR
Sweet Baby James
WARNER BROS.
188367

BLOOD, SWEAT & TEARS
You've Made Me So Happy
COLUMBIA
9 MORE
172411

THE 5TH DIMENSION
PORTRAIT
One Less Bell to Answer
BELL 9 MORE
191205

JAMES GANG
THIRDS
Walk Away - 8 MORE
DUNHILL ABC
201905

STEPHEN STILLS
Love The One You're With
9 MORE
198408

BLOOD, SWEAT & TEARS
B. S. & T. 4
Go Down Gambler
COLUMBIA
11 MORE
202713

RAY STEVENS
GREATEST HITS
Everything is Beautiful
Gitarzan
Ahab
8 MORE
207456 *

EMERSON, LAKE & PALMER
TARKUS
PLUS Eruption
Stones of Years
11 MORE
207076 *

THE PARTRIDGE FAMILY
ALBUM
I Think I Love You
10 MORE
201756

LYNN ANDERSON
YOU'RE MY MAN
PLUS Put Your Hand in the Hand
Joy to the World
8 MORE
206631 *

STEPPENWOLF
GOLD
THEIR GREAT HITS
Born to Be Wild
Magnum
Carpet Ride
8 MORE
201772

Led Zepplin
II
196717

BOOTS RANDOLPH
HOMER LOUIS RANDOLPH, III
Rose Garden
For the Good Times
8 MORE
204743 *

SANTANA
ABRAXAS
COLUMBIA
195727

CROSBY, STILLS NASH & YOUNG
DALLAS TAYLOR & GREG REEVES
Deja Vu
ATLANTIC
188060

CARPENTERS
FOR ALL WE KNOW
Rainy Days and Mondays
203919

ARETHA FRANKLIN
live at Fillmore West
Bridge Over Troubled Water
8 MORE
205526

MARY TRAVERS
Mary
Rhymes and Reasons
11 MORE
200295

SIMON & GARFUNKEL
Bridge Over Troubled Water
PLUS El Condor Pasa
9 MORE
186809

THE MAMAS AND THE PAPAS
10 OF THEIR GREATEST HITS
DUNHILL ABC
183707

SLY & THE FAMILY STONE
GREATEST HITS
196246

THE ASSOCIATION
GREATEST HITS!
Cherish
Windy
11 MORE
172254

CAT STEVENS
TEA FOR THE TILLERMAN
PLUS Wild World - 9 MORE
198911 *

Johnny ash
Man in Black
PLUS Singin' in Viet Nam
Talkin' Blues - MORE
201277

JETHRO TULL
AQUALUNG
PLUS Word'ring Aloud
9 MORE
203372

THE OSMONDS
HOMEMADE
Double Lovin'
9 MORE
206409

JAMES TAYLOR
MUD SLIDE SLIM & THE BLUE HORIZON
PLUS You've Got a Friend
11 MORE
202523

JANIS JOPLIN
PEARL
Me and Bobby
9 MORE
198986

GARY PUCKETT & THE UNION GAP'S
GREATEST HITS
Woman, Woman
Young Girl
10 MORE
191742

CHASE
Get It On
6 MORE
204438 *

GORDON LIGHTFOOT
SUMMER SIDE OF LIFE
PLUS Miguel
Cotton Jenny
8 MORE
202473

THE 5TH DIMENSION
LOVE'S LINES, ANGLES AND RHYMES
PLUS Light Sings
8 MORE
201806

ANDY WILLIAMS
YOU'VE GOT A FRIEND
PLUS A Song For You
It's Too Late
11 - 7 MORE
207472

HAMILTON, JOE FRANK & REYNOLDS
Don't Pull Your Love Out
Annabella - 9 MORE
206342 *

* Selections marked with a star are not available in reel tapes

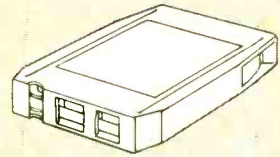
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Take your pick



8-TRACK CARTRIDGES

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TAPE CASSETTES

OR



7" REEL-TO-REEL TAPES

Carole King Tapestry

I Feel The Earth Move
You've Got A Friend
It's Too Late

ODE

203539

THE PARTRIDGE FAMILY SOUND MAGAZINE

STARRING
SHIRLEY JONES
FEATURING
DAVID
CASSIDY

I Woke
Up In
Love
This
Morning



207993

BUDDY MILES • LIVE



TWIN-PACK

Down By The River
Them Changes

209148 *

STEPPENWOLF

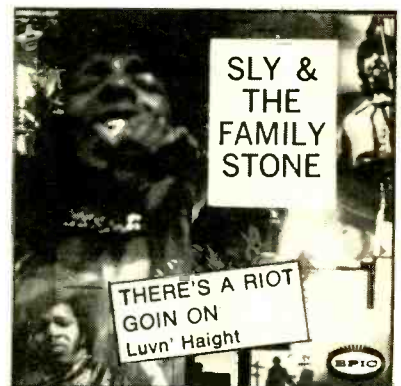


Sparkle Eyes

DUNHILL/ABC

FOR LADIES ONLY

210203



SLY &
THE
FAMILY
STONE

THERE'S A RIOT
GOIN' ON
Luvn' Haight

AT&T

210237

Just look at this great selection of recorded entertainment—now available in your choice of 8-Track Cartridges OR Tape Cassettes OR Reel-to-Reel Tapes! So no matter which type of stereo tape playback equipment you now have in your home—you can take advantage of this special introductory offer from Columbia House!

Send now for your 8 tapes for only \$2.86. Just fill in and mail the postpaid application card provided. Indicate which type of recorded music you prefer . . . cartridges, cassettes, or reel tapes . . . and your eight selections will be sent upon enrollment. Also be sure to indicate the field of music in which you are mainly interested—in order to help us serve you better.

As a member you will receive, every four weeks, an informative music magazine—describing the regular selection for the month, and scores upon scores of alternate selections from every field of music.

How to order. If you do not want any selection in any month—merely return the special card by the date specified. If you want only the regular selection, do nothing—it will be shipped to you automatically. Or use the card to order any of the alternate selections offered. And from time to time, we will offer some special selections, which you may re-

ject by returning the special dated form provided—or accept by doing nothing . . . the choice is always up to you!

Your own charge account will be opened upon enrollment . . . you pay for your selections only after you have received them. They will be mailed and billed to you at our regular prices: cartridges and cassettes, \$6.98; reel-to-reel tapes, \$7.98 . . . plus processing and postage. (Occasional special selections may be somewhat higher.)

Fantastic bonus plan. Your only obligation is to buy seven selections (at the regular Club prices) during the coming year. After doing so, you have no further obligation to purchase anything—and you may cancel membership at any time. If you decide to continue, you will be eligible for our generous bonus plan—which can save you at least 33% on all your future purchases! This is the most convenient way possible to build a stereo tape collection at the greatest savings possible! So don't delay—mail the postpaid application card today!

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a service of
Columbia House
Terre-Haute, Indiana 47808

A-115/S72



207092 *



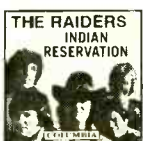
206979



196709



202135



205799 *



TWIN PACKS
... each is
equivalent
to 2 single
tapes—yet
each counts
as only one
selection



199133



196725



204230

NEW PRODUCTS

THE LATEST IN
HIGH-FIDELITY
EQUIPMENT

TDK C-120 Blank Cassettes



● TDK has announced two new blank cassettes in the C-120 length. One, the C-120 SD, employs the "SD" gamma ferric oxide tape coating on the tape for greater dynamic range, less noise and distortion, and fewer signal dropouts. Also available in the 120-minute length is the C-120LN cassette, containing TDK's low-noise high-output tape. The

mechanical reliability of TDK cassettes is guaranteed by the manufacturer, who will replace defective units at no charge. The two cassettes are priced at \$3.99 and \$2.99, respectively. SD tape is also being offered in a 1/4-inch width on 10 1/2-inch reels for \$12.49 as well as on 7-inch reels for \$3.59 and \$4.99.

Circle 118 on reader service card

Teac SL Series Stereo Tape Decks



Teac 6010SL



Teac 7030SL

● TEAC's top-of-the-line stereo tape decks have been equipped with improved electronics and new heads and operating features, and now bear the designations 6010SL, 7010SL, and 7030SL. (The "SL" suffix is an abbreviated form of "superior sound/low noise.") The 6010SL and 7010SL are three-motor, quarter-track machines with two operating speeds (7 1/2 and 3 3/4 ips) and automatic-reverse triggered either by sensing foil or by low-frequency tones with special characteristics applied to the tape by oscillators built into the decks. Each deck has four high-density ferrite heads: erase, record, forward playback, and reverse playback. The 7010SL accommodates 10 1/2-inch reels; 7-inch diameters are the maximum for the 6010SL. The 7030SL is physically similar to the 7010SL, but is primarily a half-track machine providing tape speeds of 15 and 7 1/2 ips. Since half-track tapes are recorded in one direction only, no reversing features are provided. The 7030SL's fourth head is in the quarter-track configuration for playback of 7 1/2-ips pre-recorded tapes.

Among the special characteristics of the new machines are redesigned low-noise electronics (with improved resistance to overload) and switch-activated changes of bias and recording equalization for optimum performance with both standard and low-noise tapes. Another switch also recalibrates the VU meters,

changing their sensitivity to correspond to the overload characteristics of the two tape types. All three decks have solenoid-operated transports, and the drive components on the automatic-reversing models disengage for a moment at the reversing point to permit wow-free change of playing direction. The record circuits are specially switched to prevent the recording of clicks on the tape when the transport is started and stopped. Performance specifications with low-noise tapes at the various speeds (where applicable): frequency response 30 to 22,000 Hz ± 3 dB (15 ips), 30 to 20,000 Hz ± 3 dB (7 1/2 ips), 30 to 13,000 Hz ± 3 dB (3 3/4 ips); wow and flutter 0.04 per cent (15 ips), 0.06 per cent (7 1/2 ips), 0.09 per cent (3 3/4 ips). The signal-to-noise ratios are 60 dB at 15 ips and 58 dB at 7 1/2 ips. There are concentrically mounted output-level controls for each channel and separate microphone and line recording-level controls that permit input mixing. The microphone inputs are low-impedance unbalanced; the stereo-headphone jack will drive 8-ohm phones. Without reels, overall dimensions are similar for all three decks—about 21 x 17 1/2 x 8 inches. They are supplied with walnut bases. Prices: 6010SL, \$699.50; 7010SL, \$899.50; 7030SL, \$799.50. Various accessories including a remote control are available as options.

Circle 119 on reader service card

Bogen BC360 Stereo Center



● BOGEN's new BC360 is the nucleus of a compact system. It incorporates the Bogen BR360 AM/stereo FM receiver and a top-mounted automatic turntable with a Pickering magnetic phono cartridge. Basic specifications for the receiver: 45 watts per channel continuous power with 4-ohm loads; 0.5 per cent harmonic distortion and 0.7 per cent intermodulation distortion at rated output; 20 to 20,000-Hz power bandwidth; and signal-to-noise ratio of better than 66 dB (high-level inputs). IHF FM sensitivity is rated at 1.5 microvolts, the capture ratio is 1.9 dB, and frequency

response is 30 to 15,000 Hz ± 2 dB. The BC360 also has the BR360's "Crescendo Control," a continuously variable expansion/compression circuit that can increase or diminish the dynamic range of program material over a 10-dB range. The unit has slider controls for volume, balance, bass, and treble, switching for two pairs of speakers, high- and low-cut filters, loudness compensation, tape-monitor switch, and switchable FM interstation-noise muting. An FM channel-center tuning meter reads signal strength for AM. The

(Continued on page 22)

Akai, one of the finer things in life

4-Channel Stereo.

Nothing says it like the AS-8100 solid state AM/FM multiplex tuner/4-channel integrated amplifier control center.

Innovatively combines a 2-channel stereo AM/FM multiplex tuner—4-channel/2-channel stereo pre-main amplifier—2 separate tape monitor switches—stick shift balance control—FET front end for extra FM sensitivity—automatic FM stereo/mono

switching—120W I.H.F. (72W R.M.S.).

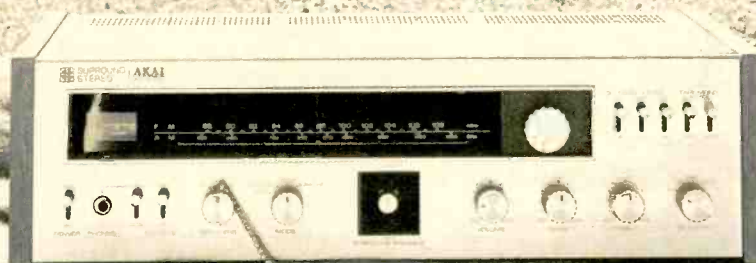
And it's compatible with 4-channel or conventional stereo sound systems.

Nothing is lacking.

If you demand unexcelled performance, insist on the AS-8100.

Your AKAI dealer will show you how easy it is to own another one of the fine things in life. \$399.95*

*Suggested Retail. Local and Federal Taxes Applicable.



AKAI

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PLEASE USE CEN READER SERVICE CARD

NEW PRODUCTS

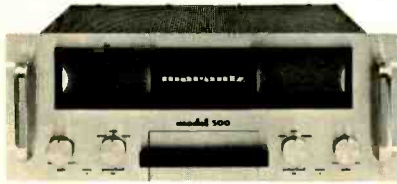
THE LATEST IN
HIGH-FIDELITY
EQUIPMENT

automatic turntable is a four-speed (16 $\frac{2}{3}$, 33 $\frac{1}{3}$, 45, and 78 rpm) model with adjustable anti-skating and a cueing control. Overall dimensions of the BC360

are 16 $\frac{3}{4}$ x 9 $\frac{1}{4}$ x 16 $\frac{3}{8}$ inches. Price: \$379.95. A tinted plastic dust cover is also available as an option.

Circle 120 on reader service card

Marantz Model 500 Stereo Power Amplifier

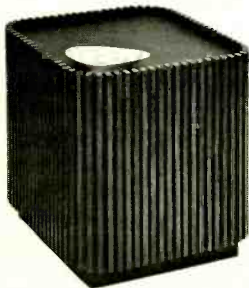


● MARANTZ is introducing a new amplifier for those applications requiring more power than usual. The Model 500 stereo power amplifier delivers 250 watts per channel continuous into 8-ohm loads with both channels driven, and twice that into 4-ohm loads. At these rated outputs harmonic and inter-modulation distortion are both under 0.1 per cent, and total noise is down at least 110 dB. The power bandwidth is 3 to 60,000 Hz. Outputs can be paralleled for mono operation, in which case the amplifier delivers the sum of its two channels. The amplifier has a built-in cooling fan and positive-acting protec-

tive circuits that are effective under any load or input-signal conditions. Two large front-panel meters register the outputs of the two channels; there is also a pair of gain controls, and two three-position power-level switches set the per-channel outputs to full, 150, or 50 watts maximum with 8-ohm loads. The rear-panel inputs and outputs are duplicated on the front of the unit under a removable cover plate. The Marantz 500 measures about 19 x 7 x 16 inches including front panel, and is suitable for rack-panel mounting, for which two handles are provided. Price: \$1,200.

Circle 121 on reader service card

Poly-Planar Speaker Brochure



● MAGITRAN is offering a free brochure that illustrates and describes the Poly-Planar thin-line speakers in their unmounted form and in the "Decorator Series" of cabinets and wall-mounting fixtures. Flat, extremely shallow polystyrene-foam cones and compact magnet structures result in speakers that average only about an inch in thickness for limited-space installation. There are more than fifteen models in the Poly-Planar line, often with a choice of colors. Some are intended for con-

cealed installation in homes and automobiles; others come with grilles for flush and surface mounting. The Decorator Series includes models that are mounted in frames behind mirrors and color prints or in tambour furniture that can serve as tables or hassocks (see illustration). The brochure also includes advice on custom installation and recommendations for baffling. Specifications and prices are detailed for all models.

Circle 122 on reader service card

Staticmaster Record Brush



● NUCLEAR PRODUCTS COMPANY offers a record cleaning brush that also removes static charges from the record surface as it works. The device, called the Staticmaster 3C500, utilizes a polonium strip in a replaceable cartridge that emits harmless alpha particles. When held about 1/2-inch from the disc surface, the radiation from the strip neutralizes the static charges on the record, permitting the brush—the bristles of which should be opposed to the direction of record motion on the turntable—

to more easily remove the dust particles held in place by electrostatic attraction. The 3-inch-wide brush, which is composed of soft hair, is retractable, permitting the length and therefore the stiffness of the bristles to be adjusted by the user. The polonium cartridge has a guaranteed effective life of one year, after which it can be snapped out and a replacement purchased. The price of the Staticmaster 3C500 is \$12.95. Replacement polonium cartridges cost \$7.95.

Circle 123 on reader service card

Audiotex Cassette-Tape Splicers



● GC ELECTRONICS' Audiotex line now includes two cassette-tape splicers for repairs and editing. One, model number 30-652, is of the splicing-block type, with a recessed tape trough, diagonal cutting slot, and two felt-tipped fingers that swivel down to hold the tape in place. A single-edged razor blade is supplied with the block. Model 30-650 (shown) has self-contained blades—one

for the diagonal cut and a pair for trimming the completed splice—mounted so that they can be switched in and out of position on a swing-down pivoted arm over the tape slot. The 30-650 also has felt-tipped fingers to hold the tape in place. Both devices are designed to work with standard splicing tape sizes. Prices: 30-652, \$2.95; 30-650, \$4.95.

Circle 124 on reader service card

From Julian Hirsch's Review of the Advent Model 201 Cassette Deck:



"The Advent 201 easily met its specifications, and established itself—at least for now—as *the* best cassette recorder we know of. Having used it to evaluate the forty types of cassette tapes in a survey report, we have a familiarity with, and a respect for, its capabilities."

"With Advocate Crolyn tape, the response variation was less than ± 2 db from 31 to 15, 500 Hz."

"It should be noted that the noise was totally inaudible, even at extremely high playback levels...If the 3 per cent distortion level is taken as the reference point for signal-to-noise specification (as is the case with most open-reel machines), the Advent 201 could fairly be rated at 60 db!"

"It is difficult to restrain our enthusiasm for the Advent 201. The unit came with a demonstration tape that had been dubbed onto

Crolyn tape by that specific machine from a Dolby "A" master tape. The sound quality, especially with the finest playback amplifiers and speakers, was literally awesome, as was the total absence of hiss or other background noise."

"Summarizing, the Advent 201 is a tape deck of superlative quality. It is difficult to imagine how its sonic performance could be substantially improved...this is the one that sets the standard for cassette recorders."

We will be happy to send you a reprint of the complete review from the October issue of Stereo Review, which also compares the Model 201 favorably against the best open-reel tape machines, and a list of Advent dealers who will be happy to let you see and hear the Model 201 for yourself. Please write:

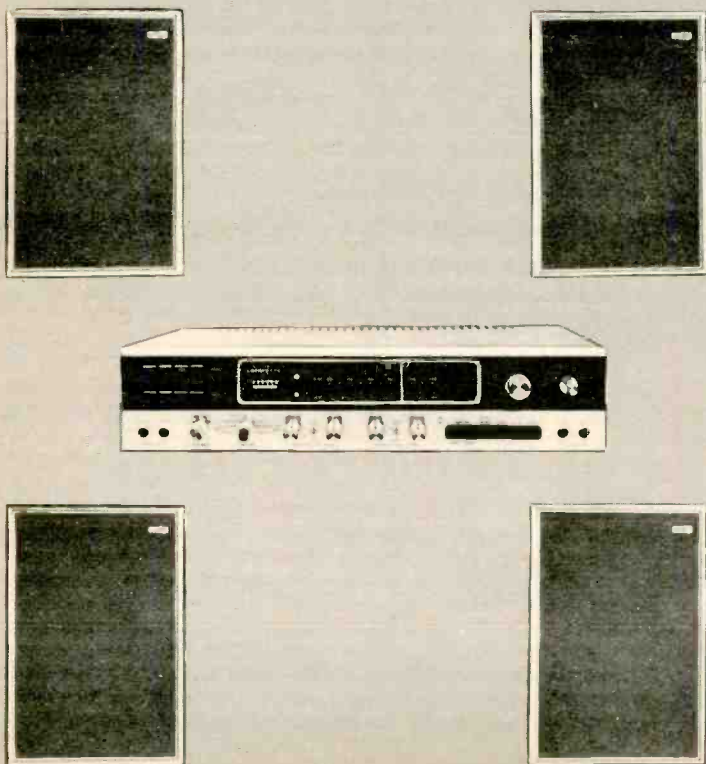
Advent Corporation, 195 Albany Street, Cambridge, Massachusetts 02139.

LAFAYETTE®



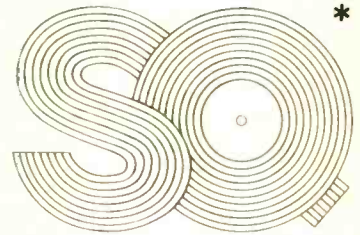
WHY SQ?

The Lafayette LR-440 features an SQ (stereoquadraphonic) 4-channel matrix decoder and 4 amplifiers. The SQ system developed by CBS Laboratories enables the playback of specially encoded 4-channel SQ discs into 4-channels of information with a high degree of separation and depth heretofore unattainable with other matrix techniques. Concert music will be reproduced in the home with the "natural sound" of the hall where the performance took place. Pop recordings will provide a totally new listening experience with sounds swirling about in the front, side, and rear of the listener. Best of all, you don't need a special record changer system to achieve 4-channel reproduction with SQ. The SQ record is fully compatible with existing stereo record players and can also be played back in 2-channel stereo without deterioration in sound quality. Four speakers must be used of course to achieve 4-channel surround sound. You can also receive rich 4-channel sound with your LR-440 if the SQ record is broadcast.



Introduces the First 4 Channel AM/FM Stereo Receiver...

With built-in



Decoder Circuitry

to play the exciting new four channel Stereo Quadra-
phonic records plus exclusive
"Composer" circuitry for en-
hanced Four Dimensional
sound from existing stereo
records, tapes and FM
broadcasts.



369⁹⁵
Plus 8.65
Import Surcharge

Here is the receiver you have been waiting for . . . the deluxe 4-channel Lafayette LR-440. Now you can listen at home to the enveloping richness of thrilling 4-channel sound provided by the new SQ Quadra-
phonic records, as well as 4-channel 8-track tape cartridges, discrete reel-to-reel tapes, and 4-channel cassettes when available! In addition, you can hear your conventional stereo records, FM broadcasts and tapes in rich derived 4-dimensional sound with the exclusive Lafayette "composer" circuit.

The superb solid-state 4-channel amplifier delivers 200 watts of IHF music power, generous enough for life-like 4-channel sound, or to power two independent stereo systems with remote speakers using two different sound sources such as a tuner and record player. Full 1 and 2-channel controls permits customizing the sound you hear to your room(s) and taste. For those who prefer tape, there are convenient outputs on both front and rear panels. For quiet people, front panel headphone jacks allow stereo or 4-channel headphone listening at full volume without disturbing others.

The LR-440's FM tuner has 1.65 μ V IHF usable sensitivity for superb reception of weak stations without overloading on strong ones. The proven "Acritune" indicator provides instant precise visual tuning without fumbling even in the dark and the illuminated program selector lets you know which source you are listening to. An output jack is included for future adaptation of 4-channel FM multiplex broadcast with an external plug-in adapter when approved by the FCC.

See and hear the magnificent Lafayette LR-440 4-channel receiver at your nearest Lafayette location. At the same time you can choose from Lafayette's large selection of quality speaker systems.

*TM Columbia Broadcasting System, Inc.

LAFAYETTE Radio ELECTRONICS Dept. 11012
P. O. Box 10, Syosset, L. I., N. Y. 11791

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Beware of Stylus Carnivorous, the Vinyl Cannibal.

Stylus Carnivorous can grow under your phonograph cartridge, when you haven't been careful to check the condition of your cartridge and stylus from time to time. He thrives on neglect. The result: your records could suffer.

You can avoid Stylus Carnivorous by taking your cartridge to your high fidelity dealer for a check-up about every six months. Our Pickering dealers will be happy to do this for you—free.

If your cartridge is a Pickering (and it just might be, since more Pickering cartridges are installed on record players than any other cartridge) and if you need a new stylus, you can get the precise Pickering replacement. Ask for the one that matches the stylus originally engineered for your equipment.

So if your stereo has been sounding strange, maybe it's not your stereo. Maybe it's old Stylus Carnivorous. For free brochure, "Questions and Answers About Cartridges and Styli" write Pickering & Co., Inc., Plainview, N.Y. 11803.



"for those who can hear the difference"

All Pickering cartridges are designed for use with all 2 and 4-channel matrix derived compatible systems.

CIRCLE NO. 41 ON READER SERVICE CARD

AUDIO QUESTIONS and ANSWERS

By LARRY KLEIN *Technical Editor*



FM Sound Quality

Q. *I recently added a fairly expensive FM tuner to my system. My selection was based on test reports that I have read. The tuner picks up all the stations I could want, and with low distortion and no interference or noise. However, on the majority of the stations I receive, the frequency response I hear is nowhere near as good as that which I get from my record player. I recently had the opportunity to do an A-B comparison when the station was playing a recording I happen to own. I put the recording on the turntable and switched between the tuner and the record player; it was obvious that the disc sounded much brighter and more "open" than the broadcast. What could be causing this?*

GEORGE TULLY
New York, N.Y.

A. Although it's unlikely, there may be something wrong with the tuner itself. The possibilities are: (1) there's a wiring error or a wrong value in the tuner's built-in de-emphasis circuit which causes a faster rolloff in the highs than the 75-microsecond FCC standard; (2) there is something wrong with the low-impedance output circuit of the tuner, which would cause a loss of high frequencies in the connecting cables to your amplifier; or (3) there's something wrong with the tuner input circuit of your amplifier. It is also just possible that your phono cartridge has a peaked high-frequency response that helps compensate for a high-frequency rolloff in your speakers. Since the tuner does not have the peak, it appears to be deficient in highs.

With the exception of the last point, the above possibilities are unlikely to be the source of your trouble. Based on my own experience, I would suggest that the fault lies in the audio quality of the signal sent out by the FM stations. The story is this: the FCC requires that all FM program material be given a certain

pre-emphasis before being broadcast. What this means is that the higher frequencies are boosted before they are sent out over the air. A complementary circuit in all FM receivers supplies de-emphasis, which cuts back the high-frequency boost to restore a flat response and simultaneously cuts back the high-frequency noise that was introduced by the broadcasting and reception process. The net result should be a signal with less hiss in the background. Transmitting problems arise, however, when the program material has a high level of high-frequency energy (cymbals, bells, and some types of plucked instruments) which is pre-emphasized before broadcast. Overmodulation distortion and interference with other stations results. The broadcaster has the option of either reducing the overall modulation of his signal (which effectively cuts down on his area coverage) or putting in compressors, limiters, and rolling off the highs. There are perhaps only half a dozen stations in the United States that pursue the first course.

So where does that leave the listener? If you have a strong enough signal and/or a good enough tuner, the highs can be restored to approximately their original level by using the 10,000-Hz control on a multi-band equalizer—if you happen to own one. Conventional treble controls will also be helpful, but won't do as good a job.

An alternative would be the incorporation of a variable de-emphasis control on the front panel of FM tuners. The control, which would be quite inexpensive to add to any piece of equipment, would have markings for "normal," and also possibly for Dolby broadcasts. The listener could set the control to provide the desired high-frequency response from the stations he usually listens to (which is unlikely to be the normal, or flat, position) and reset it to flatten out Dolbyized broadcasts if he doesn't own a Dolby decoder. Such a control would

(Continued on page 28)

STEREO REVIEW



remember PANDORA'S BOX?

Remember the lady whom Zeus sent down to earth with a little box full of plagues and troubles? Next time you buy a tape cassette remember Pandora's box; unless it says TDK on top, you never know what problems you are bargaining for. Sticking. Jamming. Tape tangling and breakage. Wavering pitch due to uneven speed. Noise. Signal dropouts. One way or another, the sounds you want to capture and keep are spoiled or irretrievably lost.

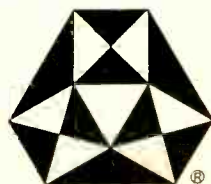
Only with a TDK Super Dynamic cassette can you be sure, sure that you have a cassette that will never let you down.



And that gives you ultra-wide frequency response, high output and extended dynamic range, negligible noise and distortion and, overall, the world's finest quality.

Next time you buy cassettes think of Pandora's box—and buy a box of TDK. Reliability is no hit-or-myth proposition.

TDK offers Super Dynamic, Deluxe Low Noise, Maverick Cassette and Super Dynamic reel-to-reel recording tape

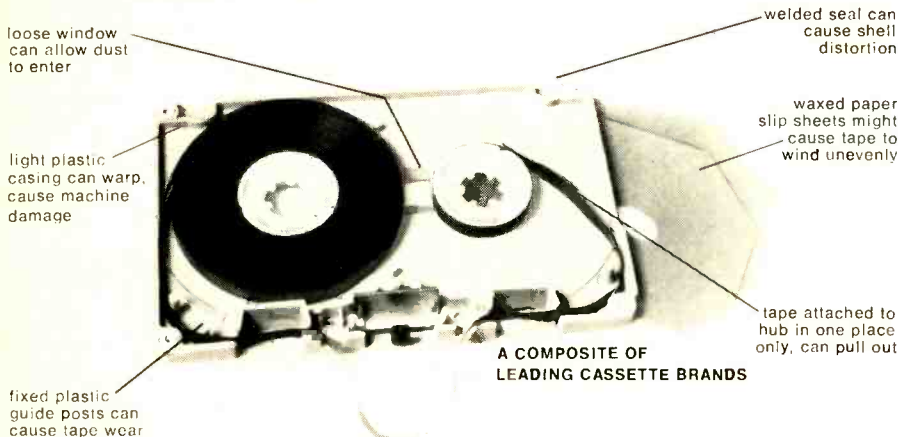


JANUARY 1972

TDK World's leader in tape technology.
TDK ELECTRONICS CORP.
 LONG ISLAND CITY, NEW YORK 11103
 CIRCLE NO. 58 ON READER SERVICE CARD



27



A COMPOSITE OF LEADING CASSETTE BRANDS

Problems



A MAXELL CASSETTE

Solutions

Most cassette manufacturers tell you how great their tape is. What they forget to mention is that the tape is only as good as the "shell" it comes in. Even the best tape can get mangled in a poorly constructed shell. That's the reason Maxell protects its own superior tape with a uniquely superior shell.

Compare the two cassettes above. On the top, a composite of leading cassette brands. On the bottom, a Maxell cassette. You don't

have to be a technical wizard to see the problems and Maxell's solutions.

As for the tape itself: in the September, 1971, issue of *Stereo Review*, both the Maxell Low Noise and the Maxell Ultra-Dynamic tape cassettes were shown under laboratory conditions to be unsurpassed in overall quality and consistency.

Like most cassettes, Maxell comes with a lifetime guarantee. Unlike most cassettes, you never have to return Maxell.

Maxell Corporation of America,
501 Fifth Avenue, New York, N.Y. 10017

maxell

The answer to all your tape needs

also eliminate the necessity for rebalancing the treble when switching between records, tapes, and FM. And a small additional advantage would be the fact that it could also adapt the tuner for use in foreign countries where FM broadcasts have a pre-emphasis/de-emphasis curve that is different from the one used in U.S. broadcasts. I'll have more to say on FM sound quality in a feature story next month.

Improving Speaker Highs

Q. I recently constructed a pair of three-way speaker systems from plans supplied by the manufacturer of the drivers. I have been living with the speakers for a while and am not as satisfied as I hoped I would be. The bass seems unusually heavy and overpowers the higher frequencies. I have been thinking of adding an extra mid-range and tweeter unit. Do you think this is a good idea?

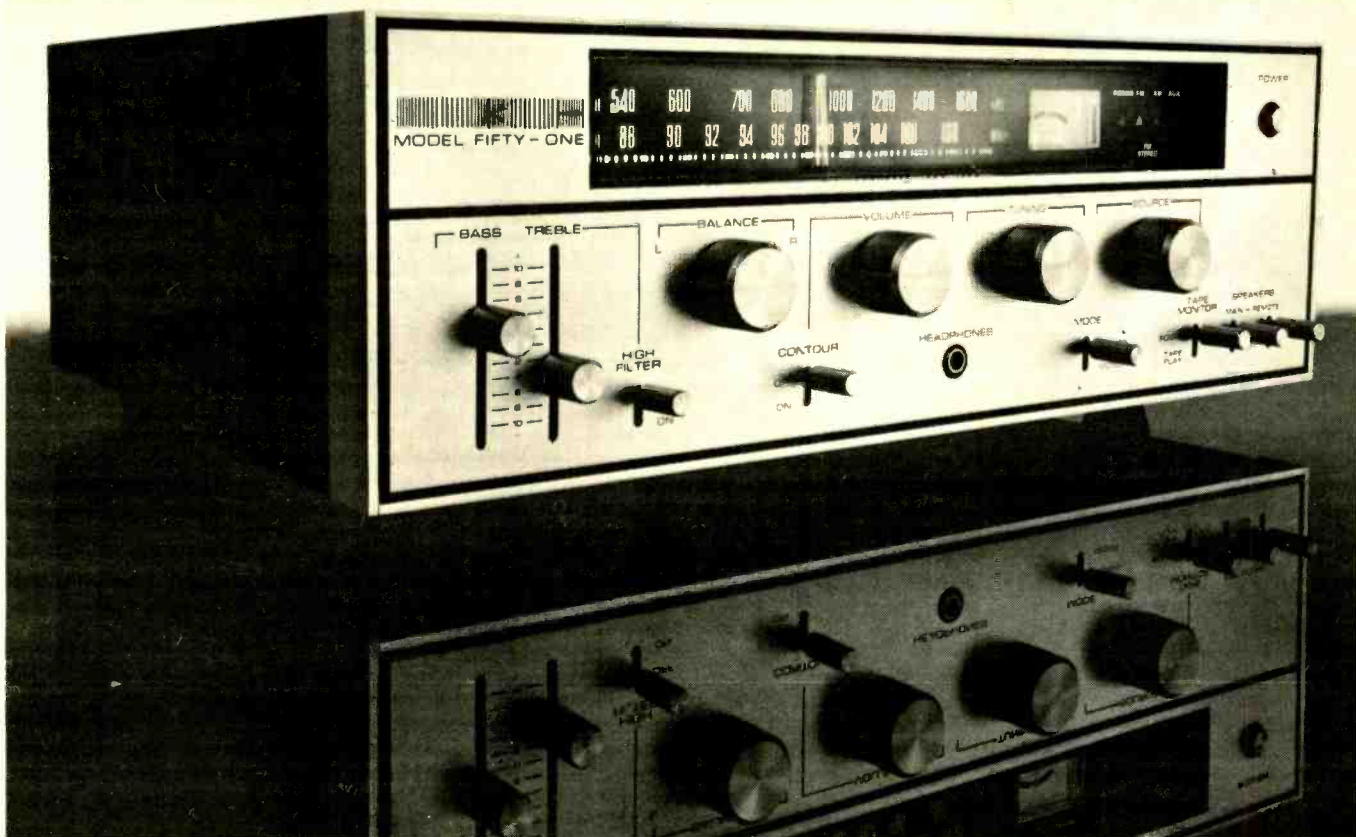
ALAN FRANKENFELD
St. Paul, Minn.

A. No—for several reasons. Unless you add three more tweeters and three more mid-range units in a series-parallel arrangement, you will change the impedances seen by the crossover network. This in turn will shift the crossover frequency, and it's unlikely that the overall results will be improved.

There is a far better and cheaper technique that I have used and recommended successfully to reduce bass heaviness in home-built and commercial speaker systems. Simply add chunks of fiber glass or Tufflex insulation to the inside of the cabinet until it is nearly full. The single layer of fiber glass found glued or stapled inside some commercial speaker cabinets has as its only purpose (and it does not do it particularly well) the absorption of high-frequency reflections that might otherwise radiate through the woofer cone. Since most woofers cross over too low for the fiber glass to have any effect on the woofer's rear radiation, the fiber glass serves little purpose. However, filling up the cabinet loosely with chunks of fiber glass effectively lowers the "Q" (i.e., the strength of the bass-resonant peak) of the system. This pays off in "tighter" bass with lower distortion and a better relative balance between the bass, mid-range, and treble. If, after you have filled the cabinet with fiber glass, the bass has been "damped" or reduced too much for your taste, simply remove some of it.

Incidentally, the cheapest place to buy fiber glass insulation is in a large hardware store or lumber yard, where it can be found in large rolls. Make sure to handle it carefully, for it can cause severe skin irritation. Use gloves, and in general avoid unnecessary contact with it.

For \$239.95* we think you deserve something more than just another stereo receiver. KLH introduces something more.



Most stereo receivers that cost between \$200 and \$250 don't sound half bad. Some even look kind of nice, if not exactly sexy. And they usually work more times than not. Perhaps they can best be described as predictably adequate.

To us, that doesn't sound too thrilling.

We figure a couple of hundred dollars or so entitles you to something more. Something like our new Model Fifty-One AM/FM Stereo Receiver. For one thing, it has big de-

pendable power; it'll drive loudspeakers that leave lesser instruments gasping. It looks more expensive than similarly priced stereo receivers. And it *feels* more expensive too. Each knob, switch and sliding control gives you a real sense of authority. Stations literally lock in when you turn the dial. The controls are crisp and flawless. No mushiness here. Also, *both* the AM and FM sections will pull in stations you didn't even know were on the dial. But most important, the Fifty-

One has the overall quality that most people expect from KLH. And you get it all for just \$239.95† (including walnut-grain enclosure).

Make sure you see and hear the Fifty-One soon. It's at your KLH dealer now. You'll recognize it immediately; it's the sexy one that sounds great.

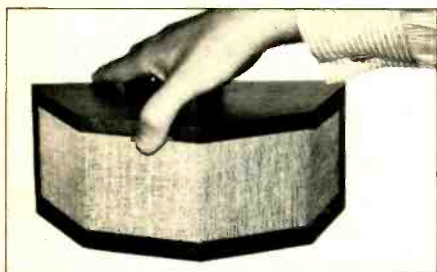
For more information on the Model Fifty-One, write to KLH Research and Development, 30 Cross St., Cambridge, Mass. 02139. Or visit your KLH dealer.



A Division of The Singer Company

†Suggested east coast retail price; suggested retail price in the south and in the west \$249.95
*A trademark of The Singer Company

This is not a speaker.



It's the missing part of your speaker.

What's missing from your speaker, no matter how much you paid for it, is a high-frequency response that remains genuinely flat off axis. (The 15-kHz output of a top-rated \$250 speaker, for example, is down 12 dB at 60° off center.)

The new Microstatic high-frequency speaker system is designed to give you this missing response when you connect it to any medium or low-efficiency speaker of any size or design. And we mean ± 2 dB from 3.5 kHz to 18 kHz over a 180° angle!

Microstatic won't change the sound quality of a top-rated speaker on axis, but it will make a dramatic improvement in the stereo image and overall transparency from any listening position in the room.

Don't just take our word for it. Read the Hirsch-Houck report in Stereo Review. Or Ivan Berger in Saturday Review. Or E.T. Canby in Audio.

For copies of these rave reviews plus detailed literature, write us directly. Microstatic is priced at \$117 a pair (slightly higher in the West).

MICROSTATIC™*
a product of
MICRO/ACOUSTICS® CORP.
8 Westchester Plaza
Elmsford, N.Y. 10523

* Patent Pending

CIRCLE NO. 46 ON READER SERVICE CARD

AUDIO BASICS

By RALPH HODGES



PHONO-CARTRIDGE SPECIFICATIONS

WHAT are the most important specifications for a phono cartridge? Frequency response would seem to be an obvious candidate, but it is deceptively difficult to interpret. A cartridge's low-frequency response really depends on the interaction of its compliance (*i.e.*, the springiness of the linkage that holds the stylus) and the total mass of the tone arm and cartridge as it appears at the stylus. (Today's high-fidelity cartridges need a tone arm of low mass and low bearing friction.) Furthermore, the measured high-frequency response can vary from test record to test record.

Compliance was once considered the most important factor: the greater the compliance, the more easily the stylus could be pushed from side to side by the record groove without gouging the relatively soft vinyl material. But subsequent research indicates that high compliance is really of significant benefit only for the low frequencies.

Surprisingly, the best indicator of cartridge merit in general acceptance today is tracking force. This is surprising, because tracking force would seem to be part of the instructions for use rather than a measure of quality. Let's study the situation more closely. Tracking force, usually anywhere from 1/2 to 3 grams, is the downward force that presses the stylus into the record groove. In practice, it is the *weight* of the tone-arm/cartridge combination measured by a specially designed scale applied at the tip of the stylus. Tracking force is necessary to keep the stylus in intimate contact with the rapidly shifting undulations of the groove walls. If it were not present, the stylus would merely bounce randomly from wall to wall, giving no faithful representation of the subtle twists and turnings inscribed in them. However, the real question is, how much force is necessary to keep the stylus in reliable contact? The answer to this depends on how responsive the entire stylus assembly is to the truly awesome accelerations, decelerations, and changes in direction demanded of it. The major determinant of responsiveness is something called *effective tip mass*, which is nothing more than the total inertia of all the cartridge's moving parts as it is experienced by the record groove at the points where the stylus tip contacts it. To appreciate the significance of effective tip mass, just consider how much easier it is to wave around a balsa-wood wand than a sledge hammer. For most audible frequencies, the tracking force necessary to maintain good stylus-groove contact seems to decrease along with the effective tip mass, and this has major consequences with respect to record-groove wear and the momentary distortion-producing deformation of the groove that occurs as the cartridge plays it. So a good cartridge tends to have a low recommended tracking force (assuming a good tone arm). However, if your budget won't stretch to accommodate one of today's best cartridges, resist the temptation to use your lesser cartridge at tracking forces below those the manufacturer specifies. From all indications, large tracking forces produce *less* record wear than a too light stylus chattering along the groove.



There are definite advantages to both simulated and true 4-Channel stereo. That's why we put both in this receiver.

Because so much is being written and said about 4-channel these days, and because so many people are wondering which to buy and what they're going to get when they do, JVC is about to set the record straight.

True 4-Channel.

True 4-channel, known as the discrete system, is sound coming from four distinct and separate sources.

Right now there are very few true 4-channel program sources, but it is expected that the next few years will see an increasing demand for true 4-channel equipment, 4-channel records, tapes and cartridges.

Keeping this in mind JVC has developed the world's first discrete 4-channel record (CD-4) to be marketed soon.

Owning a discrete system means you're ready to start enjoying true 4-channel sound.

Simulated 4-Channel.

Simulated 4-channel simply means the ability to take 2-channel tapes, records and FM broadcasts and play them in the new 4-dimensional format.

This is done by picking up reverberation and "indirect" sound in 2-channel sources and converting it into 4-dimensional sound to closely

approximate the "sound field" as it existed originally.

This system allows you to continue to enjoy all the stereo tapes and records you presently own and get even more pleasure out of them because you'll be hearing them in a truer and clearer way than ever.

Why we put both in our receiver.

At JVC we realize that anyone considering buying a receiver these days is faced with the problem of deciding whether to buy 2-channel equipment or 4-channel equipment.

JVC's 4-channel receiver Model 5444 is the ideal answer.

It contains a quality simulated system that allows you to continue to enjoy all the tapes and records you presently own and a highly advanced discrete system that lets you play discrete 4-channel program sources.

Besides offering you both systems in one receiver, JVC also offers you on this unit their exclusive patented Sound Effect Amplifiers which allow you the kind of sound control no other home system has.

With SEA you can create new sounds, adjust for the acoustics of your room and control the difficult mid-ranges.

Another advantage of this receiver

is a BTL circuit that allows you to convert the 50 watts from each of its 4 channels and use it as a powerful 100 watt 2-channel receiver.

We've also incorporated into this unique receiver a linear dial scale and a bull's eye tuner to make sure you get perfect reception on its FM/AM radio, and optional remote control which gives you complete control over each of the 4 channels. There's even FM muting, front and rear monitoring, and a 4-channel headphone output. And the entire system comes in a handsome mahogany case so you can show it off even when you're not playing it.

And, if you decide to go into 4-channel equipment, JVC is the only company that will be in the position to offer you a complete line including reel to reel, cassette and cartridge tape recorders, receivers, preamplifiers, amplifiers, record players and more.

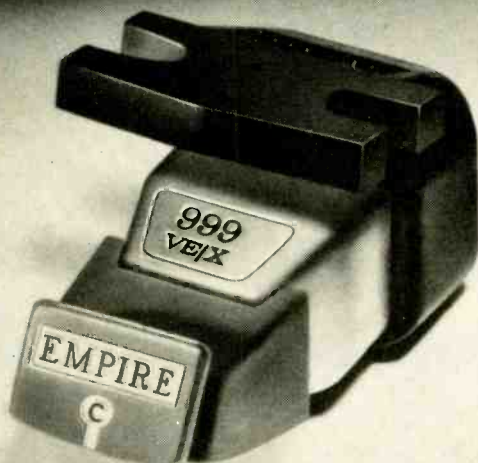
So if you're thinking of investing in 4-channel equipment, think of the company that's a leader in the field. JVC. The company that can give you both the most advanced true 4-channel and simulated 4-channel. In one unit.

JVC

JVC America, Inc.
50-35 56th Road, Maspeth, New York 11378

Approved for 4 channel

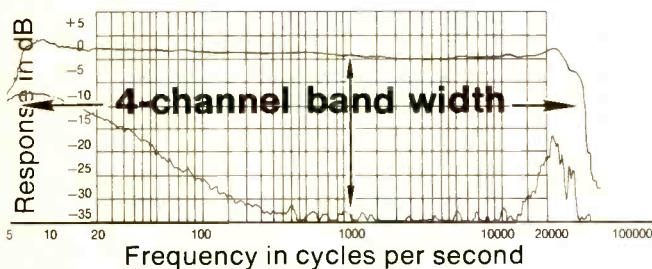
Empire's top of the line cartridges now feature new high performance parameters designed for 4-channel capability. With even greater frequency response and compliance than ever before, these cartridges will track at forces so low they barely touch your records.



999VE/X Professional—Recommended tracking force 1/4 to 1 1/4 grams. List price \$79.95.



1000ZE/X Measurement Standard—Tracks as low as .1 gram in laboratory playback arms. List price \$99.95.



Each 1000ZE/X and 999VE/X cartridge is individually adjusted to have a flat frequency response within ± 1 dB from 20-20,000 Hz. Stereo separation is better than 35 dB at 1 Hz and remains 25 dB or better all the way out to 20,000 Hz. Overall frequency response is a phenomenal 4-40,000 Hz. There are no electrical or mechanical peaks and total 1M distortion at the standard 3.54 cm/sec groove velocity does not exceed .05% at any frequency within the full spectrum. Uses a .2 x .7 hand polished miniature diamond for exceptionally low mass.

Empire cartridges are enthusiastically acclaimed by the experts; for example:

Stereo Review Magazine who tested 13 different cartridges rated the 999VE tops in lightweight tracking ability.

Hi Fi Sound Magazine called the 999VE "a real

hi-fi masterpiece... a remarkable cartridge unlikely to wear out discs any more rapidly than a feather held lightly against the spinning groove."

High Fidelity Magazine said of the 1000ZE "the sound is superb. The performance data among the very best."

Records and Recording Magazine stated emphatically that the 999VE stereo cartridge is "a design that encourages a hi fi purist to clap his hands with joy."

FM Guide wrote "...using the 1000ZE. It works beautifully... giving great results."

Audio Magazine observing a remarkable 35 dB stereo spread between left and right channels in the 999VE said "Outstanding square waves. Tops in separation."

Popular Science Magazine picked the 999VE hands down as the cartridge for "the stereo system I wish I owned" designed by Electronic Editor Ronald M. Benrey.

X designates newest improved version.

For further details write: Empire Scientific Corp., 1055 Stewart Avenue, Garden City, N. Y. 11530.



World Famous Long Playing Cartridges



TECHNICAL TALK

By JULIAN D. HIRSCH

● **AES CONVENTION:** I recently attended the forty-first convention of the Audio Engineering Society, held in New York City. Although most of the activity of the AES and its professional membership is in the highly technical areas of magnetic and disc recording, sound reinforcement, architectural acoustics, and medical electronics, there was much to be seen (and heard) at the convention that would interest any serious audiophile.

More than seventy technical papers were presented this year, and many were of special interest as guides to future audio developments as well as technical background on current techniques. The accompanying exhibits, by more than fifty companies, included many items calculated to quicken the pulse of an audio addict, although the majority were concerned with broadcasting and commercial recording. Some of the highly sophisticated (and expensive) audio mixing and control consoles would confound the most inveterate "knob twiddler," and in some cases they were reminiscent of science-fiction movie props. They are, of course, very real, and are responsible for much of the present advanced state of the popular and classical recording arts.

In the technical session on transducers, Dr. Harry Olson, of RCA Laboratories, described the development of a modulated air-flow direct-radiator loudspeaker occupying only $\frac{1}{8}$ cubic foot but capable of delivering $\frac{1}{4}$ acoustic watt output (loud!) in the 40- to 100-Hz region. But any hopes for the early appearance of a miniature sub-woofer were dashed by both the high distortion and high ambient noise level of the unit, the latter originating in its motor-driven blower!

The session on magnetic recording and reproduction included some specific information on factors affecting cassette tape-recorder quality. A gentleman from DuPont shed some light on the question of cassette-head wear resulting from the use of

Crolyn (chromium-dioxide) tape. It has been widely intimated that Crolyn's hard coating severely accelerates head wear. According to the DuPont representative, this is "somewhat exaggerated," rather in the manner of the premature reports of Mark Twain's demise. Extensive head-wear tests by DuPont do show a slight increase in head wear with Crolyn compared with the best of the ferric oxide tapes, but the difference is not very significant, and in either case a well-designed head should survive hundreds, or even thousands, of tape passes without serious wear.

Richard Burwen, of Burwen Laboratories, described (and demonstrated in his exhibit room) a noise-elimination system that expands the dynamic range of a studio tape recorder to an unbelievable 110 dB! It is a compressor/expander system (see last month's report on noise reducers), but one of great sophistication. In the quiet of Burwen's demonstration room, the impact of music with a wide dynamic range emerging from a literally totally silent background was almost indescribable. Unfortunately, even the affluent audiophile will have to forego the advantages of Burwen's device, which costs several thousand dollars. Melcor Electronics showed a modular all-electronic digital delay system that adds essentially distortionless delays (and reverberation) to any program material. This, too, is priced outside the range of the audiophile market, but in the next half-dozen years, who knows?

In the session on disc recording and reproduction, an engineer from Shure Brothers described a high-frequency phono cartridge "trackability" test that—unlike their "Audio Obstacle Course" record—yields numerical results. We have long believed that good high-frequency tracking ability is one of the vital characteristics of a good phono cartridge, but have not been too happy with the largely subjective test means at our disposal. When

TESTED THIS MONTH



Sylvania AS125W Speaker System
JVC 5550 AM/FM Receiver
Kenwood KT-7001 AM/FM Tuner
Altec 911A Music System

Shure's new record becomes available, we expect to use it in our testing program to derive more objective data on this important area of cartridge performance.

Other sessions, which I was unable to attend because of schedule conflicts, dealt with various matrix encoding and decoding systems for four-channel discs. Most of the manufacturers' exhibits showed audio test instrumentation or recording equipment, but some of the products displayed (or at least hinted at) may eventually reach our hands and be reviewed in these pages. Superscope showed a couple of new, very powerful Marantz amplifiers and a handsome Sony four-channel sel-sync reel-to-reel tape recorder. Crown, not content with the success of their DC-300 amplifier, displayed a 600-watt version and announced a 2,000-watt amplifier (presumably also solid state). Not long ago, such powers were inconceivable for

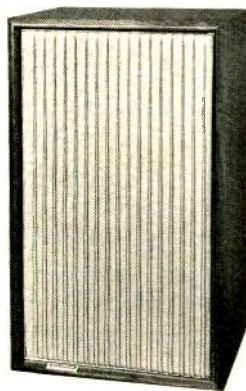
home music systems, but there are a few speaker systems that can actually absorb hundreds of watts (albeit for a brief period), and I would not be too surprised to find some of the new breed of king-sized amplifiers in the hands of avant-garde audiophiles before long.

The Audio Engineering Society distributes a monthly journal to its members, in which many of the convention papers are reprinted, together with much new material. Although it is an engineering journal, it is perhaps unique among such publications in also being highly readable. Much of the regular content of the *Journal of the Audio Engineering Society* would be appreciated and understood by an audio hobbyist without an engineering background, but with an active interest in the field. For information on becoming a member of the AES, write them at Room 929, Lincoln Building, 60 East 42nd St., New York, N.Y. 10017.

EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

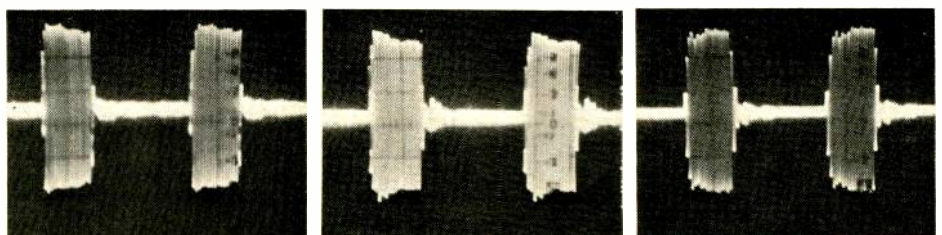
Sylvania AS125W Speaker System



● SYLVANIA's new AS125W is a three-way acoustic-suspension system in a moderately large walnut cabinet suitable for floor or shelf mounting. The overall dimensions of the enclosure are 26 $\frac{1}{8}$ inches wide, 15 $\frac{5}{8}$ inches high, and 12 $\frac{3}{4}$ inches deep; the system weighs 45 pounds. The woofer is a 12-inch driver with a heavy cone that gives it a free-air resonance of 17 Hz. In the sealed box, the system resonance is 42 Hz. The one-pound magnet is mounted in an iron structure with a total weight of 5 pounds. The system has a nominal impedance of 8 ohms.

At 600 Hz there is a crossover to a 1 $\frac{1}{2}$ -inch dome

Tone-burst response of the Sylvania AS125W was quite good at all frequencies. Shown here are bursts at (left to right) 500, 2,000, and 10,000 Hz.



mid-range, designed for wide dispersion over its three-octave operating range. Another crossover, to a 1-inch Mylar dome tweeter, takes place at 6,000 Hz. In the rear of the enclosure are two three-position toggle switches, controlling the levels of the mid-range and high-frequency drivers. Each has a NORMAL position, as well as HI and LO positions that provide 3-dB shifts from the normal levels. Unlike most speakers, the AS125W does not use binding posts for connections; instead there is a standard phono jack for this purpose and a special cable is supplied for connection to the amplifier's terminals. Price: \$149.95.

● *Laboratory Measurements.* The AS125W's averaged frequency response, from eight microphone positions, was within ± 5 dB from 34 to 15,000 Hz. The low-frequency response, between 40 and 100 Hz, was substantial, with an output from 5 to 6 dB above the mid-range level. The output from 100 to 9,000 Hz was quite uniform, with only a rise of 5 dB in the 600- to 800-Hz region keeping it from being one of the flattest we have seen. We suspect that the rise is related to the crossover action, which takes place at about the same frequency. Another rise of about the same amount, in the 10,000- to 13,000-Hz region, was also observed.

A response curve made by Sylvania in an anechoic chamber. (Continued on page 38)

Practice may make him perfect. But it can test your tolerance.

To help yourself through his formative years, we recommend Koss Stereophones. So you can listen to the great ones before your son becomes one. And he can practice without disturbing you.

With Koss Stereophones you'll hear sounds so real that you can close your eyes and be there.

With the Koss ESP-9 Electrostatic Stereophone the entire audible spectrum of ten octaves comes alive. With a greater

range than even the finest loud speaker system.

With the Koss PRO-4AA Professional Dynamic Stereophone you can escape to the crisp sounds of the Tijuana Brass, two full octaves beyond the range of ordinary dynamics.

To get all the inside information on

the complete line of Koss Stereophones, write for our free full-color catalog, c/o Virginia Lamm, Dept. SR-3.

Or, if you just want to get outside, go to your favorite Stereo Dealer or Department Store. There you can learn how to live and let live . . . from \$19.95 to \$150. Then go home and face the music.

KOSS STEREOPHONES

Koss Corporation, 4129 N. Port Washington Ave., Milwaukee, Wis. 53212
Koss International Ltd. Via Valtorta, 21 20127, Milan, Italy

CIRCLE NO. 2 ON READER SERVICE CARD

Live and let live



With the textured grille-cloth frame removed, the three drivers of the Sylvania AS125W are revealed. The tweeter dome is at upper left. The grille-protected mid-range is below it, with the 12-inch woofer at the bottom.



chamber was, as would be expected, smoother overall than our curve. It did not show the low-frequency rise (their chamber's cutoff frequency masked this effect), and there was no trace of the high-frequency peak. Although it is often difficult to correlate our live room measurements with others made in an anechoic environment, a possible explanation could be the excellent polar dispersion of the AS125W's high-frequency drivers. If the on-axis response is flat, and the same response characteristic exists over a very wide angle, the total integrated output must show an increase with frequency. Our measurements evaluate (approximately) the total output of a speaker, and therefore are not necessarily inconsistent with Sylvania's data. Although the flattest frequency response in our test room was obtained with the mid-range and tweeter levels set at HI, other settings would no doubt be preferable in other listening rooms.

The low-frequency harmonic-distortion characteristic was somewhat unusual. The distortion was at a minimum between 50 and 70 Hz, and rose somewhat at higher frequencies as well as at lower frequencies. The distortion-vs.-frequency curves were almost identical at the widely different power levels of 1 watt and 10 watts.

The 5 per cent distortion point was reached at 40 Hz, and 10 per cent was measured at 35 Hz. The efficiency of the AS125W is considerably higher than that of most acoustic-suspension systems of comparable quality, and even a 1-watt signal provides a loud listening level. Tone bursts were reproduced well, with no signs of sustained ringing or other distortion at any frequency.

At the bass-resonance frequency of 45 Hz, the impedance was 20 ohms. It varied between 5 and 15 ohms from 20 to 500 Hz. At higher frequencies, the impedance was quite uniform, but surprisingly low. With the level switches set to NORMAL, the impedance was 4 to 5 ohms from 500 to 20,000 Hz. In HI, however, it ranged from 3 to 4 ohms over that range. The 20-foot cable supplied adds an extra ohm of impedance which some amplifiers may need to keep their overload cutout circuits from being activated at high volume levels. We had no problems, but were able to try only a couple of amplifiers with it. In any case, we would not suggest using this or any other 4-ohm speaker in installations where more than one speaker is driven by each channel of the amplifier—unless, of course, the amplifier manufacturer states explicitly that it is permissible.

● *Comment.* The simulated "live-vs.-recorded" listening test unequivocally placed the Sylvania AS125W among the best acoustic-suspension speaker systems. We usually (but not always) found the LO setting of the tweeter control to be optimum. In any case, except for a slight mid-range coloration, it was a nearly perfect reproducer of our "live" test program, and we would give it an "A" rating. There is no shortage of good acoustic-suspension speakers on the market, but the AS125W's performance ranks it with those selling at higher prices, rather than with speakers at or below its price. Taken solely on its own merits, it is an excellent speaker system. At its price of \$150 it is a really fine value. Sylvania has indeed made a most auspicious entry into the world of quality components.

For more information, circle 105 on reader service card

JVC 5550 AM/Stereo FM Receiver



● THE JVC 5550 is an unusually flexible high-performance receiver incorporating what JVC calls the "S.E.A." (Sound Effect Amplifier), a five-band audio equalizer with the ability to modify frequency response far more effectively than conventional bass and treble tone controls. The S.E.A. controls are five front-panel vertical sliders, each with a lightly detented position for flat response, six boost positions, and six cut positions. The center frequencies of the S.E.A. controls are 40, 250, 1,000, 5,000, and 15,000 Hz. It is interesting to note that each audio preamplifier channel uses only two transistors and one IC (the latter for the S.E.A.).

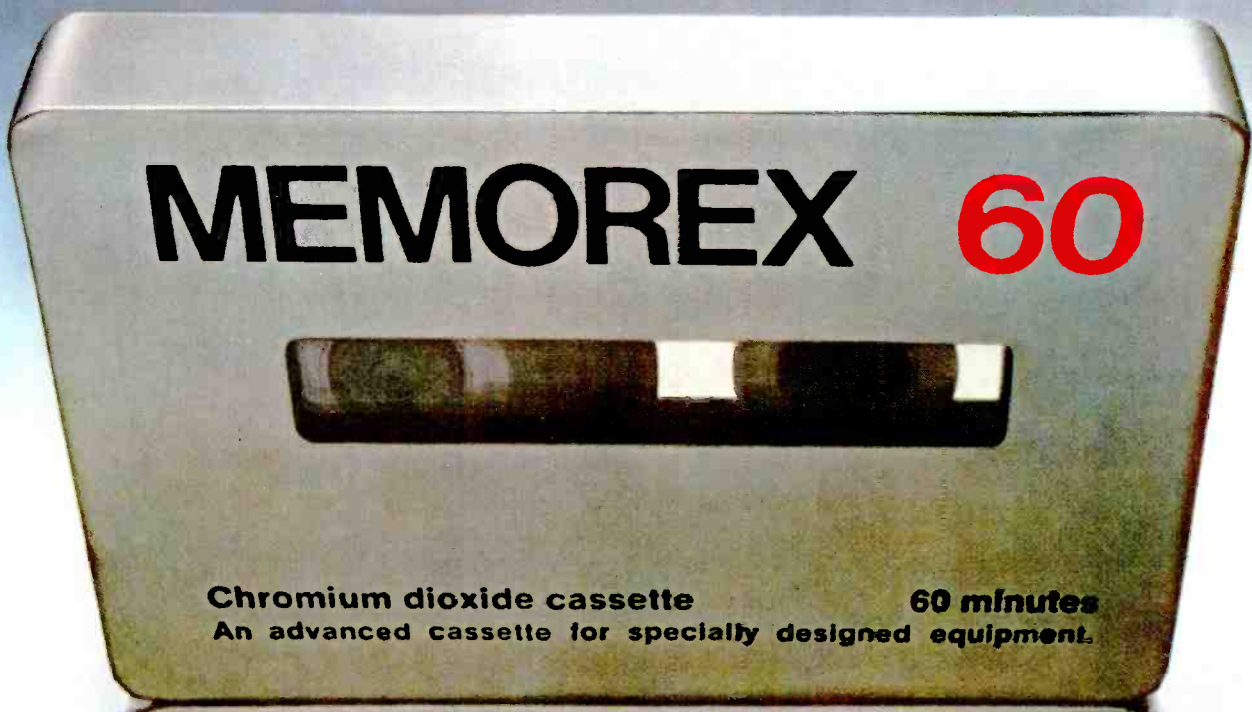
The JVC 5550's amplifiers are rated at 60 watts per channel into 8 ohms and 75 watts per channel into 4 ohms. Two sets of tape outputs and inputs in the rear,

with individual front-panel tape-monitoring pushbuttons, can be used for permanent connection of two three-head tape recorders. This permits tapes to be dubbed from either machine to the other when the appropriate monitor button is pressed. As a bonus, a third tape recorder can be plugged into the front panel REC and PLAY jacks. This automatically disconnects the corresponding circuits of one of the other machines.

Another unique feature of the JVC 5550 is an S.E.A. REC button that places the equalizer in the tape-recording path. This offers a degree of recording equalization flexibility that we have never before seen in a receiver or integrated amplifier. It is true that the program cannot be monitored from the tape in this mode of operation, but this is a small price to pay.

The preamplifier outputs and power-amplifier inputs are brought out to separate jacks in the rear. Normally joined by short jumpers, they permit devices such as a four-channel decoder or electronic crossover to be inserted in the signal path without sacrificing the tape recording and playback flexibility. There are speaker outputs (using convenient spring-loaded connectors) for up to three pairs of speakers. A front-panel switch energizes any one pair, or two combinations of two pairs, or silences all speakers for headphone listening.

(Continued on page 40)



Memorex Chromium Dioxide Tape.

The tape that will change your whole opinion of cassettes.

Memorex Chromium Dioxide Tape has a totally different composition from conventional cassette tapes. It extends frequency response and delivers a clarity and brilliance of sound never before possible on cassette. Chromium Dioxide is so drastically different, you'll need a specially designed cassette recorder to use it.

You've probably read about conventional cassette tapes that claim to be so improved it's not necessary to switch to special Chromium Dioxide equipment.

Let us simply say this:

Equipment manufacturers recognized the Chromium Dioxide breakthrough, and designed cassette recorders to take advantage of it.

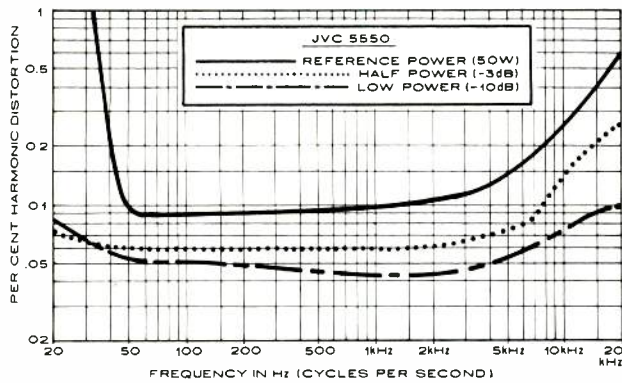
Listen to a Memorex Chromium Dioxide Cassette on the new specially designed equipment. Compare it to any cassette that claims equal performance on standard equipment.

You'll find there's no comparison.

MEMOREX Recording Tape
Reproduction so true it can shatter glass.

CIRCLE NO. 50 ON READER SERVICE CARD





The preamplifier has input-selector switch positions for two high-level AUX sources and a magnetic phono cartridge, in addition to the built-in FM and AM tuners. Pushbutton switches control loudness compensation, mono/stereo modes, high-cut and low-cut filters, and S.E.A. defeat, which bypasses its circuits.

The FM tuner has FET r.f. and mixer stages and an i.f. amplifier using both transistors and IC's, with five sections of ceramic filters for selectivity. The FM dial calibration is linear, and the meters read relative signal strength and zero-center tuning. Illuminated legends on the dial face identify the input source and indicate whether the FM reception is in stereo. The dial pointer is illuminated only in FM and AM modes.

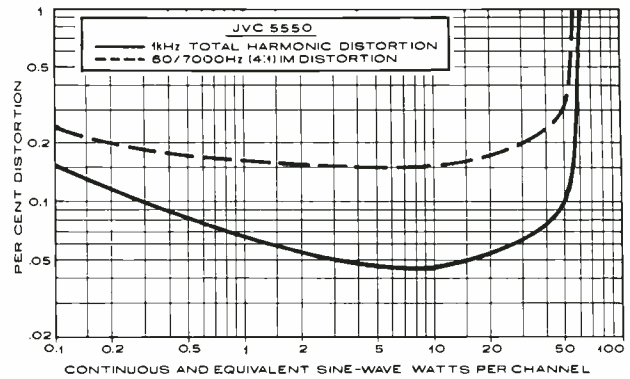
An FM DET OUT jack in the rear carries demodulated and de-emphasized FM signals for use with a four-channel decoder, if one is developed in the future. The AM tuner uses a four-section ceramic filter together with two tuned i.f. transformers for selectivity.

The JVC 5550 has two front-panel microphone input jacks and a separate level control for them that acts on both channels. The input impedance is about 7,000 ohms, which is suitable for use with low-impedance dynamic microphones. The microphone signals are introduced at the preamplifier outputs, and are therefore unaffected by the normal amplifier controls. Normally, this would mean that the tape-output jacks are bypassed, but the S.E.A. REC button, when depressed, permits the microphone outputs to be routed to a recorder, and the separate mike-level control facilitates mixing.

The JVC 5550 has two a.c. outlets in the rear, one of which is switched, and a pivoted AM ferrite rod antenna. FM antenna inputs are provided for 300-ohm and 75-ohm antennas, and a jumper connection permits the power line to be used as an FM antenna. In its walnut cabinet, the JVC 5550 is 19³/₈ inches wide, 5⁷/₈ inches high, and 14¹/₂ inches deep; it weighs just under 29 pounds. Price: \$399.95.

● **Laboratory Measurements.** The amplifiers of the JVC 5550, with both channels driven into 8-ohm loads, delivered 53 watts per channel at the clipping point. Into 4 ohms, the output was 74 watts per channel, and into 16 ohms it was 35 watts per channel. At 1,000 Hz, harmonic distortion was under 0.16 per cent from 0.1 watt to 53 watts and was typically less than 0.08 per cent. The IM distortion was under 0.2 per cent over most of the power range.

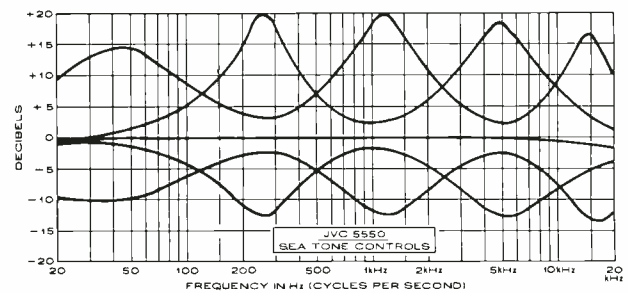
At a 50-watt-per-channel output, harmonic distortion was about 0.1 per cent from 40 to several thousand Hz, increasing gradually to 0.5 per cent at 20,000 Hz. Below 40 Hz the distortion increased because of power-supply limitations, but did not reach 1 per cent until 32 Hz. At half power, the distortion was about 0.07 per cent from 20 to 5,000 Hz, increasing to 0.18 per cent at 20,000 Hz. At one-tenth power, the distortion was below 0.1 per cent over the full 20- to 20,000-Hz range.



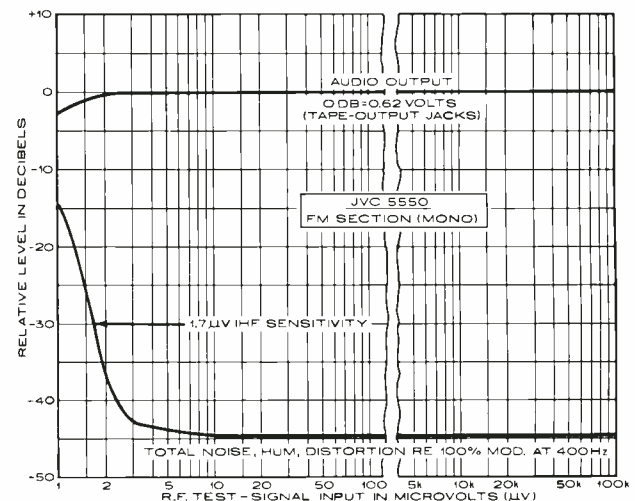
The audio sensitivity for 10 watts output was a high 65 millivolts (AUX) and 1 millivolt (PHONO). Noise was about 68 dB below 10 watts on all inputs. Phono overload occurred at 92 millivolts, a completely safe value with any stereo cartridge likely to be used with this receiver. RIAA phono equalization was within ± 0.5 dB from 30 to 15,000 Hz. The loudness compensation boosted both low and high frequencies at reduced volume control settings. The filters had 6-dB-per-octave slopes, with the -3 -dB points at 300 and 3,500 Hz. The S.E.A. controls worked precisely as intended, each providing from 12 to 20 dB of boost or cut at its center frequency, and affecting about one octave to either side.

The FM tuner had an IHF sensitivity of 1.7 microvolts, with limiting virtually complete at 3 microvolts and an ultimate distortion of 0.64 per cent at 100 per cent modulation. The signal-to-noise ratio was 64 dB, image rejection was a very good 87 dB, and AM rejection was outstanding at 65 dB. Only our capture ratio measurement failed to meet the JVC specifications—4.3 dB instead of the rated 1.5 to 2 dB. As we have pointed

(Continued on page 42)



The five separate S.E.A. tone controls have center frequencies of 40, 250, 1,000, 5,000, and 15,000 Hz. The available range of control action is shown with four separate response curves.



RUM BLOODY MARY IT'S CATCHING ON.



People don't drink Bloody Marys just because they like the taste of snappy tomato juice. Yet there isn't much else to taste.

So it's only natural that these people would turn by the thousands to Bloody Marys made with White or Silver Puerto Rican Rum.

Because Puerto Rican Rums are distilled at high proof and aged and filtered with charcoal to be smooth, dry, light, clear, with no strong aroma and no sweet, syrupy taste.

But Puerto Rican Rum doesn't just sit there and soak up the Worcestershire Sauce either.

It has the taste, ever so subtle but with a little something extra, to give a snappy Bloody Mary just a little more snap.



THE RUMS OF PUERTO RICO

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A Rum Bloody Mary is made like any other Bloody Mary, except with rum. For a free book of the many drinks you can make with rum, write: Rums of Puerto Rico, 686 Fifth Ave., N.Y., N.Y. 10019.



In 1968 almost every stereo enthusiast knew:

1

You couldn't reproduce bass notes through small speakers.

2

All the sound should come from the front of the speaker and none should be directed rearward toward the wall.

3

A speaker should never have associated electronics such as an active equalizer.

4

All good speakers should have crossovers, woofers and tweeters.

5

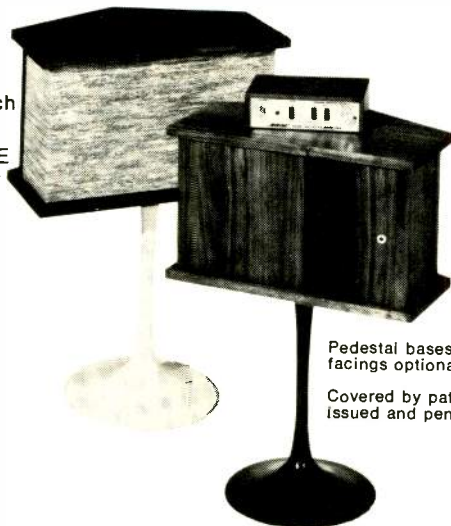
All speakers should be designed to give flat frequency response on axis.

By 1971 almost every stereo enthusiast has heard the BOSE 901.

A speaker which violates every one of the concepts above. Born out of 12 years of university research,* the 901 has become *the most highly reviewed speaker, regardless of size or price.*

Today we have a theoretical basis that explains why these concepts limit the performance of conventional speakers. But no theory can tell you how much better a new design will sound. To appreciate this, ask your dealer for an A-B comparison of the BOSE 901 with the largest and most expensive speakers he carries.

*For those interested in the 12 years of research that led to the design of the 901, copies of the Audio Engineering Society paper "ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS," by Dr. A. G. Bose, are available from BOSE Corporation for fifty cents.

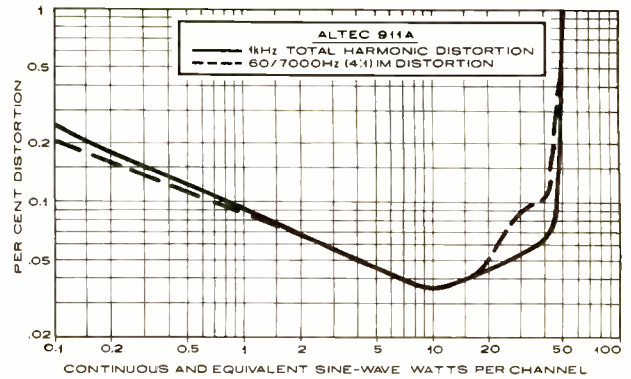
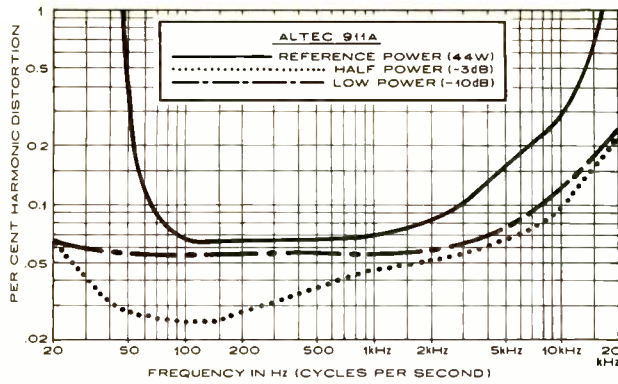


Pedestal bases and walnut facings optional extra.

Covered by patent rights issued and pending.

You can hear the difference now.

BOSE
Natick, Mass. 01760



outputs, center-channel output, and switched a.c. outlet.

The powerful, clean amplifiers of the 911A can easily drive practically any speaker system intended for home use. Altec resisted what must have been a temptation to include a pair of their own speakers, probably because the price of the 911A, already fairly high for a compact system, might be raised to a discouraging level if it included speakers of comparable quality. One thing is certain: whatever speakers you now have, the 911A will do justice to them and in all likelihood to any that might replace them in the future. The price of the Altec 911A music center is \$499, including a dust cover.

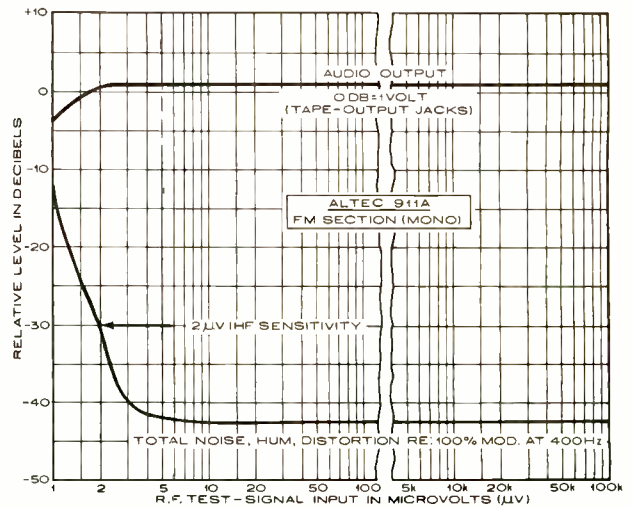
● **Laboratory Measurements.** Since we had already tested the Altec 714A receiver (STEREO REVIEW, January 1971), we were able to compare the performance of two basically similar units manufactured over a year apart. In almost all respects, they were identical, within the limits of measurement error.

The 911A FM tuner had a 2-microvolt IHF sensitivity, with a good signal-to-noise ratio (68.5 dB). Its image rejection was 88 dB (better than rated). AM rejection was a very good 60 dB, and the capture ratio was outstandingly good at about 1 dB (this is a difficult measurement to make with absolute accuracy). The stereo FM frequency response was +1, -3.5 dB from 30 to 15,000 Hz. Channel separation was better than 20 dB from 40 to 11,500 Hz, and was typically 30 to 35 dB at the mid frequencies. The FM muting was positive, operating with a faintly detectable "thump" and, very rarely, a slight noise burst.

The AM tuner was like so many we have seen—adequate in pickup sensitivity and selectivity, but deficient in high-frequency response. Its useful frequency response extended from 100 to 2,000 Hz.

With both channels driven into 8-ohm loads, the audio amplifiers had impressively low distortion—under 0.1 per cent from 20 to about 10,000 Hz at half power (22 watts per channel) or less, and typically less than 0.06 per cent. At the rated 44 watts per channel, the distortion was less than 0.1 per cent from 65 to 3,000 Hz, rising gradually to about 0.7 per cent at 15,000 Hz and rising sharply below 50 Hz. The latter behavior, as we have often mentioned, is typical of most receivers where space and economic considerations limit the size of the power supply.

With a 1,000-Hz test signal, harmonic distortion was



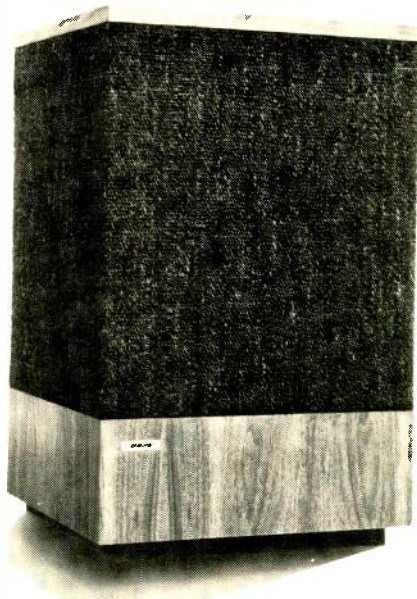
well under 0.1 per cent up to 30 watts per channel, although inaudible noise affected the measurements at low power levels. Distortion reached 0.5 per cent at about 50 watts. The IM-distortion levels were almost identical. Into 4-ohm loads, the available power was about 25 per cent greater; into 16 ohms it was about 40 per cent less. The tone controls and loudness compensation had good characteristics. The high-frequency filter had a 12-dB-per-octave slope in the highest audible octave, but a rather gradual effect below those frequencies; its response was down 3 dB at 4,000 Hz. The RIAA phono equalization was accurate within +1, -2 dB from 30 to 15,000 Hz. The audio noise levels were very low, -76 dB and -71.5 dB on the AUX and PHONO inputs, respectively, referred to a 10-watt output. Phono overload occurred at a very safe 84 millivolts. Sensitivity for a 10-watt output was 0.1 volt for the auxiliary inputs, and 2 millivolts for the magnetic phono-cartridge inputs.

● **Comment.** There can be no doubt that Altec has assembled a potent stereo music center in the 911A. Its pushbutton controls are attractive, uncluttered in appearance, and very easy to use, as are the slider controls used for volume, balance, and tone-control adjustment. We did not test the Garrard SL-95B or Shure M93E in the system, but both have been covered in earlier equipment reports in STEREO REVIEW (the Garrard in March 1970, the Shure in July 1969). They are excellent components, well suited to the overall system performance of the 911A.

Comparing the price of the Altec 911A compact system with that of the 714A receiver, we see that an additional \$100 (or \$75, if you add the price of a walnut cabinet to the cost of the 714A) buys a \$140 turntable and a \$40 cartridge, which even in this heavily discounted world is surely something of a bargain!

For more information, circle 108 on reader service card





Ask your franchised dealer* to A-B the BOSE 501 with any speaker he carries that uses woofers, tweeters and crossovers.

There is an important reason why we ask you to make this test. There are inherent limitations of performance in the use of a woofer, a tweeter and a crossover—limitations covered in detail in earlier issues. The bypassing of these limitations played a large part in the advances which have made the BOSE 901 the most highly reviewed speaker, regardless of size or price.

We set out to design a lower priced speaker which would preserve as much as possible of the performance of the 901. Most important, we were able to design into the 501 much of the 901's great advance in spatial properties. The BOSE 501 is the second DIRECT/REFLECTING® speaker system.

But it became evident that there was no way to keep the advantages of multiple small full-range drivers and equalization. The cost problem was too great. We were forced to accept the woofer-tweeter-crossover combination as the only feasible compromise and set out to achieve the fullest possible realization of this design approach.

Our engineers designed a unique woofer with an unusually long voice coil which provides tight control of bass transients. They developed a new and different approach to crossing over the outputs of the woofer and the two tweeters. In the process they became convinced that in terms of quality of performance there is no acoustical reason to spend more than \$125 on any speaker containing woofers, tweeters and crossovers.

The design goal of the 501 was to outperform any other woofer-tweeter-crossover speaker. You be the judge. If we have succeeded, the results will be obvious to you when you make the comparison.

*Literature sent in answer to your request will include a list of franchised BOSE dealers in your area who are capable of demonstrating BOSE speakers to their full performance.

Patents applied for.

NATICK, MA. 01760

BOSE®

You can hear the difference now.

Technically, our new SQ four-channel system has 4 basic advantages.

Sony SQ.

A new stereo/quadrasonic system, delivers four distinct sound channels from a compatible SQ record.

It also offers four distinct advantages over all the other four-channel "matrix" systems.

Advantage #1:

Greatest stereo separation, front and rear.

Your present stereo system probably can maintain 40 db or so of separation between left and right channels. Maintaining this full left-to-right separation, in both the front *and* rear pairs of channels, is one of the major achievements of the SQ system.

Advantage #2:

Simple logic that lets soloists stay soloists.

When a single instrument is playing, all you want to hear is that instrument, even in four-channel. A pure matrix decoder—even the matrix at the heart of SQ—can't reproduce a solo instrument without a softer, phantom soloist in other channels. But by adding a logic circuit, these phantom signals can be diminished or eliminated, sharpening your sense of the soloist's position.

So far, though, only Sony's SQD-1000 and SQA-200 decoders have this logic enhancement. Because SQ's unique encoding (which shows up on records as a double-helical modulation of the groove) makes simple logic circuits practical.

Advantage #3:

Total omnidirectional fidelity.

A musician plays no softer when he's behind you or to one side. With SQ he doesn't sound as if he did. No matter where in the 360° quadrasonic circle the musician sits, he will be heard at exactly the same volume as if he were sitting in front of you. And that's true whether you're listening to the SQ record in four-channel or just playing it on a stereo system without an SQ decoder.



Advantage #4:

Equipment by Sony.

Sony offers you a choice of two SQ adapters. For the more demanding, there's a new SQD-1000 decoder. Its logic circuit enhances front-back separation by up to 6 db, so that front-center soloists (or rear ones, for that matter), stand out more clearly. The SQD-1000 lets you listen to four-channel sound from SQ records, or to discrete four-channel tapes on auxiliary players. It also lets you listen to normal stereo, or to stereo broadcasts and recordings enhanced with SQ ambience. Just plug the SQD-1000 into your tape monitor jacks (the SQD-1000 has its own), and add your choice of rear-channel amplifier and speakers.

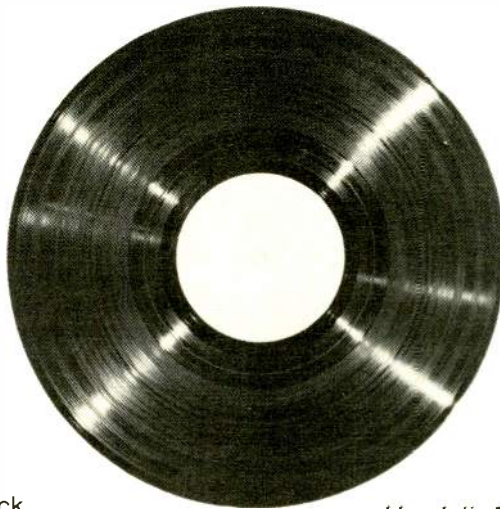
If you want to get into SQ with a more modest investment, add Sony's new SQA-200 SQ decoder/amplifier to your system. It has all the SQD-1000's features (except the four-channel master volume control). But because the SQA-200 has a stereo amplifier built in, it saves you the expense of an extra amplifier for your rear channels.

Hear SQ at your Sony dealer. Or write Sony Corporation of America, 47-47 Van Dam Street, Long Island City, N.Y. 11101. *A trademark of CBS, Inc.

New SONY® SQ*

STEREO REVIEW

Musically, it's starting out with 52.



Columbia Records

Popular

Lynn Anderson, *Rose Garden*
Blood, Sweat and Tears II
 Johnny Cash at San Quentin
Chase
 Ray Conniff, *Love Story*
 Al Cooper, Mike Bloomfield &
 Steve Stills, *Supersession*
 Miles Davis, *Bitches Brew*
 Bob Dylan, *Nashville Skyline*
 Percy Faith, *Romeo and Juliet*
Funny Girl, Original Sound Track
 Janis Joplin, *Pearl*
 Kris Kristofferson, *Silver-Tongued Devil and I*
 Johnny Mathis, *You've Got a Friend*
 Jim Nabors, *Help Me Make It Through The Night*
No, No, Nanette, Original Cast
 Poco, *Deliverin'*
 Ray Price, *For the Good Times*
 Raiders, *Indian Reservation*
 Santana, *Abraxas*
 Sly and the Family Stone, *Greatest Hits*
 Ray Stevens, *Greatest Hits*
 Barbara Streisand, *Stoney End*
 Ten Years After, *A Space in Time*
 Andy Williams, *Love Story*
 Tammy Wynette, *We Sure Can Love Each Other*

Classical

Bach, *Switched-On Bach* (Carlos)
 Bernstein, *Mass* (Bernstein, Original Kennedy
 Center Cast)
 R. Strauss, *Also Sprach Zarathustra*
 (Bernstein, N.Y. Philharmonic)
 Morton Subotnick, *Touch*
 Verdi, *Requiem* (Bernstein, Arroyo, Veasey, Domingo,
 Raimondi, London Symphony)

Vanguard Records

Popular

Joan Baez, *Blessed are...*
 Larry Coryell, *At the Village Gate*
 Country Joe and the Fish,
From Haight-Ashbury
to Woodstock (2 LP)
 Buffy Sainte-Marie, *Moonshot*

Classical

"P.D.Q. Bach,"
The Stoned Guest (Schickele)
 Berlioz, *Requiem* (Abravanel, Utah)
 Handel's *Messiah* (Price, Minton, Young, Diaz,
 Somary, English Chamber Orch.)
 Handel, *Messiah highlights*
 Mahler, *Symphony No. 3* (Abravanel, Utah)
 Mozart, *Divertimenti K287/138*
 (Blum, English Chamber Orch.)
 Tchaikovsky *Symphony No. 4*
 (Stokowski, American Symphony)
 Tchaikovsky, *Serenade Op. 48*;
 Prokofiev, *Classical Symphony*;
 Arensky, *Variations* (Somary,
 English Chamber Orch.)
The Virtuoso Trumpet of Martin Berinbaum
 (Somary, English Chamber Orch.)

Ampex Records

Popular

Anita Kerr Singers *Grow to Know Me*
 Anita Kerr Singers with Royal Philharmonic,
A Christmas Story
 Bob Hinkle, *Ollie Moggus*
 Melting Pot, *Fire Burn and Cauldron Bubble*
 Mason Profit, *Last Night I had the Strangest Dream*
Purlie, Original Cast
 Cris Williamson
 Rome Philharmonic, *Classical Movie Themes*

four-channel record system

FREE! '72 Edition

**NEW Radio Shack
Electronic Accessories
and Parts Catalog**



**1000's of Items
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**GOING
ON RECORD**

By **JAMES GOODFRIEND**
Music Editor

CONCERT-HALL REALISM

IN ANY discussion of the recording of classical music the concept of "concert-hall realism" plays a large part. There are two viewpoints on it. The first assumes that it is an ideal worth striving for, whether it is ultimately realizable or not. The second viewpoint takes the opposite tack: that the concert hall itself is nothing more than an artificial acoustic filter that stands between the music and the listener.

It would greatly simplify the jobs of musicians, record producers, and critics if one of these two viewpoints could be considered generally correct. Unfortunately, perhaps, things are not that simple. I would like to speak here about musical and historical matters entirely, leaving all consideration of recording technique aside. On musical and historical grounds, neither viewpoint is completely defensible. The difficulties are all implied by the question: Of what does the music consist?

Suppose we begin simply. The concert hall is an invention, for all intents and purposes, of the eighteenth century, and it has persisted to our own day. It may be that whenever we go to hear music in "live" performance today we almost invariably go to a concert hall, but we do so at least as much for sociological and economic reasons as for musical ones, for the concert hall *exists* as much for sociological and economic reasons as for musical ones. Now, Mahler certainly expected his symphonies to be performed and heard in concert halls; but Josquin des Prés, to take one example, never saw a concert hall in his life and would not have understood its function if he did see one.

Josquin wrote his sacred works to be performed in the stone interior of a cathedral, and his secular works to be performed perhaps in the acoustics of a smaller wood- or stone-walled room, or perhaps even out of doors. We may go to a concert hall to hear one of his Masses because that is where it is being per-

formed. But since the concert hall is not the ambiance for which the composer planned the work, what we are hearing is historically and acoustically incorrect. Assuming that a perfect recorded reproduction could be made of that performance, it would accomplish the idea of "concert-hall realism." But it too would be incorrect. Why strive for it?

It might be impractical today, again for sociological and economic reasons, to give public performances of such works in stone cathedrals. But it is not at all impractical to *record* them in stone cathedrals. And thus the recording (even if the ambiance of the cathedral cannot be *perfectly* captured) can be more historically and acoustically correct than the concert-hall performance. The question is: Is it more correct *musically*? This is where things get complicated, for what we are dealing with here is a complex of the composer's intentions, the composer's ability, and the circumstances of the particular work.

So, then, did composers of the past know or care about acoustic phenomena in relation to their own compositions? I offer an example: In the Cathedral of San Petronio, in Bologna, there are numerous manuscripts of concertos by the seventeenth-century composer Giuseppe Torelli. Torelli wrote his works for performance in San Petronio. One of the concertos has an Adagio for strings alone, obviously a lyrical slow movement. But in all the manuscript parts, the strings are marked *staccato*. Seemingly, this playing direction contradicts the very nature of the music, and, if the work were played or recorded in, say, Philharmonic Hall, it most definitely would contradict the composer's intention. For San Petronio, an immense stone barn of a building, has a reverberation time of several seconds, and the melodic line, played *staccato* in that acoustic, emerges as a seamless lyrical

(Continued on page 54)

STEREO REVIEW

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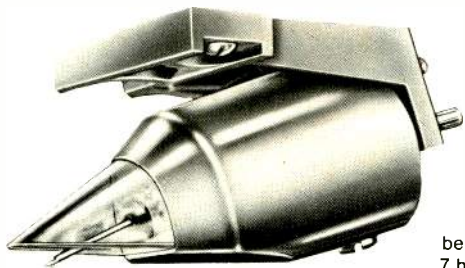
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*Write for a report of
FM Station Engineer
Evaluation

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legato, neither disconnected, as it would sound in a drier acoustic, nor confused by overlapping sounds, as it would have sounded in San Petronio if Torelli had written it *legato*.

Any producer who recorded that work with the ideal of a modern concert-hall realism would have been historically, acoustically, and musically wrong. And any producer who disdained the idea of a concert hall in favor of an exact and accurate translation from the score in a pleasingly neutral acoustic environment would have been equally wrong. The only correct way to record such a piece is to reproduce or simulate the acoustical properties of the Cathedral of San Petronio.

So, Torelli knew exactly what he was doing. Can we assume the same about other composers? Unfortunately, we cannot. It would probably be safe to say that any early composer of sacred music who enjoyed a general success during his lifetime would have learned to take into account the acoustic characteristics of the church for which he wrote. We need only know something about the specific church and about the performance practice (whether instruments doubled the voices, etc.) to determine a proper acoustic environment for the music. But a composer like Charles Ives, most of whose music was written (not intentionally) for posterity, is another matter. As interested in acoustics as Ives was, it is doubtful that he considered concert-hall acoustics as a factor in composition. But it is not any more evident that what he would have wanted every time would be a detailed and undifferentiated translation of his score into sound. A piece like *The Housatonic at Stockbridge* is, in its very complex way, a mood and motion piece, and getting it right involves much more than simply making sure that every note is acoustically there.

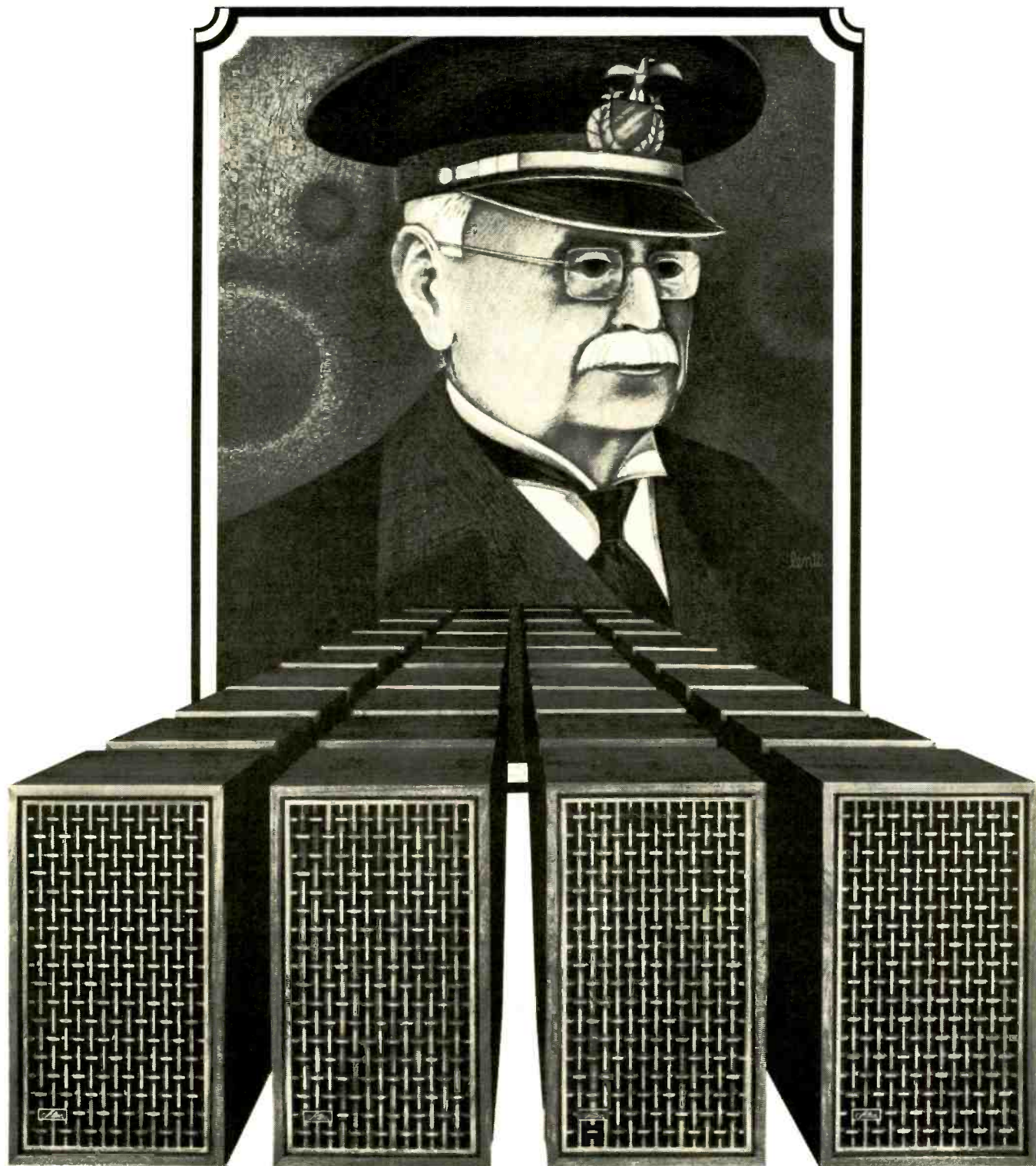
Other problems arise when composers themselves have deficiencies. Robert Schumann's orchestral works often have the sort of instrumental doublings that produce a muddy sound. In a concert hall, the conductor can tone down the doublings, or even eliminate them entirely (Mahler edited the Schumann symphonies for performance—an edition used today by many conductors—adding very little but cutting out a great deal). An accurate rendering of the score invariably produces that muddy sound. But it is unlikely that Schumann wanted that. He was simply often unsure of himself as an orchestrator, and the doublings are there only to make sure that the musical line is heard at all. Perhaps the way to record it is simply to make sure that it is heard on the single instrument he intended it. The result might not be concert-hall realism, but it might be optimum Schumann.



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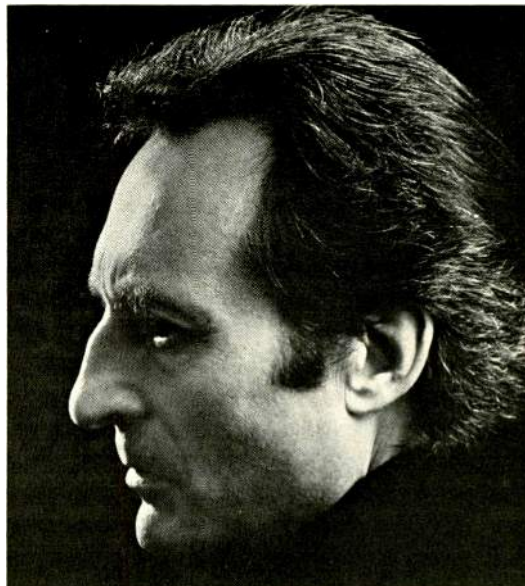
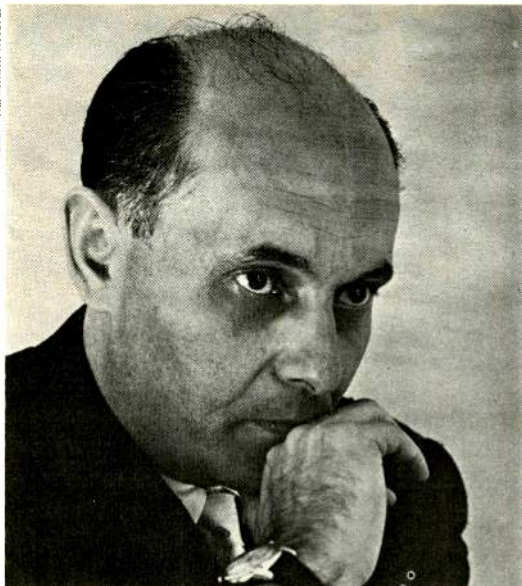
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Conductors of the Chicago Symphony on tour: Georg Solti (left) and Carlo Maria Giulini

LONDON LETTER

THE CHICAGO IN LONDON

The exceptional is welcome, but apocalypses should not happen too often

By HENRY PLEASANTS

BRITISH critical reaction to the Chicago Symphony Orchestra, which opened the first European tour of its eighty-year history with two concerts in Edinburgh and closed it with two in London, has echoed earlier verdicts pronounced on the New York, Boston, and Philadelphia orchestras, each of which has stopped by to play the Royal Festival Hall in the past three seasons.

The criticism is a curious amalgam of unbridled enthusiasm and a tendency (defensive, I suspect) to find—or want to find—the unanimously acknowledged virtues of the great American orchestras rather too much of a good thing. There is no want of complimentary reference to the radiance and richness of tone, to immaculate ensemble and impeccable execution, and to the excellence of the soloists, but it is often more than merely suggested that such perfection must be somehow—well, indecent, and even inhuman.

In the case of the Chicago Symphony we had, on the one hand, William Mann, of the *Times*, describing the orchestra after the Edinburgh concerts as “the most completely accomplished in the United States, with, under Solti, a warm human musical expressiveness that one associates with European rather than modern American orchestras.”

On the other hand, and more typically, we had Alan Blyth, also in the *Times*, exclaiming, after the first London concert, also under Solti: “This is about the most formidably equipped orchestra in the world at present, but one longed for reticence, a little charm, perhaps even a wrong entry. . . . There was hardly a

moment that went to the heart as well as to the titillation of the eardrums.”

And more of the same. Along with the encomiums you could read, in the *Guardian*: “In Mozart, efficiency alone is not enough, and one began to wonder if the orchestra had left its soul in America.” Or, in the *Evening Standard*, “The concert was a shade disappointing because everything was played so faultlessly. . . . It lacked heart and human feeling.”

If there is always a sense of uneasiness—or is it sour grapes?—in the reaction of London critics to the American orchestras, it may be traced, I think, to the orchestra situation in London, and, indeed, to the orchestra situation in Europe generally. One of the things that distinguishes the American orchestras from the European—and it is probably more conspicuous in the concert hall than on records—is their size. They are larger, by from 15 to 50 per cent, which accounts for their plusher, more sumptuous sound. And their solo strength is greater.

But the American cities put everything into one orchestra, while the European cities usually have two or more. London has four—or even five, counting the BBC Symphony—and all but the BBC are on thin ice, financially. London could probably field a single orchestra, possibly even two, every bit as good as the American orchestras. But each London orchestra is an institution, and in England one doesn't tamper with institutions, no matter how superfluous or redundant.

I have not had access to the Chicago

orchestra's Continental notices, but I was told by a Chicago colleague who made the tour that the general pattern was similar, as I would expect it to be, having followed the critical fortunes of the New York and Philadelphia orchestras while living in Austria, Switzerland, and Germany.

A singular aspect of the Chicago concerts was the commentary on the conductors—Georg Solti, the orchestra's Music Director, and Carlo Maria Giulini, its Principal Guest Conductor. Other conductors of great American orchestras, notably Ormandy with the Philadelphia Orchestra and Bernstein with the New York, are commonly thought of as sharing an identity with the orchestra they lead. Solti and Giulini, on the contrary, because they have appeared here so often with so many orchestras, have no corporate identity. As the critics heard it, at least as much of the Chicago orchestra had rubbed off on the conductors as *vice versa*. The result was a mixed barrage—part bouquets and part brickbats.

The explanation may be that, given such an exceptional orchestra, both conductors tended to demand—and get—the exceptional. For my own part, I found myself in agreement with those who welcomed the exceptional in Solti's reading of Brahms' First Symphony and who disliked it in Giulini's reading of Beethoven's Seventh. He overdid everything that invited overdoing. And in Beethoven that's a lot. It was an apocalyptic reading, and as Stanley Sadie observed in the *Times*: “Apocalypses should not happen too often.”

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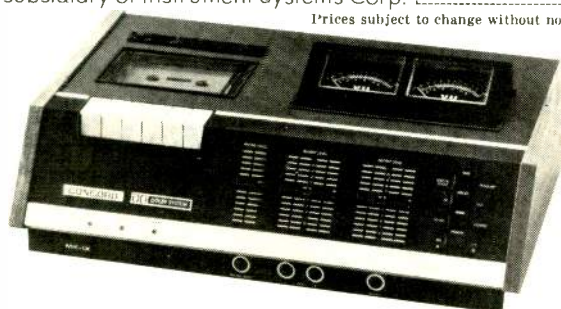
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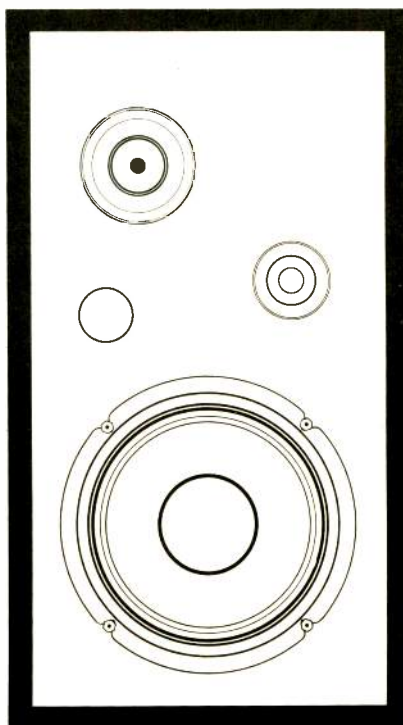
the customary parallel-type crossover network in favor of a very elegant series configuration, which gave us vastly improved phase response.

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Paul Dukas' SORCERER'S APPRENTICE

THERE is an ancient Greek tale, told in Lucian's *The Lie-Fancier*, about a would-be magician who learns from a sorcerer the secret words that can make wooden objects carry water. Eager to exercise his new power, the apprentice seizes the opportunity afforded by the absence of the sorcerer, and, intoning the secret words, bids a wooden pestle fetch water. He succeeds beyond his wildest expectations, as the pestle fetches bucketful after bucketful. Finally, to his horror, the apprentice realizes that he does not know how to make the pestle stop. He is saved by the return of the sorcerer, who sees what has happened and speaks the words that stop the pestle.

Some seventeen centuries after Lucian, the great German poet and dramatist Goethe used the same story as the basis for his rhymed ballad *Der Zauberlehrling* ("The Sorcerer's Apprentice"), and the nineteenth-century German song and ballad composer Carl Loewe set the Goethe text in a marvelous song for solo voice and piano. Finally, near the end of the century (1896), the French composer Paul Dukas composed an inventive, fanciful, and colorful scherzo for orchestra inspired by the Goethe ballad. The French critic and composer Gustave Samazeuilh recalls hearing Dukas play a sketch of the work for him on a bad hotel piano while both were in Brussels for the first performance of D'Indy's opera *Fervaal* in March of 1897. Samazeuilh was bowled over by the work's "life force, its certainty, its perfect depiction of its subject, which in no way obscured the clarity of the musical structure."

If the performance on "a bad hotel piano" had impressed Samazeuilh, the first orchestral performance—given in May of 1897 under the direction of Dukas—must have been an overwhelming experience for him. For Dukas created, in *The Sorcerer's Apprentice*, one of the most prodigious orchestral scores in the entire literature. Though the work is brief, it stands alongside such pieces as Rimsky-Korsakov's *Scheherazade* and Strauss' *Till Eulenspiegel* as a well-nigh perfect example of musical story-telling.

With Mickey Mouse in the title role, *The Sorcerer's Apprentice* served as one of the central epi-

sodes of the Walt Disney film *Fantasia*. A whole generation of music-lovers in the Forties came to know the Dukas score by way of the film, and with the recent revival and enormous success of the film, history is repeating itself where *The Sorcerer's Apprentice* is concerned.

THE music is virtually performance-proof—that is, it makes its effect under almost any circumstances. Of the dozen or so currently available recordings, there is only one that is an out-and-out disappointment for me. Surprisingly, it is Georg Solti's with the Israel Philharmonic Orchestra (London STS 15005). The conductor reveals little or no feeling for the humor and color of the score, and the recorded sound is dim and dull.

Among the remaining recordings, my own favorites are those by Leonard Bernstein (either Columbia MS 6943 or 7165), Jean-Pierre Jacquillat (Angel S 36518), Erich Leinsdorf (Capitol SP 8637), and Charles Munch (RCA Victrola VICS 1060). Jacquillat is the young French conductor selected by Munch to serve as his deputy when the Orchestre de Paris was founded in 1967. The French orchestral sound is particularly appropriate to Dukas' scoring, and Jacquillat delivers a passionate account of the music that fully delineates its several moods. Bernstein is equally good in this regard, and Leinsdorf and Munch are only marginally less so. If vividness of sound is to determine an ultimate choice, then Bernstein and Jacquillat have the best of it in this department also.

What about couplings? Bernstein's discs are devoted to other program music (MS 7165 contains Moussorgsky's *A Night on Bald Mountain*, Strauss' *Till Eulenspiegel*, and Saint-Saëns' *Danse macabre*; Piston's *Incredible Flutist* and the Finale from Rossini's *William Tell* Overture replace the last two on MS 6943), and Jacquillat's presents other favorite French showpieces, including Chabrier's *España*, Debussy's *Prelude to the Afternoon of a Faun*, and Berlioz's rousing arrangement of *La Marseillaise* for chorus and orchestra.

Reel-to-reel tape fanciers have available to them now only Ansermet's rather tame version (London L 80151).



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WHATEVER HAPPENED TO NASHVILLE?

WHAT WITH THE CHANGES WROUGHT BY TV AND BOB DYLAN,
COUNTRY MUSIC MAY NEVER BE QUITE THE SAME AGAIN

By Noel Coppage

LESTER FLATT (without Earl Scruggs) was talking through a microphone to anyone listening to Nashville radio station WSM one morning just before sunrise not long ago. Behind him, "Uncle Josh" (Burkett) Graves was whispering to the other members of Lester Flatt's Nashville Grass a joke almost as old as Graves' 1929 dobro. "I slept like a log last night," he said, "right in the fireplace." Since he is the best of the world's half-dozen good dobro players, Josh is a key man in Flatt's Bluegrass band, and a major figure in Bluegrass itself, which is traditional country music with no electric cords attached. Here, he was concentrating fully on supplying the melancholy ornamentation for the unvarying breakdown-ballad-hymn format of Flatt's fifteen-minute radio show, but Josh has other music in him, and at home he may play the blues, or jazz, or write a pop song.

Earl Scruggs, formerly the biggest banjo man in Bluegrass, has long since taken up with the other kind of music coursing through *his* soul, and Scruggs without Flatt runs up quite an electric bill these days, abetted by a plugged-in band of long-hairs that includes his two sons. Several months after Flatt and Scruggs dissolved their partnership, the Nashville Grass was bumping along in a bus toward some place like Lavonia, Georgia, or Loo-

gootoo, Indiana, while Earl Scruggs and sons were being filmed by National Educational Television as they jammed with Joan Baez in her home by the Pacific. Near the end of the program, Earl said that one of his goals for his music is "to keep up with the times."

The music-ideology aspect of the Flatt-Scruggs split is therefore being viewed as a microcosm of the way Nashville, which is merely another way of saying country music, is currently divided against itself. It isn't that Bluegrass was typical or middle-of-the-road country music, but that it was the Granddaddy Figure of it all; although its name is less than forty years old, the music itself is rooted in a "country" idiom older than America. If Bluegrass disciples feel the urge to modernize, what will happen to the rest of country music? To be blunt, there is a tug of war going on between the Hillbillies and the Country Squires, with the Hippies pulling some strands off on their own unpredictable tangent—and the only visible heel marks are those behind the Hillbillies.

Country music has become not just "acceptable" but extremely influential in recent years. "Hillbilly no more," the late *Look* tardily asserted in a cover story last July to illustrate how sophisticates (who are seldom first to get the news) now

accept it. It has been on television regularly for some time, its songs snatched up by everyone from Dean Martin and Tom Jones to the Grateful Dead, its techniques applied to all sorts of melodies and lyrics, its old-time fiddling conventions drawing more urban hippies than rural hicks. And yet, in spite of all that or because of all that (check one), some fear that country music has had to deviate from its own time-tested recipe too much to win all that acceptance, and it may never get the old flavor back again.

The only thing easily pigeonholed among all the things I saw and heard during a recent visit to Nashville was this: two phenomena have profoundly affected musicians there. The first is the so-called communications revolution, particularly television. The second is Bob Dylan.

COUNTRY boys have spent considerable time on the national air in recent years, with *Hee Haw*, Johnny Cash, Jimmy Dean, Glen Campbell, and Jim Nabors having healthy network runs, Porter Wagoner maintaining a successful syndicated stay, and, of course, Eddy Arnold appearing occasionally but regularly as the debonair host of slick variety shows. And let us not forget the perennial guest star, Roger Miller, hayseed hero of many an otherwise drab talk show. The excitement on Music City Row when I was in Nashville concerned the "come-back" of *Hee Haw*, which actually "came back" well before it was really gone. Some cynical CBS executive arbitrarily canceled the series, the story goes, but the good guys who put it together

The team of Flatt (seated) and Scruggs, for a time almost a synonym for Bluegrass, is one of the casualties of changin' times.



Columbia Records

over at WLAC-TV had syndicated it and would soon have it playing on more stations than CBS did. Shades of Lawrence Welk.

I talked about television and other things with Lance LeRoy, Lester Flatt's manager. He said television was a difficult beast to manage, all right, and often winds up running the people who thought they were running it. Flatt and Scruggs had a regional show for years, and no Dinah Shore/Perry Como/Dean Martin time-killing devices ever crept into it, possibly because the format was so rigid. "But Johnny Cash let his show get away from country," LeRoy said.

He does not believe, however, that country music is going pop just yet. "It looked like they were going to merge about the start of 1970," he said. "Ray Price, Skeeter Davis, Sonny James, and such people were using strings and choruses. But now we think it's moving back toward the way it used to be. It seems to me you hear more straight country stuff on the country stations now. I think the audience has reacted against the pop stuff somewhat—Charley Pride is doing straight country, for example, and he's one of the hottest men in town. A promoter told me there were sixty Bluegrass festivals around the country during the summer and he expects more than two hundred next summer. We're playing up a 'Bluegrass revival' on campus for all we're worth."

Interest in Bluegrass does seem to be picking up, possibly and partly because of a reaction against the pop stuff—but the sales figures of Ray Price's or Lynn Anderson's pop stuff indicate, to me at least, that Charley Pride does not a counter-revolution make. Lance LeRoy speaks from an interesting base, in any event: in his home are nine hundred albums and many more 45's and 78's, all of them country. He said he has a policy against acquiring any pop records. His fondness for *Hee Haw* may be connected with its featuring such as Buck Owens, who so far appears incorruptibly country and yet is widely accepted in the suburbs.

I attended the WSM-TV taping of a show starring Carl Smith, also incorruptible (regardless of what they are doing behind him), and featuring Jimmy Newman and Penny DeHaven. It made me think a little about the word "sophistication." The show used a down-home version of the Perry Como approach. There was the same filling of time with light, smooth, inane patter, Smith making small talk with the lesser performers before they sang their songs. There were three times as many backing instruments as necessary. There was a stool for Penny to sing on. ("That'll be a problem," she said. "I like to move around.") There was a

lavish set, but it did include a stylized barn front.

And there was Jerry Byrd, legendary steel guitarist, directing the "orchestra" but playing a rhythm guitar. "He's the greatest steel player who ever lived." Curley Chalker, a busy young pedal steel player, told me. "He was my hero when I was a kid. But he won't play pedals and the studios don't give a damn how good your fingers are nowadays, they want pedals. They want to hear you stretch them strings. When I saw which way things were going, I got a pedal set, locked myself in a room, and told my wife, 'Don't let anybody in until I learn this thing.' I had to decide whether to be proud and wind up pumping gas or learn the pedals."

Several good pedal steel players have gained a measure of recognition in recent years, but it should be noted that the one who turned mass audiences on to pedal steel was a rock musician, Jerry Garcia of the Grateful Dead. This has the earmarks of an instance in which Outsiders dictated and Country said, "Yessuh."

Curley got a few solo breaks, but mostly the TV men seemed to want a wall of sound from the instruments, even behind Carl Smith. No television show ever used *too few* instruments behind a singer. TV producers, it seems to me, aim toward a certain glossiness they hope will pass for sophistication. The Flatt and Scruggs show avoided it, partly because Flatt wouldn't or couldn't play the game, but mostly because it wasn't really "produced." The band just played one song after another with little talking in between. That is possible when the show is regional, its budget small, and its sponsor as benign and benevolent as Martha White Foods, the flour people who have stood behind Flatt since 1953. When executives feel the stakes are higher, they start worrying about guarantees that the show will please the broadest possible audience, and the only way they know of to do that is to apply the glossy banalities of the Dinah/Perry/Dean/Andy experience. A groove can be a rut; too smooth an operation can inhibit even a Johnny Cash. There is also the matter of appetite—any medium's appetite, but especially television's. Cash was among the first to see the emerging affinity of the hick and the hip for one another, and his practice of juxtaposing Hank Snow and Neil Young was innovative—but how novel can it seem after thirty-nine weeks? Television *manufactures* clichés.

If gloss is successfully sold as sophistication, then you take the gloss, whether you be a country feller or a city dude, until you can see through it. The media bombard Nashville as incessantly as



Chet Atkins picks an acoustic-electric Gretsch while the Boston Pops' Arthur Fiedler noodles at a Baldwin.

ABOUT PICKIN'

THE guitar, staple tool of country music as well as rock, has taken so many fanciful forms in recent years that it might be well for someone to print a "guitar identification manual" on the order of those aircraft identification manuals they passed out to volunteer skywatchers during World War II, with silhouettes and everything. The guitar wasn't very popular most places in the world until quite late. But it has made up for lost time to such an extent that some pickers have trouble identifying the latest gadget Roy Clark has learned to play.

Black bluesmen several decades ago broke the necks off bottles, slipped the jagged necks over their fretting fingers, and turned the ordinary flat-top acoustic guitar into the *bottleneck* guitar, something more soulful for the blues. An actual bottleneck is still used from time to time, but in addition the various forms of *slide guitar* developed from it. The *steel* guitar was first called the *Hawaiian* guitar, having been invented in Hawaii by Joseph Kekuku about 1895. It is rectangular, rests on its own legs (optional at extra cost), and may have as many as three necks with eight strings apiece. It is fretted with a steel bar. The *pedal steel* is essentially the same thing with up to ten foot pedals added, which can be used to change the pitch of various strings by a half or whole tone and thereby change the tuning of the instrument temporarily. Clarence White of the Byrds has rigged up a lever that does this sort of thing to his six-string, solid-body *electric* guitar.

Leo Fender introduced the solid-body electric in the Thirties, the idea being to eliminate the box resonance from the sound that is picked up and amplified. There are still some hollow-body electrics being made, and they are sometimes called *acoustic-electric*. The steels also are electrified now, of course, and it is possible to electrify everything from a stand-up bass to a harmonica. To electrify the *dobro*, however, would be bad form, dirty pool, disrespectful, and impractical, so it has remained an acoustic (and therefore legitimate Bluegrass) instrument. It is basically a stout, flat-top acoustic guitar with steel strings. Instead of a sound hole, it has metalwork imbedded in its top, and this looks rather like a dish with a diaphragm inside it; generally it is fretted with steel. Only the better pickers can get clean, strong highs out of the dobro, but it has a raunchy mid-range and a subtly distinctive tone, part metallic, part wood.

N.C.

they bombard New York. Exposure to “foreign” work by Outsiders leaves its mark. This may widen the horizon, but it does so by flattening the landscape. I sat in Josh Graves’ home and listened as he played Chicago-style blues on the same dobro that, forty years earlier, backed Jimmie Rodgers in a seminal country-music recording session. Then he picked out some jazz riffs, joined his son, Billy Troy, in a rock tune, and finally picked up a scarred Gibson and sang what could have been a lost Appalachian folk ballad. I was about to ask him how Lomax had missed that one when he said he had just written it. “I’d never leave Lester Flatt,” he said, “He’s the greatest man that ever lived. But I like all kinds of music.”

BOB DYLAN’S influence is not something a Nashville producer might, in a fit of self-analysis, write an essay about, but it could not be more obvious if “Bob Dylan was here” were flashing in neon from the Life and Casualty tower. Somewhere between the two Tex Ritter’s Chuck Wagon hamburger joints (which are, curiously, across West End Avenue from each other) and Roger Miller’s King of the Road Inn I heard a rumor about a drummer (a *drummer*, mind you, in a town built on country music) who must be making \$70,000 a year in the local studios. Having developed a nose for this sort of thing, I asked, “Is his name Kenny Buttrey?” Right, that was his name, and he had a Cadillac and. . . .

Kenny Buttrey was the drummer Dylan used for his string of Nashville recording sessions, starting with the “John Wesley Harding” album. Other sought-after musicians, it turns out, include bassist Charles McCoy and steel guitarist Pete Drake.

The old order changeth: Ryman Auditorium, “Mother Church” of country music and home of the Grand Ole Opry since Heck was a pup, will shortly pass its mantle to Opryland, a southern fried Disneyland by the Cumberland’s banks just outside Nashville.



W. J. Grine/New World Photography

They also backed Dylan. Dylan’s influence among rock musicians also brought in droves of shaggy Outsiders to record in Nashville, and some of the natives have since learned that these creatures were neither as different nor as scary as they at first looked.

But mostly, Dylan’s influence has been manifest in the lyrics, the same place his influence most notably affected pop. Country lyrics were always more important than their melodies; before the rock era, it was always the other way around in pop. Since Dylan, however, country lyrics in Nashville have become more thoughtful, less sanctimonious, less straightforward, and less predictable. Respected writers include Kris Kristofferson, Tom T. Hall (*Harper Valley PTA*), and Chris Gantry (*Dreams of the Everyday Housewife*). I don’t believe their scribbling would have been accepted in Nashville had not Nashville, in its way, first accepted Dylan.

Dylan has always tried for Poetry, for an elegance of expression that wound up stylish, crude, zingy, gross, pretentious, or eloquent depending on the listener’s viewpoint. Dylan’s ground-breaking therefore made it possible for Kristofferson, Gantry, and others to assume that *how* it is said is just about as important as *what* is said, and make it perhaps inevitable for others to go on from there to the assumption that *how equals what*, that style is content, or, to invoke Marshall McLuhan, the medium is the message. Country audiences loved John Denver’s recording of *Take Me Home*, *Country Roads*, which Denver helped Taffy Nivert and Bill Danoff (who constitute Fat City) write. But country music audiences had been conditioned for decades to like the antithesis of that song, to expect that a song was going to tell a story, have narrative quality in a good, old, logical, linear way, each word subordinate to the line and each line subordinate to the story. *Take Me Home* doesn’t narrate, it *muses*; its lyrics are non-linear. Lines could be transposed, the bridge could be moved to the top or bottom, and verses could be shuffled about without much changing the sense of the poem. The Beatles’ *Long and Winding Road* and *Let It Be* had a similar quality, and a few other songs, by Paul Simon and others, have suggested it, presenting a series of disconnected thoughts that can be lumped together but don’t have to be.

All three songs suggest an anti-progressive orientation, which McLuhan might call a rejection of the industrial (mechanical) society in favor of the spontaneous perceptivity and receptivity of the electric society or tribe. It isn’t a shock to see the Beatles’ fans take this in stride, but it sounds

mighty weird in the rural south country music has always been fundamentally attached to, where it is assumed that one moves from this thing to the next—better or at least more climactic—thing because, what with poverty and one thing and another (including evidence of sin here and propaganda about purity there), it is assumed that each click-stop is closer to Glory than the last. Yet, there was *Take Me Home*, outselling Ernest Tubb throughout the long, hot summer in the sweltering bluster of Tubb's own, still un-airconditioned, record shop. The times, they are a-changin'. The media, they are a-massagin', as sure-handed as a Mountain Mama in a cool valley in West Virginia, where the hills interfere with the TV if a fella doesn't have the cable.

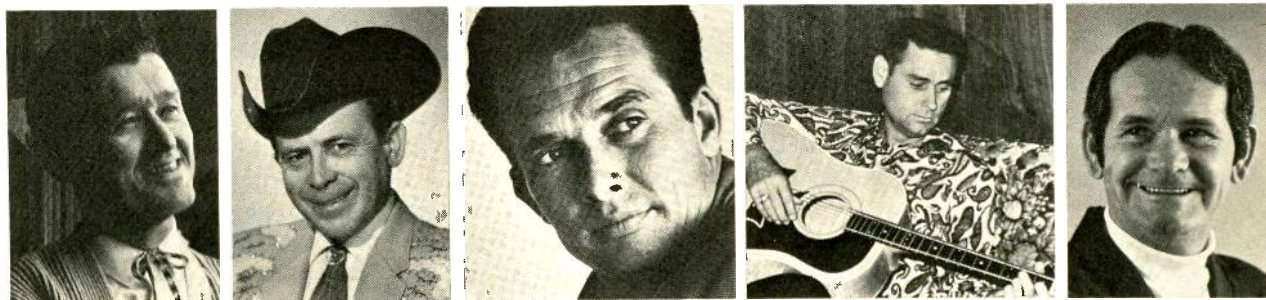
Modern Nashville, whether because of Dylan, the media, or something else, presents several developments to set against those projected two hundred Bluegrass festivals. Don Law, a genteel Northerner and Columbia Records producer, and Ray Price, a country boy with a powerful, rangy baritone, have literally rammed pop down the throats of country-music distributors and consumers—and not with a take-it-or-leave-it high-handedness, but more with a sort of shuffling objectivity, as in “we think this is our best suit.” Price's records, with violins cooing and choruses humming behind his potent vocals, consistently ride at the

top of the country charts and are heard often on country-music radio stations (there's one in every major city except New York), and disc jockeys hardly seem to notice that those were violins, not fiddles.

“I don't think there's any need to worry about the town going pop,” Law said. “There's room for diversity.” Law is such a thoroughly decent chap that one hopes he's right, because he deserves to be right. In any case, Price, not Law, changed Price's direction several years back when he decided to sing *Danny Boy* before a disc-jockey convention. To record that eminently successful experiment, Law combed Nashville for someone who could arrange for strings, and finally found Cam Mullins. “Now everybody's using him,” he said. Country-pop hits arranged by Mullins in recent months include Lynn Anderson's version of *Rose Garden*.

There are still a few producers around who agree with the veteran Owen Bradley, who handles Ernie Tubb's recordings and who has been counseling, “Keep it hillbilly.” Ironically, Tubb was a pioneer in introducing amplified guitars to the Grand Ole Opry before Bob Dylan was born. Electric wiring on the Opry stage is a navigational hazard now.

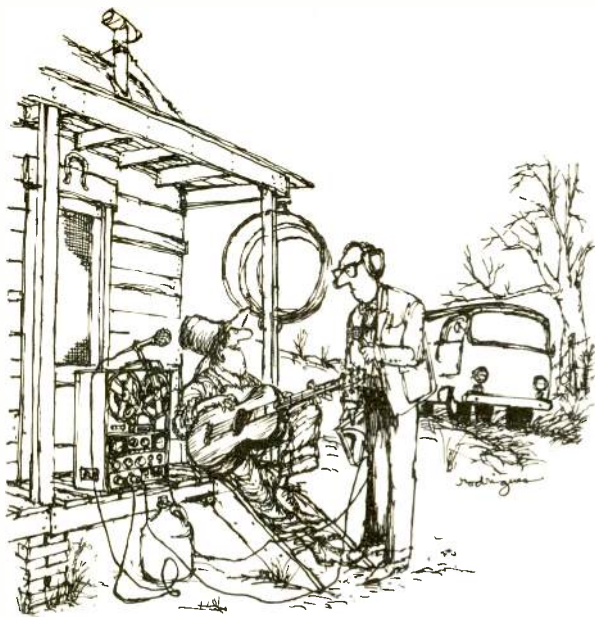
“The Opry has changed over the years,” long-time announcer Grant Turner told me, but things



HILLBILLIES

Roy Acuff
 Jimmy Dickens
 Merle Haggard
 George Jones
 Hank Locklin
 Melba Montgomery
 and Charlie Louvin
 Bill Monroe
 Buck Owens
 Hank Snow
 Ernie Tubb
 Kitty Wells
 Mac Wiseman





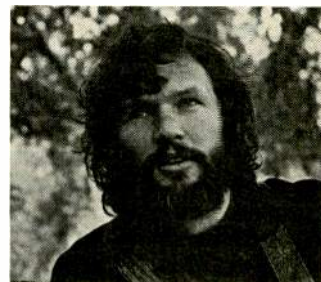
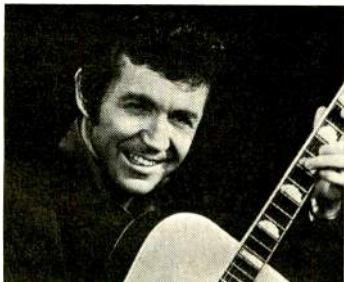
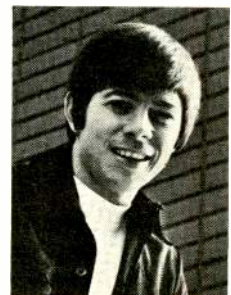
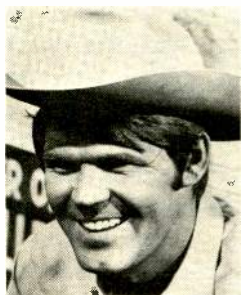
"... No, I didn't learn that one from my grandpappy. There was a fella name of Lomax through here not long ago. . . ."

looked to me about the same outside the Ryman Auditorium. The gaunt old building—to be abandoned for shiny new quarters in a couple of years—and the nearby gaudy strip of record stores, souvenir shops, and guided-tour agencies still contrasted with the slightly uptight dignity of downtown Nashville as I remembered it had. A similar contrast still applied to the appearance of the Opry patrons, lined up in their crew cuts, pompadours, and beehives, and that of the cosmopolitan Nashvillians in their flares and hotpants, sideburns and

unnaturals a block away in the Caine-Sloane department store. Someone once calculated that Opry patrons drive an average of five hundred miles to sit in the Ryman's church-like pews, so what they know of Nashville is what they hear on the radio, and Caine-Sloane's might as well be Bloomingdale's.

Yet they roared their approval when the Earl Scruggs Revue played rock, its electric lead guitar, electric bass, and piano more than augmenting Earl's banjo. They brought Stan Hitchcock back for an encore after he sang *This Time You Gave Me a Mountain*, as silky smooth and creamy rich as Frankie Laine ever sang it. They put down their fans with the funeral-home ads on the back to clap hands along with the Four Guys, who sang the Youngbloods' *Get Together* and sounded much less countrified than the Youngbloods do. They approved heartily when Stu Phillips ambled through a mild pop rendition of *Me and Bobby McGee*. Had not Kristofferson himself called it a country song? He had. It was.

The Opry *has* changed. Roy Acuff still brings his fiddle with him, and may still balance the bow on this nose, but it is one of the few fiddles onstage now, while the drums are almost never silent. Backstage, Carl Butler talked of the past, when singing styles were more diversified on this biggest of all "live" radio shows, and when "everybody



COUNTRY SQUIRES

- Eddy Arnold
- Glen Campbell
- Johnny Cash
- Skeeter Davis
- Bobby Goldsboro
- Sonny James
- Kris Kristofferson
- Jerry Lee Lewis
- Roger Miller
- Mickey Newbury
- Marty Robbins
- Billy Edd Wheeler



brought his own band, so not only the singers sounded different but the bands sounded different." Onstage, Marion Worth sang *Put Your Hand in the Hand* with piano backing. Country, with a long-standing connection with religious songs, sometimes turns to Jesus rock now.

Some old elements persist, of course; Bill Monroe still appears, and so do Lester Flatt, Hank Snow, and the Willis Brothers. So also do the corny acts, starting with Stringbean (David Ake-man) in his low-belted clown suit. "I'm gonna sing my 'tater song," Jimmie Dickens, four-foot-eleven in cowboy boots, said as he waited his turn. He's been singing *Take an Old Cold 'Tater and Wait* at the Opry for twenty years. Del Wood, plump, red-haired, sat down at the piano and played *Down Yonder* again. Bill Carlisle did his thing, which is jumping high in the air without missing a lick on the guitar. And a newer, grosser variety of corn hangs in there: Leona Williams appeared on the WSM "Midnight Show" following the Opry and sang *Your Country Girl's Gonna Wear Hotpants*. They're still writing those variations of "the hurts put me in the driver's seat," the play-on-words songs like *You Ain't Woman Enough (To Take My Man)* and *I'm One Man's Woman (But You're Any Woman's Man)*. This stuff is "Pablum for truck drivers," as one producer said. Neither it nor the innocent kind of corn seems to be allotted enough space or energy to be a factor in determining whether country music will stand up behind Hank Snow and spangly-suited hillbillies, Ray Price and other tweedy country gentlemen, or Gary and Randy Scruggs and a troupe of hairy freaks.

And even the corn may go ecologically relevant on us, I concluded later, watching television as Billy Edd Wheeler sang *The Interstate Is Coming Through My Outhouse* ("Them engineers made forty-seven surveys/This is where it goes and that is that/They'll take a big steam roller/And flatten my two-holer/But I'll keep on a-votin' Democrat."), especially seeing as how Johnny Cash, who's certainly adept at spotting brainy fellows like Kristofferson and Wheeler, has formed a publishing company with Billy Edd.

"Serious" lyrics—about war, dope, life styles, and even interracial courtships (by that old hippie-baiter Merle Haggard, of all people)—are a lot less right of center than they were before Dylan and Kristofferson came along. There is no law that says country lyrics *have* to be fundamentalist-conservative, of course—there has always been a strain of populist-style liberalism in the South. Still, Kristofferson and his followers are hardly

representative of the attitudes, backgrounds, and memories of rural folk. But there are fewer rural folk now, almost none without access to Tom Jones and Dean Martin, and perhaps the few true believers who remain are grooving on Bluegrass.

I saw contrasts everywhere in Nashville. I felt as if I were on a road with two distinct edges that kept getting farther apart from a middle so indefinite that it was grown up in weeds. Is that any way to run a country road? An individual, like Josh Graves, can accommodate disparities in his own taste, but can a whole *kind* of music split itself into two (or even three) parts and still be recognizable? Some will argue that it doesn't matter, that what is, is, and that it incorporates whatever was. The Grateful Dead, in a country-influenced song, say, "Everything leads up to this day, and it's just like every day that's ever been." The sun sets; the sun also rises. But then why am I feeling we're about to lose something important? And what will Progress and Media do when they get around to the blues, which are surely next?

WHEN I was five years old, I rode behind my father on a horse named Old Don to a backwoods Kentucky schoolhouse to hear my first "live" country music. It was provided by Bill Monroe, born twelve miles away, and his Blue Grass Boys, who then included Flatt and Scruggs. There was no question about whether this or something else was country music—there were no weeds in the middle of that road. But that was a long time ago, when our neighbors were mostly innocent and simple and few of them had either the money or the inclination to catch up with the times by buying things like automobiles and radios. Nobody rides a horse down the middle of the road there today.

During one of his between-song raps during a Tanglewood concert this summer Kris Kristofferson made some crack about cab drivers and then went on to say, "Five years from now, we *all* may be doing that." It struck me as a pretty good (and honest) insight into the nature of pop stardom, that fearful transiency that gives the lie to publicity-bred claims of immortality. Then I remembered Lester Flatt's telling me about an old man in East Tennessee who for years walked great distances to hear the Flatt band whenever it played in a nearby town. The last time through, Flatt failed to see him in the audience and made inquiries. He was told the old man had died. Perhaps that's the real difference between modern and old-fashioned country music. The one loses its audience to the latest musical fashion. The other loses its audience only to death.



Decca Records

LORETTA LYNN

The story of a poor girl from a little mining town in Kentucky...

By ROBERT WINDELER

THEY COME by the busload on weekends to Hurricane Mills, Tennessee, just to see where Loretta Lynn lives, even though she's almost never home. Like most country entertainers, she is on the road the better part of three hundred days a year. And even when she gets to Nashville for a few days each month to oversee Loretta Lynn Enterprises (which include a rodeo, a talent-booking agency, western clothing stores, a music-publishing company, and, of course, her own traveling act with nine musicians and a building from which to run them on Nashville's Music Row) she doesn't always make it the seventy miles out to Hurricane Mills: her six-year-old identical-twin daughters are brought down to the office to visit their mother.

For the past seven years, Loretta has been the top-selling female country artist and the top-selling artist of any kind on the Decca label, with whom she has—understandably—a lifetime contract. Her clout is such that she has engineered Decca's signing of her brother and two of her sisters, and fixed it so dozens of young country talents got into the Grand Ole Opry. She writes ninety per cent of her own songs, as well as songs for her sisters and other singers. But despite her vast following in the country field, Loretta (pronounced Low-retta, with the accent on the first syllable) was until recently virtually unknown in the pop world. Now, thanks to new songs in a more popular vein by herself and the other writers, a greater acceptance of country-and-western music, and national TV exposure, her appeal has broadened into the pop market. Yet there has been no change in her singing style: her delivery and her instincts are pure country.

She is an absolute original. At thirty-five, looking even younger, the mother of six and grandmother of two (the elder of which was born the same week as her twins), Loretta Lynn looks back on early days of grinding pov-

erty, but the present and future are determinedly devoted to continuing and capitalizing on the success that has overtaken her, so that her family and friends and a Sioux Indian tribe in South Dakota that she supports will never have to know such poverty. "Every day I think 'What can I do next to keep in the public eye,'" she says. "When you make it big you've got to really keep working at it to stay there and help everybody, especially the little kids. There's nothin' greater you can give a kid than love, but there *is* more."

Loretta was born in Butcher Hollow, Kentucky, one of eight children, four girls and four boys, and she was—as her most famous song has it—*A Coal Miner's Daughter*. Her ancestry is Irish and Cherokee, and both are very visible, the Celtic in her long coal-black hair and bright blue eyes and the Indian in her high cheekbones. At fourteen she left school and married Mooney Lynn, who now runs the day-to-day operations of Loretta Lynn Enterprises. Mooney was just seventeen when they married. "I had four children by the time I was seventeen. I played with dolls until I was married; after the kids came, it was like playin' with little dolls, but they were real. All we knew to do was feed 'em—we were both kids ourselves. And we were poor, real poor."

Mooney and Loretta moved to Washington state from Kentucky, he to work as a mechanic, she to cope as best she could with four kids in the country near the Canadian border. "I was scared; Mommy and Daddy weren't at the back door anymore, and even if they had been they were as poor as we were. I learned to can enough fruit and vegetables for the winter. I'd store potatoes and Mooney would go hunting for our meat."

Loretta would sing her babies to sleep, and it was Mooney who thought she ought to try singing outside the house. At about this time—nine and a half years

ago—Loretta also decided she wanted to write country songs. “I learned to write by looking at the *Country Song Roundup*—I didn’t know what else to do. I wrote lots of ‘il darlin’ songs, about ten a day, none of them any good. I’d still rather write than sing. I can express myself in my songs. I can say things I could never tell the public out loud talkin’.”

With Mooney’s encouragement Loretta began singing at a local bar, Bill’s Tavern, in Blaine, Washington, but rarely used her own material. “When I started singin’ I admired Kitty Wells so much I did an impersonation of Kitty Wells. One night at Bill’s club an old man staggered up to me. He’d had too many drinks, but what he said made such good sense: ‘We’ve got one Kitty Wells, we don’t need another—just be yourself.’ I’ve tried to be myself ever since and that’s how I discovered that the public learns you what you know.”

Buck Owens, Loretta’s male counterpart in country-music success and sales, was seeking fame and fortune in the state of Washington at the same time, and “I guarantee you he worked in a place even worse than I did, the Patania Club in Tacoma.” Loretta entered a talent contest that Buck ran from the club for a local TV station. She was one of thirty contestants and sang *My Shoes Keep Walkin’ Back to You*. “I wore a fluffy black-and-white dress and white cowboy boots, and it was my birthday. I thought I was the prettiest thing that ever was. I won and Buck gave me a choice of a lady’s or a man’s watch, and I thought real hard about it, and finally chose the man’s watch and gave it to Mooney.” It stopped the next day, and Loretta cried and took it back to Owens, who explained that he didn’t have any money for prizes and that it had cost only a few dollars and couldn’t be fixed.

A wealthy lumber magnate in Vancouver, who was associated with London Records in Canada and the small (and long since defunct) Zero label in the U.S., saw the television talent show and signed Loretta to make a single, ironically a song she had written for Kitty Wells but didn’t know how to get to her: *I’m a Honky-Tonk Girl*. Loretta spent every penny she got from Zero in the kind of direct promotion that put her, and has kept her, on top. Then it was mostly a case of getting the record to disc jockeys and persuading them to play it. *I’m a Honky-Tonk Girl* made the Top Ten on the country charts and landed Loretta her lifetime contract with Decca and another lifetime contract with the Wilburn Brothers firm, Surefire Music, for songwriting.

Loretta is somewhat at a loss to explain her enormous and constantly growing appeal as a performer. “I still don’t think I’m *that* good a singer,” she says. “I can sing and do a fair job of it, but I’d like to be a *great* singer, and I’m not, not yet.” As for her relatively new pop following—“it just happened, mostly because of *Coal Miner’s Daughter*. Even the kids loved it ‘cause it’s basically a folk song. Now I have kids in their teens and twenties comin’ to see my shows, which I never did before. I haven’t figured that out.” And Loretta proudly notes her growing acceptance among the black country audience. They particularly liked her *Don’t Come Home a-Drinkin’ (With Lovin’ on Your Mind)*. “It was down to earth, and they understood it. I get more colored to come see my show than even Charley Pride. I’m a poor girl from the hill country, and I love the blues and ‘soul’ music, and maybe they can sense this.”

Since she got over her infatuation with being the new

Kitty Wells, Loretta has refused to borrow from anybody else’s singing style. She was helped along by Ernest Tubb, Conway Twitty, the Wilburns and others. “I admire all of them and their talent, but I don’t ever want to be any different in the way I sing, except to be better. I want to be me.” Writing is something else. “You have to write with the trend, I’m open-minded. It’s old-fashioned to write, ‘Oh darlin’, I want to be with you,’ and I’m not gonna be old-fashioned. I can write any way and for anybody if I put my mind to it.”

Loretta wrote a pop hit for her sister Crystal Gail. *I Cried the Blue Right Out of My Eyes*. Crystal Gail used to be Brenda Gail Webb, but Loretta insisted she have only two names, neither of them Brenda because of Brenda Lee. “It’s easier to say two names, and Crystal really is a star name, although she fought about it.” Peggy Sue is the other sister on Decca, and Jay Lee Webb is the brother.

DESPITE her willingness to move into the pop-country market, Loretta’s life style and basic audience remain solidly country. She and her nine backup musicians, eight men and a girl, travel around in a bus complete with bunks, a stereo set, a telephone, and a private dressing room for Loretta. She regularly writes to country disc jockeys personally, and to many of her fans. She never refuses to sign an autograph and has one of the biggest and best organized fan clubs of any country star.

The home in Hurricane Mills she hardly gets to see is one of Tennessee’s historical spots. Nineteen men were killed there in the Civil War, near the early-nineteenth-century mill and dam that are kept as they were, unused except for swimming and fishing. The house itself is pure Gone-with-the-Wind, white-columned Greek Revival. “I’m restorin’ the home and could have built three beautiful new homes with what I’ve spent on it.” Loretta literally owns the town, all 1,450 acres of it, which she bought with the house three and a half years ago. Once there were fifty tenant houses, but now there are only three.

She sees a day when she may slow down her schedule of personal appearances, and she already leaves Mooney behind in Nashville to cope with business when she travels (“He has so much horse sense and knows about so many things I don’t”). And as grateful as she is for the adulation of her fans, there are times at home when the weekend busloads become too much. One recent Sunday, Loretta and Mooney decided to go for a paddle down the Buffalo River, not far from Hurricane Mills, just to escape the fans and have a few hours to themselves before flying out at midnight for the next round of appearances. The boat, which had only “a little tiny motor,” capsized in the rapids, and Loretta, who can’t swim, went down, along with an \$800 camera and an ice cooler containing a picnic lunch. She recalls going under twice and never hitting bottom. Mooney, who does swim, went looking for her, but she was under the boat. “Something told me to lift the boat up and my hair flowed out and he saw it. I had gone into a peaceful sleep because I saw no use in fightin’.”

Loretta was in shock for three days, although she continued to perform. “Suddenly it occurred to me in the middle of a show that we could have been drowned. I forgot the words and couldn’t do my songs.” Somehow, Loretta has decided, despite her grueling schedule, she is going to have to find time to learn how to swim.



CHARLEY PRIDE

A casual perfectionist

By ROBERT WINDELER

"CHARLEYPRIDE." That's how they say it, as if it were one word. That's how *he* says it: "Charley-pride." Like Billyjoe, or Lucymay, pure Southern and pure country. Charley Pride *is* pure Southern and pure country, a "hillbilly," but actually from the Mississippi Delta that spawned Bobbie Gentry and others. But Charley's also black—or, as he prefers to say it, "Negro"—and that makes him unique. Until Charley came along, the world of country music was white America, rural white America for the most part, and populated, for the unsympathetic, by rednecks. Negroes had their music—jazz or rhythm-and-blues—and weren't expected to sing or hear or even like country-and-western, whose lyrics (though never racist) were somehow for whites only.

Charley is loquacious but uncomplicated, casual but perfectionist when it comes to recording the straight traditional country songs he's done on fifteen RCA albums for the past six and a half years. At a recent session in RCA's Nashville studios, Charley was insisting on some retakes of what seemed to be a particularly large crop of parenthesized titles—(*We're All Part of*) *The Family of Man*, (*Now Our Home Is*) *Just a Pretty House for Sale*—long after everyone else involved in the sessions was satisfied. Charley kept refilling a Dixie cup with Almadén Mountain Red from a half-gallon jug, later switched to Bourbon and Pepsi in a larger paper cup, and all the while kept singing, even during breaks for nature's call. His speech is peppered with expletives, but they are no stronger than "dad-gum it," "gol-durn it," and "by granny" when he makes a goof. "When a song feels good from my toes to the top of my head, then I'm satisfied," he explains, "but not until then."

The recording crew began to grow weary in the wee hours, but not Charley. In light green dungarees, a yellow polo shirt, and black cowboy boots, he had the look—and the stamina—of the baseball player he once had to become to break out of the South. Charley was born in the tiny town of Sledge, Mississippi, about sixty miles south of Memphis, and as a child picked cotton with his parents and ten brothers and sisters. He says he knew at age five that he didn't want to pick cotton or even be a farmer, but he was seventeen before he left Sledge to become an outfielder in the Negro American League, first with Detroit and then with Memphis. After two years in the Army and marriage, he made the major leagues, pitching and playing outfield for the Los Angeles Angels and spending the time between baseball seasons in Great Falls, Montana. There Charley worked as a zinc smelter for Anaconda by day, and by night he sang and played country songs in a night club. In 1963 Red Sovine heard him and suggested he drop baseball and sing full time. The following year Sovine arranged a recording session in Nashville, and Chet Atkins, who heads RCA's country division in Nashville, signed Charley to a long-term contract. In January 1967, he was introduced at the Grand Ole Opry by his long-time idol, Ernest Tubb, and became the first black performer to sing there. On tour his appearances are nearly always sold out, and in 1970 he had three albums in Billboard's Top Ten for the year, including numbers one and two, "The Best of Charley Pride" and "Just Plain Charley." He also scored three of the top ten country singles in 1970, and in 1971 he added three more gold albums.

Charley now lives in Dallas with his wife, two sons, and daughter, keeping an office in Nashville and flying in

to record. His father still lives in Mississippi and won't move. "My daddy, he don't say nothin'. Where'd I get all my outspokenness? My momma, she talked all the time. She passed on; she was always wantin' to pack up and go. I wish she could see me now. I could send her to Timbuktu or anywhere."

Charley insists that he "got into country music just about the same way all of the rest of the country-music artists did. There's only that one difference, that uniqueness of pigmentation. I've followed country music since I was about five years old, and sung it, and it's that simple, no matter how unique it looks. I'm an individual who was an individual back at the time when it wasn't the going thing to even admit listening to country, much less to sing it. I'm that way in just about everything I do."

Still, it's a long way from the cotton fields of home to the top of the country heap, and baseball was his compromise with Southern society. "Bein' born and raised in Mississippi, there was a limited number of things I could foresee that I could go into and maybe have a chance that society would go along with, so that I could get out of the cotton fields and make something of myself. I had a good body. I was born with the ability to run, and I was—and am—a good hitter. So I saw Jackie Robinson go into the major leagues, and I says 'this is my way out of the cotton fields.' My ambition was to break Babe Ruth's record, and Ted Williams', Willy Mays' records wasn't going to be standing when I got through. Then I would go into music. That was my real first ambition, where I was going to make my mark, be something."

All through his teens and the baseball years, Charley kept singing. "I bought my first guitar when I was fourteen, a Silvertone from Sears Roebuck, and that's where it all started. I tuned it up, played open-bar chords, and that's the way I played till I started recording over six years ago." Growing up, and always listening to the country stations on the radio, Charley idolized "what I call the old school, Eddie Arnold, Red Sovine, Hank Williams, right through to Elvis." He deplors the divisions that made his passion clandestine. "People slice music up and say it's your music, you're pink and I'm purple and so forth and so on. It's a bad thing to do. You might be takin' music and using it as a whipping boy for some other kind of splittin' up. Music is there and has been there for years to be enjoyed by anybody. But people deny themselves any enjoyment of it because of what they have been taught to associate with it: rhythm-and-blues with a certain ethnic group, country music with another, and so on. It was there to be enjoyed by everybody, but the image wouldn't let us."

In recent years, Charley feels, the stereotypes have begun to crumble, and several strains of pop music ("it's all American music, really") are coming together and influencing each other and the artists who perform it. Yet he puts himself solidly in the purist line of country music, and not with those who are pushing into the pop market. "I sing pure country because that's the way I started out, and that's what I'm all about. I'm going to try to record the same traditional sound and feel of country music in this modern day, and I feel I can sell it without putting a bunch of strings in it to appease the pop stations and get them to play it. I get some pop play, but I don't look for it. My audience is buying me. I'm happy the way I've been recording, they're happy the way I've been recording, they're buying it. So why not keep it like it is?"

Despite Charley's acceptance in the country field, no other black has emerged to stand beside him, so he has been pre-eminent in country music for as long as Jackie Robinson was in baseball. "There are a few other blacks recording now, but so far they haven't made any real progress. As the first in the field, I would very much like for the second to follow, because all the others are compared to me, and when they appear they're asked to 'sing some Charley Pride.' I think it's pretty hard, because I'm sure they would like to be themselves, to be individuals."

"Singing Charley Pride" means traditional songs, like those of Hank Williams, in a straightforward, strong, drawling baritone. Charley does no writing, but thinks he might work on some melodies and get a collaborator to do the lyrics. He has no favorite composer, and goes for individual songs, not caring much if somebody else has recorded them first. "Real good songs are not that easy to come by. You just have to listen to everything you can, even if somebody else has already done it." In the last year or so, he has developed a strong preference for more upbeat country songs. "I would like writers to start to write happy-type songs. Country music has been looked upon so long as sad, and many people say the reason they don't like country music is that it is too sad. I don't think it's necessarily been that way over the years; there's a song in country music that fits any mood you're in—always has been. Most of my fans love me singin' ballads, but I like to try to be versatile, and I'm trying to get out of the ballad type and sing up-tempo songs like *Kiss an Angel Good Morning* and *Louisiana Man*. I intend to write something like that, 'up' and sort of cheerful."

CHARLEY says he encounters no hostility from either blacks or whites "as far as someone sayin'. 'Hey, get off the stage.'" But people who have never seen him—only heard him—lose bets on the color of his skin. He travels more than a hundred days a year, sometimes taking his wife and children with him—particularly during the county- and state-fair season. "It's still a white audience, about 99 per cent. But the Negroes are startin' to come slowly, more and more. You have to realize that most Negroes are oriented to listening to rock-and-roll, rhythm-and-blues, and what you call 'soul' music now. And the only way they can become aware of me is on TV, and maybe by hearing somebody talk about me. White country singers have always had a Negro audience, Red Foley, Johnny Cash, and Marty Robbins in particular. They've always sold to Negroes. But how many Negroes would have admitted it ten or fifteen years ago?"

Still in his thirties, Charley doesn't see the day when he won't be performing and breaking down barriers. "I love to sing, and possibly some day I would like to maybe fill that big thing in Moscow, for me and country music to be as well known in that corner of the world as in this one. I can use that as an example of how much further I have to go from this point, to be able to achieve that." That's setting the sights pretty high, but perhaps not unreasonably so for Charley. At the annual Country Music Association awards in Nashville last October, he walked away with the titles of Artist of the Year and Best Male Country Vocalist of the Year, and a week later in Chicago was named Entertainer of the Year by the Music Operators of America. Get ready, Moscow!



Beatrix on the rack: American soprano Arlene Saunders created the role in the Washington Opera Society production.

GINASTERA'S BEATRIX CENCI

The Argentinian composer's retelling of a sixteenth-century Italian tragedy furnishes a Grand Guignol premiere for the new Kennedy Center Opera House

By STEPHEN RUBIN

IF the interior of the Kennedy Center Opera House is aptly described as looking like the inside of a swollen tomato, then *Beatrix Cenci*, which had its world premiere there during the opulent opening week, might best be characterized as a plum of an opera. Composer Alberto Ginastera has conjured up a sixteenth-century nightmare which he presents in twentieth-century terms, triumphing primarily on the premise that opera today must be theater before it is anything else. Ginastera has stated unequivocally that *Cenci* can stand by itself as a dramatic play. He is right—except that without his music it would be less dramatic. *Cenci* is hardly an opera in the traditional sense, although it leans heavily on tradition. It is, rather, a music-drama which cinematically combines sight and sound to produce an almost new operatic form. To say that the work would fail if presented without the sensational effects given it by the Washington Opera Society's multimedia production is not to denigrate it. *Cenci* was conceived in contemporary terms, and to produce it as if it were *Rigoletto* would be ridiculous.

Not unexpectedly, most reviews of the opera centered on the total conception. The music men were out in full force, but their copy read as though it had originated from the drama desk. If Ginastera continues to compose in this theatrical vein, he may singlehandedly cause a revolution. Who should cover him, the drama critic or the music critic? In his review for the *New York Times*, Harold C. Schonberg devoted barely two paragraphs out of twelve to the music *per se*. Paul Hume, in the *Washington Post*, wrote eighteen shorter paragraphs, four of them discussing the music. And despite the luxury of thirty paragraphs, Irving Lowens, in the *Washington Star*, never really got down to the music at all. This could be construed as a way of saying that Ginastera's music is nothing to write home about, but—true or false—that is not the point. The play's the thing here.

Ginastera, who no doubt will soon be crowned king of contemporary opera, is the first to applaud this conception. His two previous theater works, *Don Rodrigo* and *Bomarzo*, relied heavily on the drama. *Beatrix Cenci* is the logical result of a mind

desperately trying to fuse drama and music. The Argentine composer must be doing something right, because his track record is stupendous: three out of three. No other living opera composer, except perhaps Benjamin Britten, can claim to have scored as highly with the critics and public alike.

A reserved and formal, yet shyly friendly man of fifty-five, Ginastera proceeds slowly and carefully in trying to explain his success in a form that has eluded most of his peers. He speaks some English, but prefers to talk through an attractive blonde translator, the Argentine cellist Aurora Natola, who has recently become the second Mrs. Ginastera. Shapely in a form-fitting white ensemble, his wife has trouble herself with English, and the two assist one another in searching for the right word.

"Opera is a very complicated form of music," Ginastera says. "It is very important for the composer to have a sense of drama, because the attention of the public must always be centered on the stage. Otherwise, the work should be written in another musical form, like a cantata or an oratorio. For me, the drama is expressed not by the word, but by the action. Words can be beautiful while the action is static. In the last scene of *Wozzeck*, the words of the children—'come and see how they're taking away your dead mother'—are of little importance. But the action catches your attention.

"This is the first problem—the composer and the drama itself," Ginastera continues, lighting a cigarette. "The second problem is the aesthetic one, or the quality of the music. As Monteverdi said, opera is drama *and* music. The drama must be strong, and the music must accompany it. We have contemporary examples in which the drama is very good, but the music is not.

"Of course, there is also the problem of the epoch. When Monteverdi and Handel wrote, drama was static. For me, the times are different. If I see a movie or television or travel on a jet, it's evident that my theater will reflect this. My theme could be the same as Monteverdi's or Handel's, but I'm sure that my treatment would be different.

"It's also a great error to assume that a successful dramatic work will make a successful opera. Verdi and Boïto had to remake Shakespeare in *Otello* and *Falstaff*."

Ginastera rises from the couch in his New York hotel room, moves toward a makeshift desk and returns with pencil and paper. "I have a theory," he says, beginning to draw a diagram. "The relationship between words and music is one to four. If I have one minute of words, with music it will take four minutes. So, if I have a tragedy that takes



The three principals in the opera were Carol Smith (Lucrecia), Justino Diaz (Count Cenci), and Arlene Saunders (Beatrix).

four hours in the theater, set to music it will take sixteen hours. This is a problem that many composers don't consider. I have to reduce four hours to half an hour in order to have a two-hour opera. It's like a dehydrated onion. Put it in water and it expands!"

The composer's eyes light up like a child's, pleased with his clever analogy. His wife chuckles appreciatively. "To write an opera, I have to work in collaboration with the dramatist to create a new libretto. If I were interested in a piece of Ionesco's, I would visit him and between the two of us we would recreate a new opera libretto. This is what happens in the movies. For each of my three operas, I made a dramatic plan which I submitted to the librettist. This must be done first so that everything is established at the beginning, and there are no arguments afterwards."

The composer, then, is the boss, the guiding force behind a project? "Ah!" Ginastera exclaims. Mrs. Ginastera laughingly interjects, "I can tell you, yes!" "In opera, the tempo is the composer's," Ginastera continues. "There is one scene in *Beatrix Cenci* where three choruses are involved. One sings, one speaks quickly, and the other repeats both. This is a very dramatic moment. It can only be held together by the composer. I received one poem from the librettists, and with it I organized seven minutes of music. *Cenci* demands an abstract style of more direct and concentrated music."

THE second Ginastera opera to be commissioned by the Opera Society of Washington, *Beatrix Cenci* was a collaboration between the composer and his librettists, William Shand and Alberto Girri. It is a sixteenth-century tale of rape, incest, homosexuality, and parricide, and is based on the true

story of Signora Cenci, who was born in 1577 and was beheaded in 1599. The girl's father, the lecherous Count Cenci, rapes her, and this leads, at her instigation, to his eventual murder. The story is as lurid as anything Ginastera has ever attempted to set to music—which is saying a lot, considering *Bomarzo* and its sexual preoccupations.

Ginastera appears obsessed with varying forms and degrees of violence, all of which are undercurrents in his theater works. Personally, the composer is a gentle and unassuming man. One wonders about the formidable turmoil that must rage beneath the surface. "I am a man of this era," Ginastera says, "and I feel that violence is the thing of the day. This is why I write about it. I don't think I can stop the violence—that is not the purpose of my work—but I can show it."

The manner in which Ginastera musically depicts these furies calls for great invention when one considers the stumbling block he has established for himself. "My preoccupation is to bring back the reason for opera, which is singing," he says firmly. "Some composers seem to forget that opera must be sung, and today you find works with too much recitative. Except for such composers as Lutoslawski, Dallapiccola, Britten, and Copland, the other moderns don't understand the voice. They write *against* the voice.

"If I write, for example, for the violin, I must do so within the possibilities of the instrument. And if I write for the voice, I can't constantly assign jumps from one register to another." Ginastera stops to illustrate what he means by stripping vocal gears in a devastating imitation of the kind of vocal writing he is against, the kind of writing which would be so obvious for violent dramatic situations. "In some cases this is good, for the effect,

but to do it constantly is against the voice. It's impossible to write a chord for piano with twenty notes when we only have ten fingers."

Ginastera's realistic estimation of human limitations does not stop him from writing difficult, high-lying vocal lines which, he feels, are in a modern idiom. Whatever the style, his music is eminently singable, and the composer reports that the *Cenci* soloists were all delighted with their parts. Ginastera is very insistent on the point that one can compose in an advanced mode while still shaping the music so that it can be sung. He stresses this to his students at the Latin American Center for Advanced Musical Studies in Buenos Aires, of which he is director.

"I always repeat to my students that their music must be as advanced as possible. Because if we look at the history of music, all the composers who have lasted are the ones who worked in the language of their time. This is very important. There are many composers who believe that because they are writing opera, they have to use an old language—Classic or Romantic. This is not true; this is not good."

Ginastera cites some of the modernists whose operas he admires. "I like Dallapiccola, Britten, and *The Consul* and *The Medium* of Menotti, because they are strong theater. Recently, I heard only the score of *Die Soldaten* by Bernd Alois Zimmermann. I don't know how it is on stage, but the music is very good."

Are there any contemporary composers whom Ginastera would like to hear write an opera? "Ah, yes. Lutoslawski, because some of his pieces for voice are very good. Also, Messiaen, whom I like very much, and who I think is a very dramatic composer."

EVEN as a child in Argentina, Ginastera always leaned toward the modern and avant-garde in his musical tastes. He began studying the piano when he was seven, with the standard works of Bach, Beethoven, Chopin, and Schumann. By the time he was thirteen, in 1929, he was strongly attracted to Debussy and Ravel. This was the point at which he feels the beginnings of the composer were stirring in him.

"As I started writing, I became interested in the newest composers," Ginastera recalls. "After Debussy and Ravel, I graduated to a stage when I went to Stravinsky and Bartók. They were my inspiration to write in the Argentine *folklórico* style. When I was twenty, I turned to Schoenberg and the Viennese school."

Ginastera's early compositions were of a highly

Chatting together after the performance are (l. to r.) composer Alberto Ginastera, Mrs. Ginastera, and conductor Julius Rudel.



de Kun photo for Kennedy Center

nationalistic nature. Works such as *Panambi* and the *Argentine Dances* revealed an innate feeling for his homeland, but they were not solely folkloristic exercises. Already in evidence were a harmonic language and dynamic primitivism which reflected his indebtedness to the modern school, and particularly to the Stravinsky of *Le Sacre du printemps*. The ballet *Panambi*, completed in 1937, won him the National Prize while he was still a student at the Conservatorio Williams in Buenos Aires. An orchestral suite derived from the score was his first composition to receive major performances.

A first symphony, *Sinfonía Porteña*, first performed in 1942 after he had already become a faculty member of his alma mater, advanced his career tremendously. Between 1946 and 1947, Ginastera visited the United States on a Guggenheim Fellowship, which also provided for performances of his works here. On his return to Buenos Aires, he founded and directed the Conservatory of Music and Drama.

During these years, Ginastera progressed as a composer from neo-Classicism to serialism to the avant-garde. Commissions were responsible for the major compositions, the successes of which transformed him from a local talent into one of world renown. In 1962, he was appointed director of the new Latin American Center for Advanced Musical Studies in Buenos Aires. A year later came one of his most successful serial works, the Violin Concerto, which was followed in 1964 by *Don Rodrigo*, the widely hailed work which put him on the operatic map. By the time *Bomarzo* was given its premiere in Washington, D. C., in 1967—it was banned in his native city prior to its performance because of its obsession with sex and violence—Ginastera was established as one of the world's foremost modernists.

He jokingly refers to his compositions as being like children. As a parent he can be stern. "When a composer finishes one work," he says, "there's always a new one on his mind. After a while, the works, like children, must go along by themselves. You want to help them, but if they don't work, they don't work. Creation is a great mystery. I have no attachments to particular pieces, because I would be a bad father to have favorites.

"My *Beatrix Cenci* is Opus 38. At this moment, I am very self-critical. But as much as I want to write more, if there is something I compose that I don't like, I won't publish it. For example, I wrote two symphonies. One was conducted by Erich Kleiber and Juan José Castro and was widely played. In spite of this, I threw both symphonies

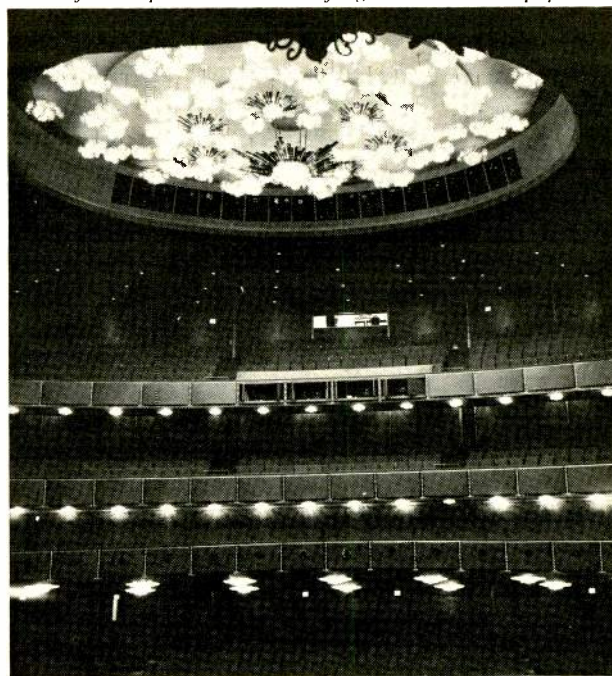
out. Because I think I prefer my little song that I wrote when I was in the conservatory. At least it's authentic. It's maybe Ginastera young, but it's mine. I destroyed the two symphonies because they weren't in my own style. I accept the works that I am sure belong to me, but not the others."

Now that *Cenci* must fend for itself, Ginastera is free to return to the completion of a second piano concerto. He also has two commissions to deliver: for the Chamber Society of Lincoln Center, a piece for cello (to be played by his wife), baritone, and various instruments; and for the Mendelssohn Chorus of Philadelphia, a large-scale oratorio. In the midst of all this, there is an idea brewing for an opera, and that is all the composer cares to say on the subject.

THE Ginastera of today is a rare sort of musical product; he is able to earn a living at his craft, he is being recognized in his lifetime, his works are being recorded (even the complete *Bomarzo*), and he has the security to destroy works that displease him. This same assurance permits him to welcome and accept constructive criticism from his musical and theatrical colleagues.

"I believe that a piece is finished after the premiere," he says. "There are many things that must be worked out in collaboration. I want suggestions from the director, the conductor, and the singers. Opera is the fusion of the arts. It is not the work of only one wheel. I wouldn't change in a way that would be against my aesthetic ideas. But composers who refuse to change a note are stupid. For example, my wife is now learning my Cello Concerto. She's a great cellist, and when she makes

A view of the interior of the Kennedy Center Opera House shows some of its impressive arsenal of lights and other equipment.



Vince Finnigan for Kennedy Center



Ginastera is presently at work on a second piano concerto as well as two commissions — one for the Chamber Society of Lincoln Center, the other for Philadelphia's Mendelssohn Chorus.

various suggestions to me about it, I listen and change things.

"I remember seeing the score for Stravinsky's Symphony in Three Movements after its premiere with the New York Philharmonic. There were plenty of small changes. In an opera, the dynamics may be objective for the orchestra, but subjective for the singers. The singers come first. Maybe I originally wrote *forte*; it's possible that it should be *mezzo-piano*.

"I revise all my works before they are published. Music is composition and composition is ordering different materials. Change is necessary to perfect a work. Sometimes scenes are too long. It's possible to cut."

Ginastera feels that his liberal attitudes have developed over the years as he has matured both as a man and an artist. "From the human point of view, I have changed in the sense that I understand more because I'm aware of the difficulties in life. From the professional point of view, I have lost the fear that is a part of being young because I'm surer now of what I'm doing.

"It's as if you see a door that is open and you can look in from far away. The metaphysical problem that one has is to know if you will have the time necessary to arrive at that door. It's a little surrealistic, you know.

"I am an artist who wants to participate inside the society. I have an idea of the contemporary artist today as a medieval artist. Because today with the mass communications that we have, art is returning to society. In the Renaissance and in the Romantic period, art was the privilege of a minority. But in medieval times, as in our own, it was not. When I see 15,000 people in Lincoln Center, this is fantastic. Now the artist is not an

exclusive man. No. The artist at this moment is one of the people who must work very hard for his society, not for an elite."

Does Ginastera feel that to write for the masses he must lower his standards to meet a common denominator? "No! There is musical education, radio, television, and records. I think that in this moment of our cultural development, nobody should be completely ignorant of a fugue of Bach's, a symphony of Beethoven's, a ballet of Stravinsky's, or a picture of Picasso's. If I walk out on the street and stop a fifteen-year-old and ask him, what is *Petrouchka* or who is Picasso, and he doesn't answer, this is a defect in our educational system."

Ginastera, however, is a realist who is aware that the average fifteen-year-old may not be acquainted with *his* name. He takes this lightly, as he does his celebrity status in musical circles. "I can't speak about success," the composer says seriously. "For me, it can only be judged after a hundred years, after my death. But I think that my works are good music and good theater.

"I believe that man is only partly a product of his environment. There are personal qualities and external conditions. There is an old dictum that says, '*Lo que Diós no da, Salamanca no presta*' — 'What God doesn't give you, Salamanca doesn't lend you.' Salamanca is the Spanish university. So, there are two things: God and Salamanca. God is the condition that you are born with, and Salamanca is what you learn. You have to have the talent, but you also have to work hard."

Stephen E Rubin, a new contributor to this magazine, is a freelance writer on the arts, especially music. His work appears regularly in the New York Times and other American newspapers.



AUDIO IN THE SEVENTIES

Technical Editor Larry Klein tells you how to avoid future shock, catastrophic obsolescence, and other outrages



THE advent of a new year—and of a new decade as well—seems an auspicious occasion to dust off my piezoelectric crystal ball, consult the entrails of a dead amplifier, and essay some educated guesses on the shape of things to come on the audio scene in the just-begun Seventies. My intention is not merely to exercise my precognitive abilities, but rather to provide some guidance for readers who are worried about the possibility of instant obsolescence of current equipment. The task of an audio Nostradamus is complicated these days by the continually evolving sophistication of solid-state devices and the rapidly developing new field of quadrasonics. The latter in particular seems to have provoked even more anxiety and nervous questioning than resulted from a similar transition (from mono to stereo) over a decade ago.

Haunted by the fear of sudden obsolescence of the currently available discs, tapes, and stereo components, many music lovers have apparently decided to stand pat, make do, and wait, warily watching, for what the future may bring. As ample justification for this attitude, the more knowledgeable audiophiles point to the fact that there are now not only no fewer than three competing and non-compatible tape formats (open reel, cassette, and eight-track cartridge), but that advocates of each are given to predicting that they will soon drive the “old-fashioned” long-playing disc from the market-

place. As if that weren't sufficient, there is the chaotic confusion of the quadrasonic scene, with four-channel formats being proposed not only for each of the three noncompatible tape formats, but in noncompatible forms within each of these. As just one example, four-channel cassettes have been demonstrated in matrix, bi-directional eight-track, and uni-directional four-track form. There are also four semi-compatible four-channel matrix encoders/decoders for discs currently fighting it out in the marketplace (CBS, Dynaco, E-V, and Sansui). But that, of course, is a separate story—and it was told in “The Four-Channel Follies: Act II,” in our October issue last year.

Given all the above—and I haven't even mentioned the various four-channel FM schemes, nor Dolbyized tapes, discs, and FM—it is little wonder that the stereo buyer is racked with indecision, fearful of investing in new tapes or discs, or the equipment to play them on. And even if the newly purchased equipment does not become *totally* obsolete, will it shortly find itself lagging behind the rapidly advancing state of the art?

The questions and answers presented below are designed to help allay consumer paranoia, dispel incipient Naderism, and provide some general buying guidance for these troubled times. Be calm, read the article over twice or more if your nervous symptoms persist, and if you don't feel better in the morning, write me a letter.

Q *What components in my present stereo system will I have to replace to convert to four-channel operation right now?*

A Probably none. You'll have to *add* two more channels to your present two—that is, another pair of speakers, and, in most cases, two more amplification channels—along with whatever special player or program processor (decoder or adapter) is needed for the format of your choice. The *discrete* formats—eight-track and open-reel tapes—call for a four-channel eight-track (or open-reel) tape deck, which will also play conventional

stereo tapes. For *matrixed* four-channel programs, whether on disc, tape, or FM, the appropriate matrix adapter is required. Another type of add-on adapter will be necessary if a discrete FM (not matrix) quadrasonic system comes into use.

A second stereo amplifier will provide the two extra channels of amplification you need. But this needn't be an *integrated* stereo amplifier with full controls. A stereo *power* amplifier will work just as well, provided it has gain controls (or the adapter has) for adjusting the levels of the two channels it adds. In other words, none of the conventional

two-channel equipment that you now own—or may be planning to buy—will be made obsolete by foreseeable quadrasonic developments.

Q *I'm about to buy new equipment. Would it be best to buy four-channel components now? If not, is there anything I should look for in stereo components that will enhance their future adaptability to four channel?*

A You won't go wrong with one of the currently available four-channel amplifiers or receivers, assuming that it has the power required for your speakers and is flexible enough to accept an add-on matrix adapter. Most four-channel components also have side benefits in stereo use—they can handle two completely different stereo programs and feed them to different locations simultaneously, for instance. However, I would not trade in a satisfactory stereo component—which can easily be converted—for a new four-channel unit. (One four-channel adapter—Dynaco's—even eliminates the need for an extra amplifier.) Good-quality stereo tape players, record players, phono cartridges, FM tuners, and receivers will work fine with four-channel matrixed program material.

On the question of future adaptability, it seems to me that anyone who is concerned with keeping up with the state of the art should equip himself with separate components (preamplifier, power amplifier, and tuner) rather than a receiver. Not only will the technical specifications of the individual components be superior, but the flexibility of controls and the options for change will be greatly increased.

Q *If I don't want to convert to a quadrasonic setup at this time, can I begin buying and safely playing four-channel recordings on my present equipment now in anticipation of a later changeover?*

A If you're referring to the matrixed four-channel discs that are beginning to appear, the answer is yes. But considering the kind and the quantity of program material available on matrixed discs at the moment, I don't know why you would want to. In any case, the rear-channel information on the four-channel disc will appear distributed between the two front speakers in simple stereo. You won't even have to replace your phono cartridge, as was once necessary when switching from mono to stereo discs.

On the other hand, presently available *discrete* four-channel tapes (open-reel and Q8 cartridges) will not reproduce the rear-channel information when played on two-channel stereo tape machines.

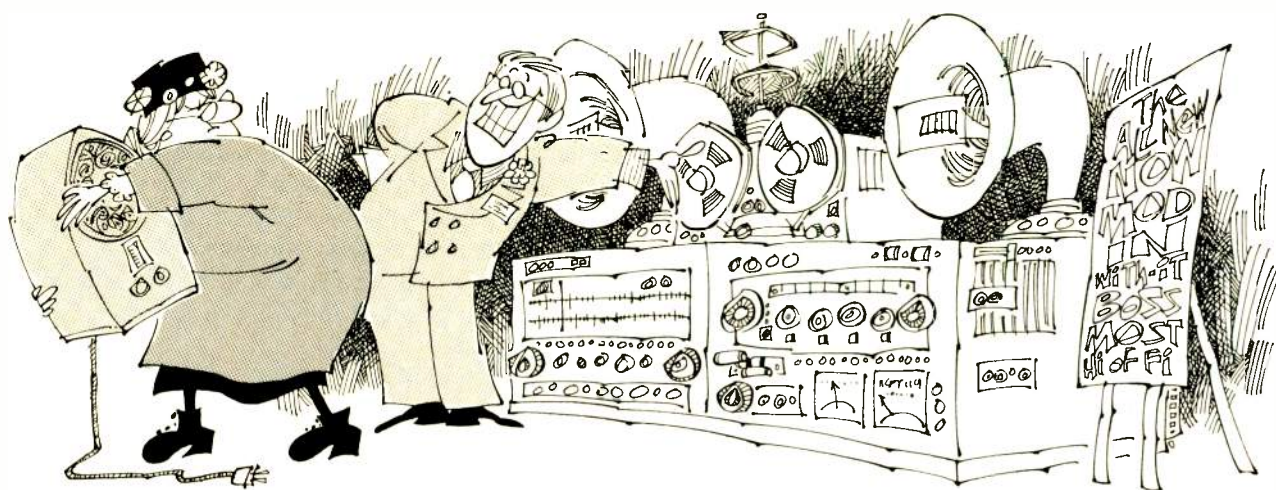
And the JVC multiplexed four-channel discs (if and when they appear) should not be played on anything except JVC-recommended equipment, for the ultrasonic groove modulations in the JVC discs can be permanently damaged by conventional inexpensive phono cartridges.

Q *Aside from whatever I decide to do on the electronic end of things, I know that I'm going to need two extra speakers to convert to quadrasonics. Do my new speakers have to be as good as my present stereo speakers? And is it a good idea to use omni- or multi-directional speakers for my rear channels?*

A It's difficult to provide a definitive answer to these two questions. The demands made on the rear speakers depend on the kind of four-channel material being played. Most classical four-channel recordings use the rear channels only to provide hall ambiance or reverberation. For that sort of information we need hardly any high-frequency response. However, there are classical compositions with, for example, opposing brass choirs that demand full-range rear speakers.

Pop music in four channels is usually recorded so as to put the listener in the center of things, and hence also requires four full-range speakers. However, there are mitigating factors that somewhat minimize the bass-performance demands made on the rear channels. Since the low-bass frequencies (below 200 Hz or so) are essentially non-directional, it doesn't matter too much (in respect to localization) which speakers are reproducing them. And since groove-tracking problems (especially with inexpensive phono cartridges) could result from trying to record a heavy bass passage in the rear channels (because of the large amount of vertical groove modulation required), it behooves re-





ording engineers to keep the low bass out of the rear speakers. For this reason, any of the small high-quality speaker systems selling for about \$50 each or less should serve fine for rear channel use no matter what the program.

As concerns omni's and multi's, I don't know of any good multi-directional systems under \$100. This eliminates the multi's for anyone wanting to set up rear-channel speakers on a tight budget. However, if there are no budgetary restrictions, multi-directional speakers would do as well as any other type, and they might even minimize the need for precise listener location.

Q *I am just getting started in stereo and I intend to have an extensive music collection and top-grade equipment. Should I go all tape or concentrate on discs?*

A Let's look at tape pro's and con's first. Up until recently, it has not been possible to obtain consistently good quality in *any* tape format. Tape also had little to recommend it in convenience of use or the availability of a broad range of program material. The oldest of the tape formats, open-reel, has, in general, been a consistent disappointment as a source of high-quality prerecorded sound. The tapes were frequently noisy, sometimes distorted, and at their best they seldom if ever sounded better than the equivalent disc. The cassette and eight-track cartridge suffer from the same audio difficulties, and in addition they introduce new mechanical problems: jamming, wow, and flutter. Admittedly, the two encased formats *are* easier to handle and don't spill tape, but things can and do get snarled up inside those enclosing plastic shells.

However, it's evident that things are slowly getting better on the prerecorded tape scene. With adequate care in all aspects of the recording pro-

cess, the use of high-grade tape and Dolby noise-reduction techniques, it is possible to provide tapes in all the formats that are the equal of, or superior to, discs. At the moment, however, only the cassette appears to be receiving the attention needed to elevate it to the realm of a true high-fidelity medium.

Contrasted with discs, all the tape formats have what engineers refer to as a QC (quality-control) problem. Assuming that the two stampers on the record-pressing machine are in good condition, the press will stamp out disc after disc with consistent audio quality. A quick visual inspection easily picks up any physical flaws in the disc, such as bubbles or inadequate vinyl flow during pressing. No further manufacturing checks need be made except perhaps a test playing of every hundredth record or so to make sure that the stampers have not become damaged or worn. For tape, on the other hand, QC inspection is much more problematical. Visual inspection would tell you nothing even if it could be done. The only way to know what's on each individual tape is to play it—inch by inch—which is the same way it is recorded. For, unlike the stamped-out records, tapes are duplicated by running a master tape at high speed and having a dozen or more high-speed "slaves" copying the program as the master plays it. If the record manufacturers were forced to work the same way as the tape people (*i.e.*, having a team of slave cutters engraving the signal on a series of blank discs as a master is played), records would have to cost perhaps ten times their current list prices—and you would still have no guarantee of a perfect copy.

In the light of the above, it seems safe to sum up the situation this way:

1. Records will *not* become obsolete—not in this decade at least.

2. Tapes (at least in the open-reel and cassette format) will ultimately, on the average, be as good in sound quality as discs.

3. Discs will continue to cost less than equivalent tapes.

4. Discs will continue to have the advantage of easier access to selections in the middle of the program.

5. Tapes will continue to be less susceptible to physical deterioration through improper playing or storage conditions.

6. If steps are not taken to improve the quality of open-reel prerecorded tapes, there will ultimately be no consumer demand for them at all.

All things considered, it seems to me that the best move at the moment, if one is just starting out, is to buy a good record player, manual or automatic, and later, as the budget permits, supplement it with a cassette or open-reel tape machine.

Q *I have a large collection of stereo tapes and discs. Will the upcoming advances in four-channel (and possibly other areas) render them obsolete or unplayable on the newest equipment?*

A On the contrary; a goodly number of your present two-channel stereo tapes and discs (and even FM) will actually be *enhanced* by a four-channel setup. This is so because all the matrix decoders can recover ambiance and other "difference-signal" information in the material and feed it to the rear speakers. With some stereo recordings (depending upon a number of random factors) the effect is not significant, but judging from the reader mail provoked by Ralph Hodges' article on the subject (*Multi-Channel Listening*, April 1971), the effect is potentially present and worth reproducing on most stereo material.

In regard to technical developments, other than in the quadrasonic area, I see nothing on the horizon that will effect a radical change in the way sound is presently recorded and reproduced. It has been suggested that the Teldec video-disc recording technique may be suitable for multi-channel or super-long-play audio recording. But even if it is technically feasible, it is unlikely to appear commercially as an audio product within this decade.

Q *Will we be seeing Dolby encoded discs on the market soon—ones, that is, that must be decoded by the listener's own equipment?*

A Dolby Labs say that they have no plans at present to move in this direction. Given the necessary complexity of a Dolby disc system (to be effective it would have to operate over more than the single frequency band that serves the Dolby-B circuit), it is not a likely prospect. Single-band Dolby-B tapes can be satisfactorily played

without an adapter, but a two (or more) band disc system might well be unlistenable on an unadapted playback system. This would mean a double inventory (Dolbyized and non-Dolbyized) for record dealers, a situation that today would (and should) meet with substantial resistance. Since most existing reproduction systems are disc based, it would, in my estimation, be folly to bring out a product a precondition of whose use would be the alteration or adaptation of *all* of them. This is obsolescence on a grand scale.

The audio industry has in the past been unusually sensitive to obsolescence/compatibility questions. As evidence, note that it is still possible to buy new high-quality 78-rpm record players and phono cartridges. It seems reasonable to assume that the same considerations will continue to apply, and that equipment bought today will play—or can be adapted to play—tomorrow's program material.

Q *Will things stop at four channels, or would it be a good idea to devise a system to provide, say, eight for home listening?*

A The question should be considered from the point of view of what additional channels would contribute to reality of reproduction. The switch from mono to stereo gave us the spread across the front and the opportunity to record and reproduce some of the "air" or space around the performers. (If the use of the term "air" is not clear in this context, you can demonstrate it for yourself by switching to mono while listening to a well-recorded stereo symphonic work. To my ears, the major loss that results from switching to mono is not the loss of directionality, but of hall ambiance or "air.") Four channels are theoretically capable of providing the illusion of sound originating anywhere between (and at) any of the four speakers. Thus we can get not only the "air" or space around the performers, but the air around the *listener*. In effect, the listener can be acoustically transported to a reasonable facsimile of the concert hall. (In pop recordings, the goal seems rather to be the transportation of the performers to your living room.) In my view, we don't at the moment need extra channels half so much as we need people who know how to properly record the four channels we have available now. Additional channels, assuming their feasibility, would do nothing *in themselves* to enhance the illusion of reality in reproduced musical sound. But a fifth (upper-center) channel would do wonders for those jet over-flights that roar out of the grooves on some sound-effects discs!

STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT BEST OF THE MONTH



CLASSICAL

THE BEST RECORDED *TANNHÄUSER* YET

Conductor Georg Solti and promising Heldentenor René Kollo star in London's new release

AT LONG last we have a modern recording of Richard Wagner's *Tannhäuser*—and in the 1861 version that incorporates the changes the composer effected for the Paris premiere of his opera. That those changes (notably the fusion of the Overture with the Venusberg Bacchanale) were brought about primarily in deference to the Parisian obsession with ballet, and that *Tannhäuser* was nevertheless rudely and inattentively received by the very audience Wagner had tried so hard to please are irrelevant considerations. The fact of the matter is that the "Paris version" is decidedly superior to the original "Dresden version" of 1845, though the latter is preferred by many opera producers for its "stylistic unity." This is certainly not a point to be lightly dismissed, but then again we remember that no one thinks of returning to the Urtext of Verdi's 1857 *Simon Boccanegra*, for example, ignoring the major revisions of 1881 which make it a better opera.

In any case, the "Paris" *Tannhäuser* is most welcome, particularly since the new recording for the London label is more satisfying than any the opera has heretofore received on disc. Georg Solti's brisk, energetic conducting goes a long way toward attenuating much of the music's excessive pomposity. In the Overture and Venusberg scene he stresses orchestral excitement over tonal sensuousness. Else-

where, too, he concentrates not on orchestral lushness, but on clarity, light textures, and transparency. One may quibble about certain tempo choices (perhaps too jaunty a treatment of the Overture's first *Allegro* section, or the speed of the Introduction to Act Two), but the overall view is effective and well-controlled, and the pacing of the singers cannot be faulted.

René Kollo, a new entry among Wagnerians (he can also be heard as the Walther in Angel's newly released *Die Meistersinger*), may just turn out to be the long-awaited Heldentenor find. It should not be surprising that he is not yet a fully accomplished *Tannhäuser*; the tricky melodic layout of the *Hymn to Venus* is not yet managed with the requisite grace, nor is his Rome Narrative the last word in passionate expressiveness. But everything he does is more than creditable, and his singing has the sound of youth and freshness. Just how his voice would ring in a major theater remains to be determined, but it works well indeed within Solti's well-judged dynamic frame.

Helga Dernesch sets no new standard for recorded Elisabeths (Birgit Nilsson and Elisabeth Grümmer have preceded her in the role), but her singing is of a consistently warm and attractive quality, and she rises to impressive heights of passion in her defense of the errant Knight against his enraged Wartburg



MINNESINGER TANNHÄUSER
As depicted in a medieval miniature

confrères. The casting of Christa Ludwig as Venus is perfect: here is the sumptuous tone quality the Love Goddess should reveal in the sexy moments—and the proper note of outrage in the scene in which she dismisses the wavering hero.

This is my first encounter with Canadian baritone Victor Braun, and I am impressed by his warm, lyrical sound, by the evident care in his recitatives and the polish of his *legato* line—which serves to round out the “turns” with which his role is embellished. This is a smooth, totally satisfactory Wolfram. Excellent, too, is Hans Sotin, a resonant *basso cantante* who is blessed with a healthy top. He rolls out the platitudes of the Landgrave with a sturdy sound and an eloquent dignity that is, perhaps, more than the music deserves. The lesser Wartburg minstrels are serviceable: Walther is limited in sound, and though Biterolf is suitably brusque, he is also somewhat worn-sounding. The members of the Vienna Choir Boys perform their roles as pages and members of the chorus with sound of ethereal purity, and the *Sängerknabe* assigned to the part of the Shepherd is exceptionally fine.

George Jellinek

WAGNER: *Tannhäuser (Paris version)*. René Kollo (tenor), *Tannhäuser*: Hans Sotin (bass), Landgraf: Victor Braun (baritone), Wolfram: Werner Hollweg (tenor), Walther: Manfred Jungwirth (bass), Biterolf: Kurt Equiluz (tenor), Heinrich: Norman Bailey (baritone), Reinmar: Helga Dernesch (soprano), Elisabeth: Christa Ludwig (mezzo-soprano), Venus: Vienna State Opera Chorus, the Vienna Boys Choir, and the Vienna Philharmonic Orchestra, Georg Solti cond. LONDON OSA 1438 four discs \$23.92.

BEETHOVEN'S DISPRIZED TRIPLE CONCERTO

*A new performance for Philips by Arrau, Szeryng,
and Starker goes to the head of the class*

IF YOU are a member of the disparaging majority on the subject of Beethoven's Triple Concerto, let me urge you to read Sir Donald Tovey's brilliant discussion of it in the third volume of his *Essays in Musical Analysis*. I have always loved this curious but fascinating work, and I am delighted to welcome what seems to me to be the best version of it yet recorded, Philips' new release featuring Claudio Arrau, Henryk Szeryng, and Janos Starker, with Eliahu Inbal conducting London's New Philharmonia Orchestra.

For the past ten years my allegiance has gone to the marvelous Deutsche Grammophon version (still in the catalog) with Géza Anda, Wolfgang Schneiderhan, and Pierre Fournier, the late Ferenc Fricsay conducting. The purity of Schneiderhan's violin tone and Fricsay's beautifully judged conducting, as well as an exceptionally lucid recording, make it still a leading contender. I prefer it to any other recording of the Concerto issued over the decade, and most definitely to the extremely disappointing Richter-Oistrakh-Rostropovich-Karajan performance issued by Angel a few months ago, a release marred partly by Karajan's hopelessly slovenly orchestral discipline and partly by the wooliness of the recorded acoustic.

The new Philips version is warmly resonant, too. Unlike the Angel, however, the warmth does not obscure essential detail. The instrumental balances are extremely skillfully managed, and the resonance helps to place the three soloists in a lifelike orchestral context rather than spotlighting them unnaturally.

Technically, then, this version supersedes the previous best on Deutsche Grammophon; but musically, too, the new performance surpasses that notable older accomplishment. Szeryng and Inbal are fine artists, the orchestra plays splendidly, and both Arrau and Starker (apart from a few lazy dotted rhythms from the cellist) offer richer, warmer, more naturally expressive performances than their predecessors Anda and Fournier. In sum, it is the sense of joyful musical interplay among masters that makes this performance a delight. It might even win you over without Tovey's help.

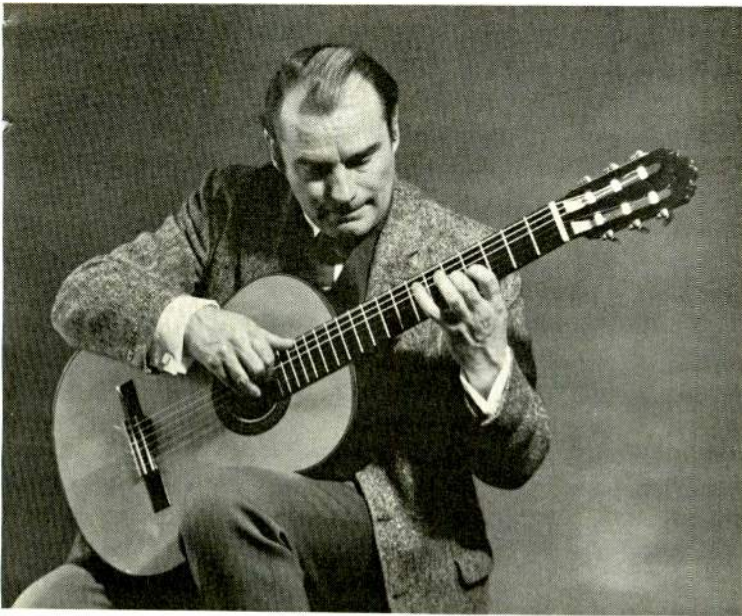
Bernard Jacobson

BEETHOVEN: *Triple Concerto, in C Major, Op. 56, for Piano, Violin, Cello, and Orchestra*. Claudio Arrau (piano); Henryk Szeryng (violin); Janos Starker (cello); New Philharmonia Orchestra, Eliahu Inbal cond. PHILIPS 6500 129 \$5.98.

A VILLA-LOBOS GUITAR SPECTACULAR

*Indefatigable virtuoso Julian Bream presents
a cornucopia of the composer's melodic delights*

RCA's latest from the fantastically productive Julian Bream (he has nineteen albums in the active catalog) is a charmer, a program of guitar works by the Brazilian Heitor Villa-Lobos. Much



JULIAN BREAM: up to his own high standard

as I have enjoyed other examples of Villa-Lobos' music, the Guitar Concerto in this collection is one of the most captivating of his works I've yet encountered. It is full of lovely, affectionate melodies, of heart and musicality, and at every moment the composer himself seems to be embodied in the music, singing out his warmth and enthusiasm. The guitar writing is, of course, virtuosic. But more than that, it has that special quality which alone makes bravura writing sail: an evident unbounded joy in the instrument and the sounds it makes.

Like most of Villa-Lobos' works, the Concerto is far from perfect in a classical sense. It is more like a bushel-basket full of tropical fruit. Lusty, luscious, ripe, juicy, and take-me-as-I-am, it is as much a humanistic as an aesthetic manifestation. The Preludes for solo guitar, on the other hand, give the impression of being more carefully assembled. Yet they are, if anything, even more joyful than the Concerto, and Bream plays them in the most winning manner imaginable. He colors every sound with a special affection. On one repeated note in the third Prelude, for example, he fashions no fewer than eight successively different timbres. This is simply spectacular musicianship. I have no doubt that some will say these works are sentimental, or sloppy, or both. So be it. I think they are inspired.

Lester Trimble

VILLA-LOBOS: Concerto for Guitar and Orchestra. Julian Bream (guitar); London Symphony Orchestra, André Previn cond. *Etude in C-sharp Minor; Preludes Nos. 1, 5, 3, 4, 2; Suite populaire brésilienne; Schottisch-Choro.* Julian Bream (guitar). RCA LSC 3231 \$5.98. Ⓢ R8S 1209 \$6.95.

ENTERTAINMENT

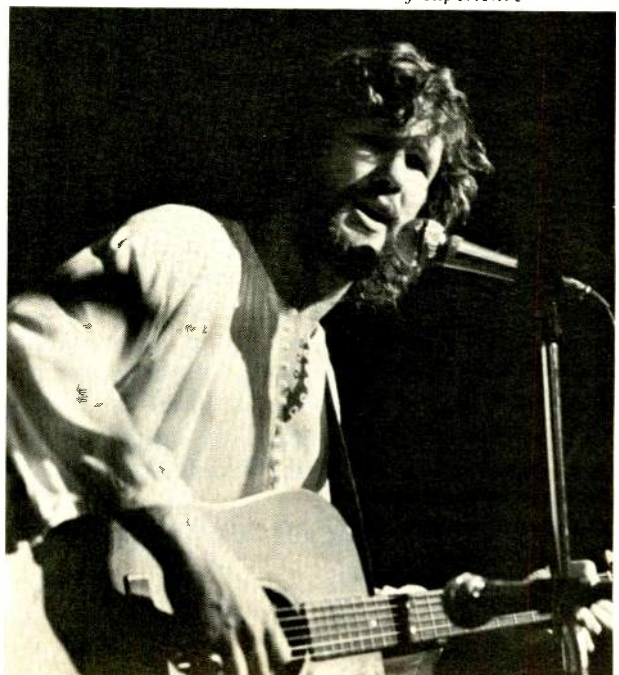
KRIS KRISTOFFERSON, THE COUNTRY HEATHCLIFF

"*The Silver-Tongued Devil and I,*" his new album, is more than a little autobiographical

KRIS KRISTOFFERSON is a romantic figure the likes of which one of the Brontë sisters might have dreamed up. Of course, the story of his life—Rhodes scholar, helicopter pilot, Army officer, Nashville hippie, movie actor—calls for a plot so rambling that only Taylor Caldwell would undertake it and only the Char-Ladies' Book Club would read it. Be that as it may, people at first put off by such songs as his *Jody and the Kid*, which could with justice be called cloying, have come to realize (now that everybody knows a little something about Kris) that it isn't entirely a made-up song. A cool objectivity, real or feigned, becomes less and less attractive these days, and Kris is a throwback to the days when they used to say a writer needed all sorts of experiences, had to *live* it if he was going to write about it. It's good to see a little of that coming back into our lives again.

Kris' new album for Monument Records (his second) contains two ballads—*Loving Her Was Easier* and *When I Loved Her*—which illustrate particularly well how effectively he invents melodies that are perfect vehicles for his lyrics. Without the words, the melodies wouldn't be anything very special, but in context they're extraordinary. *The Pilgrim* is another kind of song, but it illustrates the same point.

KRIS KRISTOFFERSON: a man of experience



A line on the album jacket says "Special thanks to The Lady for her help on *The Taker*." Well, "The Lady," who sings not far in the background, is Joan Baez. She appeared unexpectedly (to the crowd, at least) at a Kristofferson concert in the Berkshire Hills last summer and caused quite a conjectural buzz. "I guess you all know who this is," Kris said. "A country singer I brought up from Nashville. Name's Kitty Wells." Joan bowed and said, through her nose, "Ah'm rat proud to be here."

The new album, "The Silver-Tongued Devil and I," is better than Kris' first for Monument ("Kristofferson," recently reissued as "Me and Bobby McGee"), largely because he is much more assured as a singer, but it will have much less impact because listeners didn't know much about him then and "Kristofferson" was in a way a welcome shock. The material here varies widely, and so do the arrangements, but Kris dominates both. There is little doubt in my mind that what the album is really about is Kristofferson himself, and he is a silver-tongued devil.

Noel Coppage

KRIS KRISTOFFERSON: *The Silver-Tongued Devil and I*. Kris Kristofferson (vocals, guitar); Jerry Kennedy (guitar); various other musicians. *The Silver-Tongued Devil and I*; *Jody and the Kid*; *Billy Dee*; *Good Christian Soldier*; *Breakdown (A Long Way from Home)*; *Loving Her Was Easier*; *The Taker*; *When I Loved Her*; *The Pilgrim—Chapter 33*; *Epitaph (Black and Blue)*. MONUMENT Z 30679 \$4.98, Ⓢ 8044 30679 \$6.98, © 5044 30679 \$6.98.

LET SANTANA ZAP YOUR SPEAKERS

Their latest for Columbia adds a jazz inflection to the powerful percussion/guitar/vocals formula

COINCIDENTALLY, I was working in the adjoining studio most of the time Santana was recording its latest Columbia album. Every now and then, I'd stop by, fascinated by the extraordinarily colorful goings-on. Santana seemed to function most effectively when they were surrounded by crowds of friends, freaks, and hangers-on. The result was that each "take" became a genuine performance—played for, and in interaction with, the many people who were there to listen, enjoy, share, and perhaps even rattle a percussion instrument from time to time.

The point I'm trying to make is that guitarist

Columbia



SANTANA: at their best with an audience

Carlos Santana and his group view music-making as an experiential situation. With that attitude, the recording process works most effectively when the sometimes drily sterile qualities of the recording studio are enlivened by the presence of sympathetic listeners. That's what they've set out to do in the new album, and, for my tastes, they've succeeded.

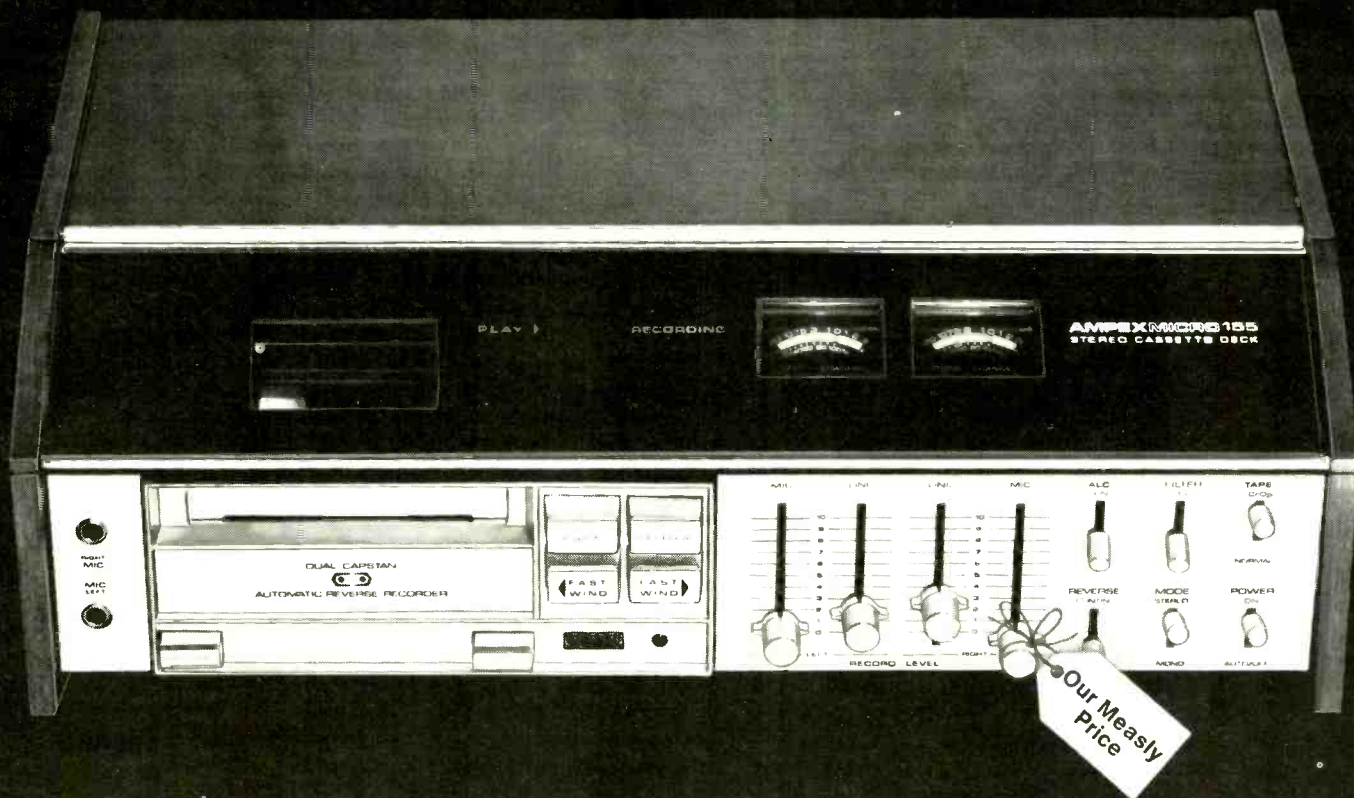
In style, this Santana outing is not substantially different from previous ones: powerful percussion, dominated by the rich, dark conga drum; Carlos Santana and Neal Schon's first-class guitar playing; and a few vocals in the old, Cuban-style two-part harmonies. A fairly simple formula, but put together with such furious energy that it comes at you with the sudden brilliant clarity of a 300-mm lens sliding into focus.

If there is any change in this album from Santana's earlier work, it is in what sounds like an almost subversive jazz influence—particularly of the contemporary Miles Davis style—creeping into the music. Mixed with high-tension Latin rock, the combination is reminiscent of the electric effects produced by Dizzy Gillespie's Afro-Cuban jazz bands of the late Forties and early Fifties. It's a powerful dose of music that might zap your speakers if you're not careful—but even so, it's well worth hearing.

Don Heckman

SANTANA. Santana (vocals and instrumentals). *Batuka*; *No One to Depend On*; *Taboo*; *Toussaint L'Overture* [sic]; *Everybody's Everything*; *Guajira*; *Jungle Strut*; *Everything's Coming Our Way*; and *Para los Rumberos*. COLUMBIA KC 30595 \$5.98, Ⓢ CR 30595 \$6.98, Ⓢ CA 30595 \$6.98, © CT 30595 \$6.98.

Our Engineers Didn't Mind Spending Three Long Years Creating Ampex's Bi-Directional Head For The Micro 155, The World's Most Advanced Cassette Unit.



What Got Their Goat Was Our Measly Price Tag.

Put yourself in the shoes of the Ampex engineers. First you spend three exhausting years and a half-million dollars developing the bi-directional head. The only cassette head in the world that can erase, play and record in *both* directions. And because there is but one Deep-Gap head for all modes, tape alignment is always perfect. It's the biggest recording breakthrough since the cassette itself. That's why Ampex had it patented. And included a three-year warranty.

Then you take this amazing head and build it into the Micro 155 stereo cassette deck.

You include four-source mixing for reel-to-reel versatility. You add a tape selector switch that adjusts bias and equalization when switching from standard to chromium dioxide

tape, which puts the 155's frequency response at a fantastic 40-15,000 Hz.

And solenoid assisted controls for faster, smoother operation.

Dual capstans for perfect head-to-tape interface in both directions.

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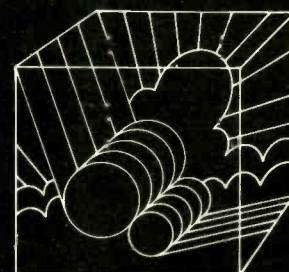
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RECORDING OF SPECIAL MERIT

C. P. E. BACH: *Odes, Psalms, and Lieder. Über die Finsternis kurz vor dem Tode Jesu; Der Frühling; Prüfung am Abend; Morgen- gesang; Bitten; Trost der Erlösung; Passions- lied; Die Güte Gottes; Abendlied; Wider den Übermut; Demut; Der 19. Psalm; Der 130. Psalm; Weihnachtlied; Jesus in Geth- semane; Der Tag des Weltgerichts; Der 148. Psalm.* Dietrich Fischer-Dieskau (baritone); Jörg Demus (*Tangentenflügel*). DEUTSCHE GRAMMOPHON ARCHIVE 2533 058 \$6.98.

Performance: **First-class**
Recording: **Excellent**

Carl Philipp Emanuel Bach composed several collections of odes, psalms, and songs, first in 1758 with texts by Gellert, then in 1774 (words by Cramer), and finally again in 1780, eight years before his death (to texts by Sturms). In many ways, in spite of the fact that the texts are sacred in content (the music was intended for private meditation), these strophic songs can be described as the predecessors of the German lied of the early nineteenth century. To be sure, quite a few of the selection of seventeen included here (out of a total of two hundred sacred settings) are quite simple in vocal line and accompaniment. They were, after all, intended to be played and sung at home by one person. Stylistically, many of them, excluding those based on chorales, bear most of the characteristics of Philipp Emanuel's other writing style: the *galant* elements and the profusion of ornaments (in spite of the simple vocal line). Above all, the songs in their intimacy and rather passionate spiritual involvement represent a side of this Bach that one previously had little opportunity of hearing (Ernst Wolff accompanied himself on the piano in a few of them in an old 78-rpm set).

Fischer-Dieskau handles this impressive collection with enormous understanding and

sensitivity; he is quite superb here. The accompaniments are played on a 1793 *Tangentenflügel*, a cross between a clavichord and the then new *fortepiano*, in which the string is struck by a leather-covered wooden tangent rather than a leather-covered hammer. The sound is clear and thinnish, like a clavichord, but, one gathers from this recording, rather a bit louder. Jörg Demus handles it well, except for the loudest passages, where he seems inclined to bang a bit. The reproduction is excellent, and texts and translations are included. *I.K.*

cocktail party, but not too loudly. (N.B. The same recipe may be found on RCA's previous VICS-1458: different Bach hits, but the result is just as bland and stultifying.) Swingle Singers, anyone? *I.K.*

BEETHOVEN: *Sonata No. 29, in B-flat Major, Op. 106 ("Hammerklavier").* Rudolf Serkin (piano). COLUMBIA M 30081 \$5.98.

Performance: **Strong**
Recording: **Hard-edged**

The hard nut to crack in the "*Hammerklavier*" Sonata is tempo. Beethoven's own metronome markings are generally impossibly fast, but I believe that some kind of attempt has to be made to suggest the impossible. Rudolf Serkin does exactly this with the Scherzo and, in another way, the monumental slow movement. But the extraordinary impression made in these two movements is not quite matched by the heavier, more measured outer movements. Serkin is never less than forceful and clear—no mud, no pretentiousness, everything in proportion and to the point; in short, an admirable performance with a solid interior that just does not quite attain the outer reaches. Strong, hard, clear piano sound with lots of heavy breathing. *E.S.*

BEETHOVEN: *Triple Concerto, in C Major for Piano, Violin, and Cello* (see Best of the Month, page 82)



MARGARET PRICE
Excels in Berg vocal works

J.S. BACH: *Is Alive and Well and Doing His Thing on the Koto. Toccata and Fugue in D Minor; Jesu, Joy of Man's Desiring; Well-Tempered Clavier: Prelude and Fugue No. 1; Sleepers, Wake!; Orchestral Suite No. 2; Polonaise; English Suite No. 2; Bourrée I; eight others.* Tadao Sawai and Kazue Sawai (kotos); Hozan Yamamoto (shakuhachi); Sadanori Nakamura (guitar); Tatsuro Takimoto (bass); Takeshi Inomata (drums). RCA LSC 3227 \$5.98.

Performance: **Bach on a bum jazz trip**
Recording: **Excellent**

Recipe for sukiyaki Bach: take two kotos (Japanese zither) and one shakuhachi (likewise, recorder-type instrument) for melody, add guitar, bass, and drums for harmony and rhythm, mix in discreetly conservative jazz-styled vamps, and swing lightly until bored. Serve as background for Western

RECORDING OF SPECIAL MERIT

BERG: *Symphonic Pieces from "Lulu" ("Lulu Suite"); Three Orchestral Pieces, Op. 6; Five Orchestral Songs, Op. 4, on Picture Postcard texts by Peter Altenberg.* Margaret Price (soprano); London Symphony Orchestra, Claudio Abbado cond. DEUTSCHE GRAMMOPHON 2530 146 \$6.98.

Performance: **Very good**
Recording: **Very good**

The hierarchy of interest here is the reverse of the sequence on the record. The rare and beautiful *Altenberglieder*—settings of post-card texts by a Viennese coffee-house *savant* and *littérateur*—receive a sympathetic and attractive performance. Why these highly original and expressive songs are not better known is beyond me. (On the whole, the genre of orchestral song, full of treasures, is unjustly neglected). The more familiar orchestra pieces, Op. 6, receive a strong performance that almost surmounts the insurmountable marching-off-to-World-War-I finale. The "*Lulu*" Suite, coming to be a staple nowadays, is only a shade less successful than its

Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- Ⓒ = stereo cassette
- Ⓛ = quadrasonic disc
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The first listing is the one reviewed; other formats, if available, follow it.

companions, mainly because the threads of leading and neighboring voices—Berg always carefully indicates the principal lines amid his endless forty-part chromatic counterpoint—do not always surface with ideal clarity. Margaret Price is excellent in Lulu's very difficult coloratura aria, and if she had managed just a trifle more vocal color I would call her *Altenberglieder* superb. The DGG engineers seem to do as well in London as they do everywhere else. *E.S.*

BRAHMS: *Double Concerto for Violin and Cello, in A Minor, Op. 102.* **MOZART:** *Sinfonia concertante in E-flat Major (K. 364).* Jascha Heifetz (violin); Gregor Piatigorsky (cello); William Primrose (viola); unidentified orchestra, Alfred Wallenstein and Izler Solomon cond. RCA LSC 3228 \$5.98.

Performance: **Perfunctory**
Recording: **Highlights soloists**

This is a disappointing record. The performances are generally perfunctory, *i.e.*, unthoughtful and only fitfully expressive. The Mozart is galumphed on through, and the Brahms is, when not actually rushed, mostly merely vigorous. The orchestral playing is good, but the recordings, although superficially not unattractive, are all too obviously intended to spotlight the soloists. Much essential orchestral matter—winds and the bass in particular—is unjustifiably relegated to background status and, in general, the spatial dimensions are limited. *E.S.*

BRUCKNER: *Symphony No. 6, in A Major (original version).* Amsterdam Concertgebouw Orchestra, Bernard Haitink cond. PHILIPS 6500 164 \$5.98.

Performance: **Good**
Recording: **Very good but low-level**

Bruckner's Sixth is a beautiful, eccentric work, undoubtedly the composer's most original and peculiar production. With works like this, a special burden falls on the performers. They must take difficult, unappreciated, unfamiliar music and reverse the tide of history. A deep insight and a great wealth of expressive clarity are absolute prerequisites, and this performance, first-class in so many respects, lacks just a touch of both. The fault is in part undoubtedly Bruckner's, but, after all, it is not so difficult—particularly in a gorgeous modern recording—to make clear what Bruckner certainly intended to be clear: a low-register flute or clarinet, a *Hauptstimme* in the violas, a corner-turning, a counter-motif in the horns.

Actually I really don't mean to scare people off this recording at all. I like the symphony and, with some very specific reservations, I like the performance and recording; the glorious slow movement, especially, is a fine achievement. There is one other problem. The recording level was set a bit too low, with the result that the pianissimos—and there are plenty of them—drop back into record noise. A volume boost is recommended, even though it also jacks up noise. *E.S.*

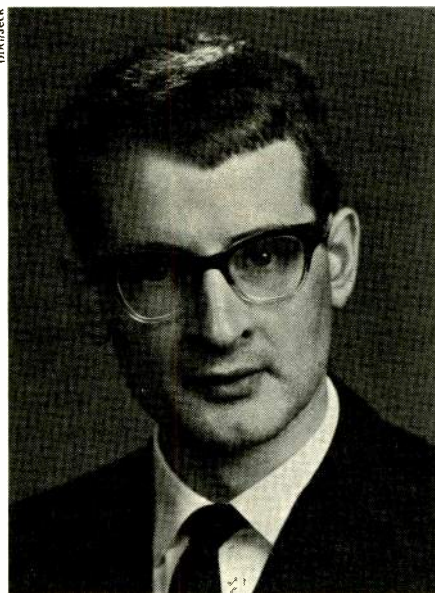
RECORDING OF SPECIAL MERIT

BUXTEHUDE: *Cantatas: "Ich bin eine Blume zu Saron" for Bass, Strings, and Continuo; "Wie schmeckt es so lieblich und wohl" for Soprano, Tenor, Bass, Strings, and Continuo; "Herr, wenn ich nur dich habe" for Soprano, Strings, and Continuo; "Herr, nun lässt du*

deinen Diener" for Tenor, Strings, and Continuo; "Mit Fried und Freud" for Chorus, Strings, and Continuo. Edith Mathis (soprano); Friedrich Melzer (tenor); Jakob Stämpfli (bass); Knaben des Humanistischen Gymnasiums Basel; Schola Cantorum Basiliensis, Hans-Martin Linde cond. DEUTSCHE GRAMMOPHON ARCHIVE 2533 073 \$6.98.

Performance: **Superior**
Recording: **Excellent**

The four cantatas for solo voices in particular here represent Buxtehude's sweetest, most personal style, a perfect musical reflection of the intimate Lutheran relationship between the individual and the Lord. This particularly warm, gracious quality in Buxtehude can sometimes make the composer seem dull if the performing sentiment is not right. Here, I am delighted to report, the performances are virtually ideal. The soloists are all first-class, the choir is excellent in the



HANS-MARTIN LINDE
Energy and sensitivity for Buxtehude

short chorale cantata, "Mit Fried und Freud," and the small instrumental group is splendid throughout. Some of the cantatas have been available on recordings before, though "Herr, wenn ich nur dich habe" and "Wie schmeckt es" appear to be new to discs. In any case, there is great sensitivity in the slower sections, as well as a marvelous spiritual energy—even excitement—in the faster portions (note, for example, the way in which the soprano copes with the florid writing at the conclusion of "Herr, wenn ich").

This collection would seem to be the conducting debut on records of Hans-Martin Linde, whose abilities as a flutist and recorder player are already well known. Judging from his conducting abilities here, he should go far indeed. He might be the ideal person to take over the Schola Cantorum Basiliensis when August Wenzinger retires. *I.K.*

DEBUSSY: *Images pour Orchestre; Prélude à l'après-midi d'un faune.* Boston Symphony Orchestra, Michael Tilson Thomas cond. DEUTSCHE GRAMMOPHON 2530 145 \$6.98.

Performance: **Good L'après-midi, fair Images**
Recording: **Excellent**

I'm beginning to wonder if there is something

about the French Impressionist style which does not communicate itself to the younger generation of conductors. Not too long ago, Zubin Mehta recorded Ravel's *Daphnis et Chloé* Suite No. 2 and *Ma Mère l'Oye* with the Los Angeles Philharmonic. The orchestra sounded splendid, but because of the straightforwardness of Mehta's interpretation, the music lost much of the subtlety and mystery which are central to its meaning. Seiji Ozawa and pianist Alexis Weissenberg recently presented a "very personal, modern view" of the Ravel Piano Concerto in G with less than fully convincing results.

Now Michael Tilson Thomas, for whose talent as revealed in other performances I have nothing but admiration, has recorded Debussy's *Images* and *L'après-midi d'un faune*. *L'après-midi* comes off well, though it has a few touches of unfortunate sentimentality and one or two other spots where the strings burgeon into lushness. But in the *Images*, despite the fact that Thomas makes the orchestra play cleanly and well (it has become a rather German-style orchestra in recent years), he treats Debussy's little fragments of melody in such a way that they don't signify very much. One is inclined to respond to them not as melodies, but as tunes, or even ditties. The myriad nuances and subtleties of balance and emphasis which are required to show them off as manifestations of high art are missing, and as a result the materials sound trivial or banal—which they most certainly are not. And the problems of welding Debussy's mosaic-like textures into a satisfying continuity have not been solved. Because of this, the *Images* sound rather choppy and poorly composed—which they also are not.

I don't know how to account for these things. Thomas (and Mehta and Ozawa) have given excellent performances of music which I would have considered far more difficult to interpret than the music of Ravel or Debussy. I thought *all* conductors had this style down pat. Have these young men some particular lack of affinity with French Impressionist music? *L.T.*

RECORDING OF SPECIAL MERIT

DITTERS DORF: *Concerto in E Major, for Contrabass and Orchestra; Sinfonia Concertante in D Major, for Contrabass, Viola, and Orchestra.* **MOZART:** *Concert Aria for Bass and Obligato Contrabass, "Per questa bella mano" (K. 612).* Ludwig Streicher (contrabass); Christl Gotschlich (viola); Walter Berry (bass); Vienna Baroque Ensemble, Theodor Guschlbauer cond. MUSICAL HERITAGE SOCIETY MHS 1162 \$2.99 (plus 65¢ handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: **Virtuosic double bass**
Recording: **Excellent**

Most of this disc is devoted to the music of Karl Ditters von Dittersdorf (1739-1799), the Austrian *Kapellmeister* who was a friend of Mozart and Haydn. Neither the double-bass concerto nor the Sinfonia Concertante is new to discs, but they are pleasant, *galant* compositions which make an excellent and grateful display of the lowest string instrument. Listening to the featured soloist here, Ludwig Streicher, one cannot help being impressed with this performer's extraordinary abilities. It is almost a *sine qua non* in

describing fine double-bass players to mention that they make their instrument sound like a cello. Streicher, who has a previous recital to his credit on Musical Heritage Society MHS 984, deserves this description perhaps more than most—he really makes it into a melody instrument. He also minimizes the difficulties of the Mozart concert aria, a work which usually sounds as though it is afflicted with an unnecessary obbligato. Walter Berry does well with his solo, and the Vienna Baroque Ensemble plays its accompaniments with style (but there is no harpsichord continuo). The sound is very good.

I.K.

DVOŘÁK: *Cello Concerto, in B Minor, Op. 104; Silent Woods, Op. 68.* Jacqueline du Pré (cello): Chicago Symphony Orchestra. Daniel Barenboim cond. ANGEL S 36046 \$5.98.

Performance: **Expansive**
Recording: **Good; favors soloist**

The Dvořák Cello Concerto does not lack for distinguished performances on records nowadays. One's choice among them depends on one's preference in soloist-conductor style and one's taste in sonics.

The wife-husband team of Jacqueline du Pré and Daniel Barenboim now offers their distinctive brand of Dvořák out of Chicago. Their emphasis is expansively romantic throughout, not only in the lush sonorities of soloist and orchestra, but also as revealed in comparison of performance time with the Gendron-Haitink reading on Philips—a good two-minutes faster. Likewise, the lovely *Waldesruhe* filler is lingered over by du Pré and Barenboim to the tune of 6' 46" as against the 5' 08" required by Gendron and Haitink.

If you want your Dvořák gorgeously expansive, and beautifully played on these terms, here it is, with recorded sound to match. The Chicago Symphony is in fine form all the way, but is cast somewhat in the background by the distinctly front-and-center microphoning of the soloist, which may be very satisfying for those who like their cello sound a bit larger than life.

D.H.

DVOŘÁK: *Serenade in E Major for Strings* (see GRIEG)

ELGAR: *Serenade in E Minor for Strings* (see GRIEG)

FERRARI, LUC: *Presque Rien No. 1 (Lever du jour au bord de la mer).* (Realization: Luc Ferrari.) *Société II (et si le Piano était un Corps de Femme).* Gérard Frémy (piano); Jean-Pierre Drouet. Sylvio Guaida, Gaston Sylvestre (percussionists); Ensemble Instrumental de Musique Contemporaine de Paris. Konstantin Simonovitch cond. DEUTSCHE GRAMMOPHON 2561 041 \$6.98.

Performance: **Splendid**
Recording: **Splendid**

This recording of music by the forty-two-year-old Paris-born composer Luc Ferrari falls right into the middle of a category Elliott Carter aptly calls "fun and games." At times, such pieces can be more games than they are fun. But in this case, the composer has both a sense of humor and (apparently) a lusty libido.

Though Ferrari is known in avant-garde musical circles in this country, I doubt that his name is familiar to the public at large.

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From about 1958 to 1963 he was a member of Pierre Schaeffer's *Groupe de Musique Concrète*. The two pieces recorded are representative of a concept which the composer calls "anecdotal music": a montage of tone-pictures which falls partly into and partly outside the confines of what is usually considered *musique concrète*. Ferrari has a great advantage in his sense of theater: these pieces add up to a kind of auditory cinema without photography.

Presque Rien No. 1 (Lever du jour au bord de la mer) uses no musical instruments. It is a tape collage of sounds one would hear at the seashore (presumably the Mediterranean, North or South). There are indoor sounds within what seems to be a summer cabin: water flowing from (perhaps) a hand-pump in the kitchen; automobile engines; fishing boat engines; childrens' voices in a well-defined distance. The material is handled with sensitivity and brilliance, and sweeping stereo effects are used to full advantage. Ferrari evokes an enchanting sound-picture. If he fails to end it with complete adequacy, that's a small failure in a larger success.

For *Société II*, the composer uses real instruments: a piano, three percussionists, and sixteen assorted instrumentalists. The subtitle of this piece is "*et si le Piano était un Corps de Femme*." Ferrari's stated aim was to "stimulate tangible erotic fantasies," and in this he is immensely successful (though I think he would have been wiser not to give away his story in the subtitle). Like *Presque Rien No. 1*, the work has a well-conceived dramatic structure, which manifests itself through all sorts of strummings, chatterings, burlblings, bangings—even sections of romantic melody-quotations. The composer says that if anyone finds an offense against good taste in this work, he would agree. I find it hardly offensive, though it certainly is erotic, and it lasts a bit too long: "*le piano*," by the work's conclusion, would be either excessively happy, or excessively fatigued—or both. L.T.

GADE: *Aquarellen, Op. 19: Books I & II; Arabeske, in F Major, Op. 27. SINDING: Melodie in G Major, Op. 32, No. 2; Six Character Pieces, Op. 34: No. 1, Prelude in A-flat Major, and No. 4, Crepuscule; Caprice in F Minor, Op. 44, No. 13; Nocturne, in B Major, Op. 53, No. 2; Nocturne, in F-sharp Major, Op. 118, No. 4. Adrian Ruiz (piano). GENESIS GS 1003 \$5.98.*

Performance: **Excellent**
Recording: **Good**

Like the Orion label, Genesis is yet another West-Coast outfit dedicated to bringing neglected or forgotten music to the attention of the record-buying public. Both operate somewhat along the lines of the late Vernon Duke's Society for Forgotten Music. The bias in this instance is decidedly Romantic.

Thanks to the enterprise of Turnabout here in the East, some of the finest work of Mendelssohn's Danish disciple Niels Gade is represented on disc, most notably the lovely First Symphony and the highly effective *Echoes of Ossian Overture*. The piano pieces, so expertly played here by Adrian Ruiz, show Gade, for the most part, as a miniaturist and are after the manner of Mendelssohn's *Songs Without Words*. Each book of *Aquarellen* ("water colors") contains five pieces, each with characteristic titles common to the Romantic piano composers of the

mid-nineteenth century. Of considerably more substance and interest is the *Arabeske*, the two inner sections of which offer imaginative lyrical writing on a par with the best pages of the earlier First Symphony.

Christian Sinding, whom Norwegians at the turn of the century saw as a successor to Edvard Grieg, is remembered outside his native country only for the once-ubiquitous *Rustle of Spring*, Op. 32, No. 3. He has been treated somewhat more representatively on records at various times: Jascha Heifetz recorded his Suite for Violin and Orchestra, Op. 10. Kirsten Flagstad did some of the songs, and Philips in Norway has recorded the Piano Quintet, Op. 5, the work that made Sinding's reputation in 1885. By the time of his death in 1941, Sinding's opus numbers were well into the hundreds, including an opera, four symphonies, four concertos, numerous songs, and dozens of piano pieces.

Regrettably, very little in Ruiz's selection of six pieces convinces me that Sinding is worth a major revival (neither did a hearing of the Philips disc of the Piano Quintet). *Crépuscule* does have a certain somber spaciousness to it; there is a nice Grieg-ish charm to the *Melodie*, Op. 32, No. 2; and the recurring key "sideslip" in the B Major Nocturne is mildly intriguing. On the other hand, the grandiose gestures of the A-flat Prelude seem just that—empty gestures, signifying very little. Neither in these pieces nor in the Piano Quintet do I find the poetic sensibility or the flair for the inevitably right harmonic coloration that marks the best work of Grieg.

As I have already indicated, Adrian Ruiz offers devoted and sensitive performances throughout the whole of this disc, and is helped by recorded sound that has just the right living-room ambiance. D.H.

RECORDING OF SPECIAL MERIT

GRIEG: *Holberg Suite, Op. 40. DVOŘÁK: Serenade in E Major, for Strings, Op. 22. Academy of St. Martin-in-the-Fields. Neville Marriner cond. ARGO ZRG 670 \$5.95.*

Performance: **First-rate**
Recording: **Likewise**

GRIEG: *Holberg Suite, Op. 40. Hungarian Chamber Orchestra. Vilmos Tátrai cond. SIBELIUS: Rakastava Suite, Op. 14. ELGAR: Serenade in E Minor, for Strings, Op. 20. Members of the Hamburg Symphony Orchestra, Alois Springer cond. TURNABOUT TV-S 34404 \$2.98.*

Performance: **Fair to good**
Recording: **Adequate**

Grieg's delightful suite, dedicated to Norwegian-Danish dramatist Ludvig Holberg on his bicentennial, gets its best recorded performance yet at the hands of Neville Marriner and his splendid string players. The reading crackles with vitality and warmth from start to finish, with a recording to match.

Marriner has stronger competition in the Dvořák Serenade from recordings by Rafael Kubelik with the English Chamber Orchestra, and Colin Davis with the London Symphony. But he need defer to neither when it comes to musicianship and stylistic command of the Czech idiom, and the exceptionally well-focussed string sound and warm room ambiance gives him a slight edge, in my estimation.

(Continued on page 94)

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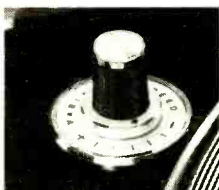
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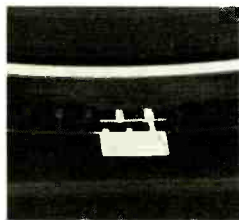


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The Hungarian group led by Vilmos Tátrai is no match for their English competition in the *Holberg Suite*; there is neither comparable vigor to the playing nor enough body to the string tone, and the recording is troubled by low-frequency hum. Chief value in the Turnabout disc resides in the Hamburg Symphony ensemble's sensitive reading of the Sibelius *Rakastava* ("The Lover") in what appears to be a first stereo recording to appear on a domestic American label (the Winograd performance reissued on Heliodor was not true stereo). The Elgar Serenade also profits from the intimate approach adopted here; but the competing version by Neville Marriner on another Argo disc has a decided edge in sonic quality. *D.H.*

HANDEL: *Six Trio Sonatas* ("Halle"). Mich-

el Piguet and Heinrich Hass (oboes); Walter Stiftner (bassoon); Eduard Müller (harpsichord). DEUTSCHE GRAMMOPHON ARCHIVE 2533 045 \$6.98.

Performance: **Stylish**
Recording: **Excellent**

These six trio sonatas are believed to have been written by Handel in Halle, Germany, when he was about ten years old, although the skill of their writing would seem to belie the fact. Yet Handel acknowledged them as his own at a much later date and added that he "used to write like the devil in those days, and chiefly for the oboe, which was my favorite instrument." In any case, they are pleasant works, if looser in thematic organization than the trio sonatas (or solo sonatas, for that matter) of his later years. The per-

formers use period instruments, with the exception of the harpsichord, which is a modern one, and, especially on the part of the two oboists, the readings are very stylishly conceived. The tone of the melody instruments is fruitier and rather more plangent than the modern oboe, and one can have nothing but admiration for the virtuosity of the players. About the continuo I am a little less enthusiastic, for the harpsichord realizations are dull and the bassoon is inclined to be rhythmically stodgy. Nevertheless, this is an interesting album with a great deal of fine music in it (for instance, the finales of sonatas three and four), most skillfully played by the lead winds. The recording is excellent. *I.K.*

KODÁLY: *Chamber Music, Volume One. Serenade for Two Violins and Viola, Op. 12; Intermezzo for String Trio; Sonatina for Cello and Piano; Adagio for Cello and Piano; Capriccio for Cello Unaccompanied. Bach-Kodály: Prelude and Fugue.* Vilmos Tátrai, István Várkonyi (violins); György Konrád (viola); Ede Banda, László Mezö (cellos); Lóránt Szücs (piano). HUNGAROTON LPX 11449 \$5.98.

Performance: **Excellent**
Recording: **Excellent**

Zoltán Kodály has been most heavily represented in the Schwann catalog by orchestral works, and this entry, comprising a number of chamber pieces dating from the early years of this century, provides interesting documentation of another portion of his *oeuvre*. There are no fundamental surprises, which is to say that Kodály was always a Romantic, and he is a Romantic here. All of these works bespeak an affection for the long, lyrical line supported by warm, highly-colored, essentially conservative harmonies. His use of modalism, a factor he felt to be very *avant-garde*, was in actuality far less a challenge to the ear than was the same material when employed by his Hungarian colleague Béla Bartók. The quality of inspiration varies from piece to piece in this group, but the writing was always fastidious. The performances are splendid. *L.T.*

LAZAROF: *Concerto for Violoncello and Orchestra; Cadence II for Viola and Tape; Continuum for String Trio.* Stanley Plummer (violin); Milton Thomas (viola); Laurence Lesser (cello); Oakland Symphony Orchestra, Gerhard Samuel cond. DESTO DC 7109 \$5.98.

Performance: **Superb**
Recording: **Good**

These are three virtuosic, concerto-type pieces for three excellent West-Coast soloists. Only one of the three is a "standard" soloist-and-orchestra concerto, and even this work leads off with a brilliant long, long solo cadenza that has the character of a separate piece; the orchestra cuts in almost as an afterthought. The inventions and variations that constitute the second part of the Concerto pit a very coarse-sounding orchestra against the rather subtle and inventive cello solo in a series of short and sporadic confrontations that serve to emphasize the inequities of the music.

The blustery *Continuum* is a kind of mad concerto grosso with the music left out. *Cadence II* is easily the best work of the three. The tape layers, double- and triple-tracked

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by the violist, are expertly woven into the solo texture as a kind of super-counterpoint which works very well; even the bits of neo-Baroque fall into place.

Part of the success of this work, and of the impact of the other two, is the brilliance of the playing; particular credit goes to Messrs. Thomas and Lesser. The recordings are decent sonically. *E.S.*

LISZT: *Sonata in B Minor. Études d'exécution transcendante No. 4, Mazeppa. Années de pèlerinage: Première Année, "Suisse": No. 6—Vallée d'Obermann. Liebestraum No. 3.* Pascal Rogé (piano). LONDON CS 6693 \$5.98.

Performance: **Excellent**

Recording: **Good, but too much bass**

Pianist Pascal Rogé gives a number of beautiful performances on this disc. Particularly in the B Minor Sonata, it is obvious from the very first notes that his feeling for this flamboyant, emotion-charged Romantic music is exceptionally sensitive and acute. He is a powerful performer, both physically and in interpretive projection. Portentous, dramatic sections of the music are communicated with impressive force. Singing melodies have tenderness, delicacy, and richness of sound. Rogé has much of Lisztian gesture in his vocabulary, and a sense of direct communication is always present in his playing. In a few passages, particularly on the second side, the emotional temperature rises a little higher than it probably needs to, and bombast comes dangerously near.

But my most serious cavil with this recording has to do with its sound: there is an immense amount of bass. This lends undue opacity to the sound, and grows downright irritating after a while. (It also contributes to the occasional bombast, so that one really doesn't know whether to blame it all on the pianist.) Fiddling with the tone controls doesn't help: the thickness is there to stay. *L.T.*

RECORDING OF SPECIAL MERIT

MACHAUT: *La Messe de Notre Dame; Motets: Veni creator spiritus; O livoris feritas; Bone pastor, qui pastores; Plange, regni publica; Double Hoquet (instrumental).* James Bowman and Tom Sutcliffe (countertenors); Capella Antiqua München, Konrad Ruhland cond. TELEFUNKEN SAWT 9566 B \$5.95.

Performance: **Excellent**

Recording: **Excellent**

So far as Machaut's famous Notre Dame Mass is concerned, record buyers have almost an embarrassment of riches. For years the only performance of this fourteenth-century work, the first setting of the ordinary of the Mass as a unit by one composer, was a most unstylish affair, involving a vast chorus. Over the years, there have been a few others, far better in general. But now (discounting the recent Wenzinger effort on Archive, a singularly dull performance) there is suddenly quite a choice of excellences. Oldest is Vanguard BG 5045, with Alfred Deller leading a small group of vocalists and instrumentalists in a splendidly jagged interpretation, one that emphasizes decidedly that aspect of Machaut's writing. The main feature of John McCarthy's version with the London Ambrosian Singers and Vienna Renaissance Players on Nonesuch H 71184 is the inclusion of the

Gregorian Proper for the Feast of the Assumption among the sections of the Mass; this means the complete Mass takes up two sides. The quite recent Purcell Choir performance under Grayston Burgess on L'Oiseau-Lyre SOL 310 includes not only the usual instrumental participation, but organ elaborations of the *Kyrie* taken from a fourteenth-century manuscript. This last version is, at the moment, my favorite, an extremely exciting interpretation that is a good compromise between the lyric and courtly qualities of that period's music and the jagged, rhythmic crossfire of much of Machaut's Mass writing.

The latest entry, Konrad Ruhland's with voices and period instruments of the Munich Capella Antiqua, also represents a good cross between these opposing elements; this is certainly one of the best recorded versions of the Mass to be heard. The performance is very sensitive to the liturgical text, the singing is very skilled (albeit more Germanic in tone than the French-styled timbres of the Burgess version), and the quality of recorded sound is both intimate and atmospheric. Whereas Burgess includes a group of secular songs (*virelais, ballades, etc.*) which are well enough if not exceptionally well sung, Ruhland provides four brief motets for his filler. There is also what may be Machaut's sole surviving instrumental piece, the Double Hoquet (hocket is a technique of Machaut's time in which individual or short groups of notes are alternated between voices, giving a jagged hiccup-like effect). All of these are most excellently done. As between the Burgess and Ruhland versions of the Mass, I would suggest that you sample them both, if possible. *I.K.*

RECORDING OF SPECIAL MERIT

MENDELSSOHN: *Hebrides Overture, Op. 26; Symphony No. 3, in A Minor, Op. 56 ("Scotch").* Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 2530 126 \$6.98.

MENDELSSOHN: *Symphony No. 3, in A Minor, Op. 56 ("Scotch").* Prague Symphony Orchestra, Dean Dixon cond. NONESUCH H 71254 \$2.98.

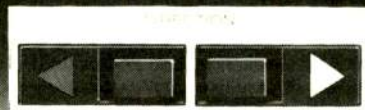
Performance: **Karajan's is tops**

Recording: **Karajan has it**

Over the years I have followed with intense interest the professional fortunes of the New York-born and -trained conductor Dean Dixon, who, in his middle fifties, has achieved a distinguished career outside the U.S.—in Germany, Scandinavia, and Australia. Only this year, after more than twenty years out of the country, did he agree to come back as a cordially invited guest conductor—a full thirty years after he became the first black man to conduct the New York Philharmonic-Symphony, on August 10, 1941, at Lewisohn Stadium. As if this were not enough to give one pause, I have been chagrined even more at Mr. Dixon's less than happy fortunes as a recording conductor: neither the Vienna-originated American Recording Society (now Desto) issues, nor those by Westminster from Vienna and London (all mono), revealed his gifts to best advantage. I have been hoping for the time when Mr. Dixon would have at his disposal a top-rank orchestra, a first-rate recording crew, and contemporary American scores.

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Regrettably, the Nonesuch issue of the Mendelssohn "Scotch" Symphony under Dixon's baton, done in Prague as part of a series for Bärenreiter-Musicaphon, is a continuation of the same old story. The Prague Symphony is decidedly a cut lower in quality than the Czech Philharmonic, and the recorded sound by today's standards is less than the very best in terms of the gracious acoustic ambiance and textural transparency required for Mendelssohn. Musically, Mr. Dixon gets things off to a fine start with a beautifully phrased introduction, but from there on, the going is a bit on the stolid side: conscientious music-making, but not much of the rhythmic life and ensemble precision that can make this most romantic of Mendelssohn symphonies take wing. Too bad, too bad! I persist in the hope that Dean Dixon's day

will yet come in this country, both in the concert hall and on records.

Herbert von Karajan and the Berlin Philharmonic, with the *Hebrides Overture* as preface, give the "Scotch" Symphony wings aplenty. From the tenderly phrased introduction and opening theme of the *Allegro*, through the most open-air of all symphonic scherzos, to the triumphant finale procession, Karajan and his Berlin players, not to mention the DGG recordists, make this music truly a thing of joy, spellbinding in its Romantic ardor, exhilarating in its rhythmic surge and transparency of sonic texture. This is definitely one of Karajan's finest and least mannered readings on records. *D.H.*

RICHARD MORYL: *Multiples; Contacts; Fluorescents; Choralis.* Joanne Moryl (piano).

Raymond Desroches (percussion). Contemporary Chamber Ensemble. Arthur Weisberg cond.; choruses and instrumentalists from Western Connecticut State College. Richard Moryl cond. DESTO DC7121 \$5.98.

Performance: **Authentic**
Recording: **Will serve**

This is an assorted collection of recordings of works by a composer who ought to be better known. The featured pieces, *Multiples*, performed by the very excellent Contemporary Chamber Ensemble under Arthur Weisberg, and *Contacts* for piano and percussion, display a considerable instrumental fantasy. However, it is the two choral works, *Fluorescents* and *Choralis*, rather oddly buried here, that are most striking. Indeed, *Choralis*, with its mixture of elements—the singers end up batting out the *Hallelujah Chorus* note for note—suggests a turn towards multi-layer and gestural forms, the whole handled with great skill and directness. These performances should have been more directly controlled and realized for the recorded medium, but in these cases one is grateful for what one can get—and, in truth, they aren't bad. *E.S.*

MOZART: Concert Aria for Bass and Obligato Contrabass (see DITTERSDORF)

MOZART: Concert Arias. *Or che il dover . . . Tali e cotanti sono* (K. 36); *Si mostra la sorte* (K. 209); *Va, dal furor portata* (K. 21); *Per pietà, non ricercate* (K. 420); *Misero! o sogno!* . . . *Aura, che intorno* (K. 431); *Se al labbro mio . . . Il cor dolente* (K. 295). Werner Hollweg (tenor); English Chamber Orchestra, Wilfried Boettcher cond. PHILIPS 6500 007 \$5.98.

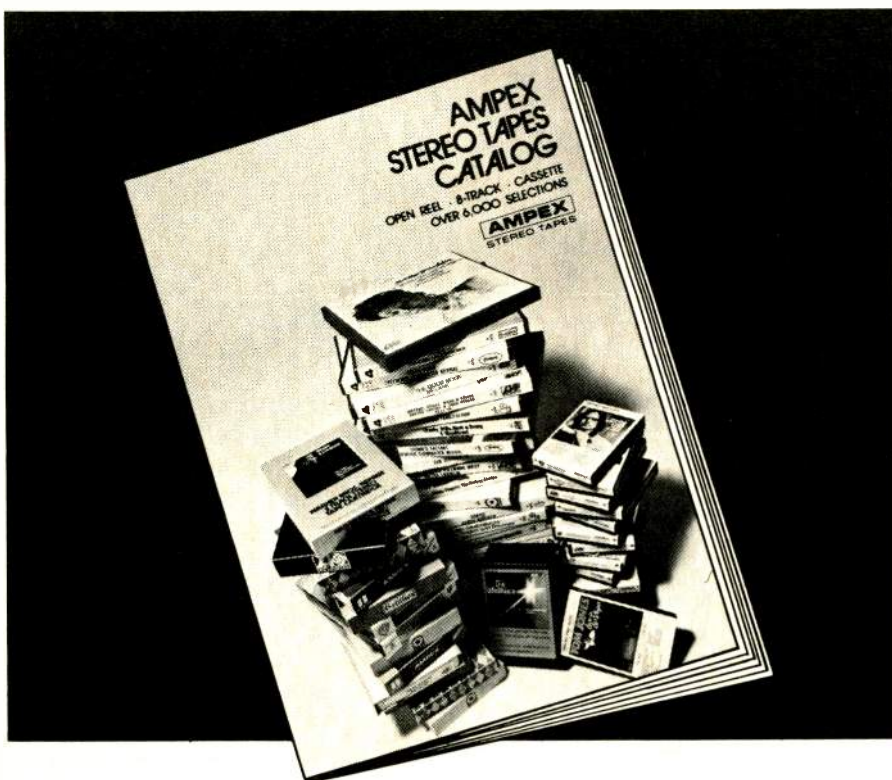
Performance: **Adequate**
Recording: **Good**

These concert arias for tenor range from the early efforts of the child Mozart (K. 21 and K. 36), written after foreign models and at times injudiciously overelaborate, to works of unquestioned excellence (K. 420 and K. 431) that would not be out of place in the best Mozart operas. Werner Hollweg, a young German tenor, has not only a voice of agreeable timbre but also the right musical instincts. He tends to lose control, however, when he pushes for volume, and technically he is not yet equipped to negotiate the bravura requirements without evident strain. With the added handicap of his Germanic pronunciation of Italian, the results are earnest but unexciting. The orchestral frameworks are effective. This is a useful disc for the Mozartian who has *almost* everything; others can safely pass it by. *G.J.*

MOZART: Divertimento in B-flat Major (K. Anh. 227); *Divertimento in B-flat Major* (K. 270); *Adagio in F Major* (K. 410); *Divertimento in E-flat Major* (K. Anh. 226). Netherlands Wind Ensemble, Edo de Waart cond. PHILIPS 6500 004 \$5.98.

Performance: **Splendid**
Recording: **Splendid**

Roughly a year ago, the Netherlands Wind Ensemble came out on the Philips label with a recording of Mozart's Serenades K. 375 and K. 388, which I found an entire delight. Now, here's another entry, and if anything their ensemble playing is even more ingratiating and elegant than before. This is a young



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This recording of music by Mozart has one quaint twist. Half of the music has not been authenticated as coming from Mozart's pen. The two Divertimenti for eight wind instruments K. Anh. (Köchel supplement) 226 and 227 are the suspect numbers. Judging by ears alone, they don't really *sound* overmuch like Mozart, but they are playful and charming nonetheless. I wonder who really *did* compose them? L.T.

MOZART: Piano Concertos (complete)—K. 37, 39, 40, 41, 175, 238, 246, 271, 413, 414, 415, 449, 450, 451, 453, 456, 459, 466, 467, 482, 488, 491, 503, 537, and 595. Géza Anda (piano and conductor); Camerata Academica des Salzburger Mozarteums. DEUTSCHE GRAMMOPHON 2720 030 twelve discs \$54.00.

Performance: **Smoothly virtuosic**
Recording: **Excellent**

Twenty-five concertos are included in this project, a large-scale effort which took Géza Anda nine years to complete. The contents comprise virtually Mozart's complete output for keyboard and orchestra. Not included are the three-keyboard concerto (K. 242) and the familiar one for two (K. 365), as well as the early K. 107 concerto arrangements from works by J. C. Bach. Nor does Anda perform the two rondos (K. 382 and 386) which Mozart wrote as substitute movements for two of the concertos. In this respect, Anda's set is identical to that made a few years ago by Lili Kraus for Epic which has since been deleted.

I have always admired Miss Kraus' warm way with Mozart, but that effort was rather marred by a mediocre orchestral contribution. Anda as conductor obviously knows what he wants, and the interpretations sound homogeneous. It is no easy trick to conduct from the keyboard, and it must be admitted that on occasion a detail of phrasing, a subtlety of articulation or dynamics, and, at worst, a momentary lack of precision does slip through. But overall the orchestral playing is good.

Anda at the keyboard is his fluent self. For my own taste, he subtracts a little from the full scope of Mozart's personality. There is plenty of spirit and virtuosity but relatively little tenderness and only a modicum of graciousness. Above all, what I find lacking is Mozart's expansiveness (Concerto No. 22, K. 482, is an exception: the emotional depths of the slow movement are fully plumbed, and the playing, both of orchestra and of soloist, is fiery and red-blooded). Fast movements on occasion seem nervously brilliant rather than playfully witty (but the finale of No. 18, K. 456, is another exception). Anda's basic Mozart style is paradoxically too "classical"—there is too much smoothing over of harmonic tension and of phrases that rise to emotional climaxes—and too "Romantic"—in long-line phrasing and absence of detailed articulation.

Perhaps, too, I have too vividly in my ear a number of the monophonic recordings of

Mozart concertos of the past, in which, though stylistic considerations were not paramount, at least the performances had great warmth, expression, and personality. I am thinking particularly of the recordings made in the Thirties by Edwin Fischer, Artur Schnabel, and Wanda Landowska. Or there are the later, still monophonic performances by Lipatti (K. 467), Casadesu, and Serkin. Seldom could one accuse these performers of blandness.

Anda is not entirely without fault in stylistic details, either. Trills are invariably begun on the main note rather than the upper, *appoggiaturas* are often treated as short grace notes, there is no attempt to add *continuo* to the orchestra, and, finally, his cadenzas sometimes modulate too quickly to be stylistically proper. Perhaps these criticisms are a

bit severe, for most other Mozart concerto recordings have the same faults; yet it seems to me that in this age of musicological enlightenment Anda might have paid more attention to the stylistic considerations of Mozart's time, especially for a project of this scope.

Still, in many ways this is an impressive set and one that Mozart collectors may want to consider adding to their libraries for the sake of completeness. The quality of recorded sound, moreover, in spite of the nine-year interval over which the set was done, is unified and very clean. I.K.

MOZART: Sinfonia concertante in E-flat, K. 364 (see BRAHMS)

(Continued on page 100)

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Toti dal Monte learned Cio-Cio-San late in her career, but it proved one of her great roles. Her interpretation in this 1939 production aroused controversy then. Since, it has won universal acclaim. *Opera*, in 1959, wondered whether "Puccini might not have preferred it above all others."

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- Toti dal Monte: *Bernardino Cagni: Puccini: Madama Butterfly*
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Mr. Hirsch goes on to say: "The FM tuner section of the AR-1500 was outstandingly sensitive. We measured the IHF sensitivity at 1.4 microvolts, and the limiting curve was the steepest we have ever measured... The FM frequency response was literally perfectly flat from 30 to 15,000 Hz... Image rejection was over 100 dB (our measurement limit)..."

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"...IHF FM sensitivity... turned out to be 1.5 uV as opposed to the 1.8 uV claimed. Furthermore, it was identical at 90 MHz and 106 MHz (the IHF spec requires a statement only for IHF sensitivity at 98 MHz but we always measure this important spec at three points on the dial). Notice that at just over 2 microvolts of input signal S/N has already reached 50 dB. Ultimate S/N measured was 66 dB and consisted of small hum components rather than any residual noise. THD in Mono measured 0.25%, exactly twice as good as claimed! Stereo THD was identical, at 0.25%, which is quite a feat... "...the separation of the multiplex section of the AR-1500 reaches about 45 dB at mid-band and is still 32 dB at 50 Hz and 25 dB at 10 kHz (Can your phono cartridge do as well?)"

"The real surprise came when we spent some time listening to AM... This new AM design is superb. We still have one classical music station that has some simultaneous broadcasting on its AM and FM outlets and that gave us a good opportunity to A-B between the AM and FM performance of the AR-1500. There was some high-frequency roll-off to be sure, but BOTH signals were virtually noise-free and we were hard pressed to detect more THD from the AM than from the FM equivalent. Given AM circuits like this (and a bit of care on the part of broadcasters), AM may not be as dead as FM advocates would have us believe!..."

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"As for the amplifiers and preamplifier sections, we just couldn't hear them - and that's a commendation. All we heard was program material (plus some speaker coloration, regrettably) unencumbered by audible distortion, noise, hum or any other of the multitude of afflictions which beset some high fidelity stereo installations. The controls are easy to use and quickly become familiar..."

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RECORDING OF SPECIAL MERIT

PURCELL: Anthems: Rejoice in the Lord alway (Z. 49); Blow up the trumpet in Zion (Z. 10); O God, Thou art my God (Z. 35); O God, Thou hast cast us out (Z. 136); My heart is inditing (Z. 30); Remember not, Lord, our offences (Z. 50). Chaconne (Z. 730). James Bowman (countertenor); Nigel Rogers (tenor); Max van Egmond (bass); Leonhardt Consort, Gustav Leonhardt (dir. and organ continuo); Choir of King's College, Cambridge, David Willcocks cond. TELEFUNKEN SAWT 9558 B Ex \$5.95.

Performance: **Superior**
Recording: **Superior**

Credit Telefunken with the fine idea of having Purcell anthems sung by an appropriately English-sounding choir, and probably Britain's best to boot, and accompanied by a first-rate ensemble of period instruments. The result, called "Sacred Music at the English Court," features some of the composer's marvelous Anglican choral music and the famous G Minor Chaconne, and adds up to one of the best Purcell discs currently available. If you still need convincing, try the opening side's *Rejoice in the Lord alway* (known as the "Bell Anthem" because of its pealing bass-line introduction). The sonics are exceptional, and the disc includes the full texts. *I.K.*

RECORDING OF SPECIAL MERIT

SCHUMANN: Piano Sonata No. 1, in F-sharp Minor, Op. 11; Fantasiestücke, Op. 111. Claudio Arrau (piano). PHILIPS 802793 \$5.98.

Performance: **Excellent**
Recording: **Excellent**

The Schumann F-sharp Minor Sonata has fallen on hard times, but it must have been an extraordinarily influential work. Composed in 1836, it seems—even more than Schumann's other keyboard works—to contain the seeds of late Romanticism. The connection between Schumann and Brahms is well known. Not so familiar are Schumann's anticipations of Liszt and Wagner, which are, however, very palpable here.

Of course, no piece of music makes it for historical value. The very originality and scope of this early work also proved to be its undoing. Schumann, never a real master of large form, was making his first attempt at rivaling the great Classical masters without really being ready. The long and beautiful first movement pushes at the outer limits of an awkwardly adapted Classical form, but Schumann's powers of invention and forward motion were great enough to sustain it. The second movement—a simple transcription of a lied—and the scherzo are admirable. But Schumann came a cropper in the long and rambling finale.

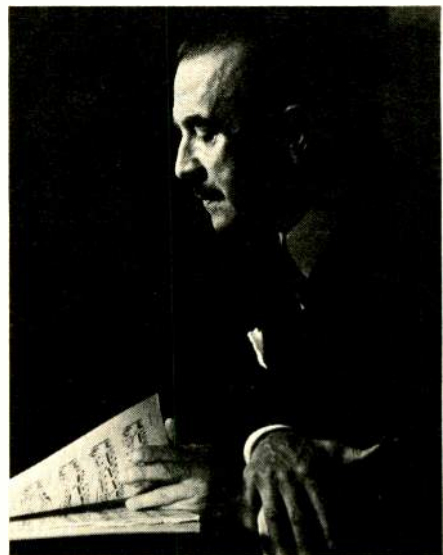
Nevertheless, there is so much that is extraordinary here—and all of it very attractively realized by Arrau—that this disc has to be strongly recommended. Not the least of its virtues is the inclusion of the *Fantasiestücke*, Op. 111, a late, turbulent, close-knit work, also little known, but in Schumann's finest, most original and expressive style.

Arrau has the essential *rubato* knack: enough to keep everything pliable, fluid, and expressive, but not so much as to impede the

essential flow. The piano sound is first-rate, although high hiss levels suggest that Dolby was not used. *E.S.*

SHOSTAKOVICH: Trio No. 2, in E Minor, Op. 67; Seven Romances on Words of Alexander Blok for Soprano, Violin, Violoncello, and Piano, Op. 127. Nieuw Amsterdam Trio: Mary Ellen Pracht (soprano). TURNABOUT VOX TV S 34280 \$2.98.

SHOSTAKOVICH: Concerto for Piano, Trumpet, and String Orchestra, Op. 35; Piano Sonata No. 2, in B Minor, Op. 61. Annie d'Arco (piano); Maurice André (trumpet); Jean François Paillard Chamber Orchestra, Jean-François Paillard cond. MUSICAL HERITAGE SOCIETY MHS 1151 \$2.99 (plus 65¢ handling charge from the Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).



CLAUDIO ARRAU
The rubato knack for Schumann

Performances: **Mediocre**
Recordings: **Acceptable**

These two Shostakovich recordings are "almost-made-it" interpretations. Good intentions are in evidence, but we all know about good intentions, don't we? The first of many shocks comes with the very opening measures of the Trio, when cellist Heinrich Joachim's extensive passage in harmonics is extensively out of tune. When John Pintavalle, the violinist, enters, his intonation is wobbly, too. After a certain point, things grow better in terms of pitch. But nowhere does the interpretation become more than desultory. This work demands sharp, clean edges, lusty sentiments, and piquant self-assuredness. These aren't much on display in the Trio or, for that matter, in the Seven Romances for soprano, violin, violoncello, and piano which fill out the second side.

The Musical Heritage Society's record of the Concerto for Piano, Trumpet, and String Orchestra, and the Piano Sonata No. 2, comes about as close to the mark. There is, again, a disturbingly unfocused and dilatory air to the interpretation. The orchestra sounds hard-pressed and nervous; the solo piano entirely lacks the particular crispness necessary to define this piece. Pianist Annie d'Arco sounds all right technically. She just does not understand Shostakovich. *L.T.*

STEREO REVIEW

SIBELIUS: *Rakastava Suite* (see GRIEG)

SINDING: *Piano Works* (see GADE)

RICHARD STRAUSS: *Salome*. Richard Cassilly (tenor), Herod; Mignon Dunn (mezzo-soprano), Herodias; Gwyneth Jones (soprano), Salome; Dietrich Fischer-Dieskau (baritone), Jochanaan; Wieslaw Ochman (tenor), Narraboth; Ursula Boese (mezzo-soprano), Page; others: Hamburg State Opera Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON DGG 2707 052 two discs \$13.96.

Performance: **Well-conducted, ill-sung**
Recording: **Very good**

Karl Böhm, the foremost living Strauss authority, is the most prominently displayed name on the jacket of DGG's new *Salome*. This is only just, for he is responsible for virtually all its positive elements. Böhm projects the orchestral writing in a manner that is powerful as well as lyrical; he secures glowing tone, exemplary inner balances, lushness, and clarity, each in its proper place. His excellent sense of dynamics is aided by the engineering, so that even with the orchestra as prominent as it is—and should be—here, the singers are not submerged—a feat of considerable skill in this seething and often problematic opera.

Alas, some submerging would have been charitable in this instance, since the singing is unworthy of the orchestral excellence. I shall heed the dictates of charity by omitting the painful specifications and simply state that Gwyneth Jones in the title role is totally inadequate. The same cruel adjective must be applied to Dietrich Fischer-Dieskau's effortful Jochanaan as well, with the qualification that he has the right artistic impulses and even attains a moment of quiet dignity in his dialogue with Salome in the "Er ist in einem Nachen auf dem See von Galiläa" passage.

The lesser roles are better handled. I welcome Richard Cassilly's conception of Herod—disturbed and lecherous enough for my taste but without wallowing in decadence—and he sings sturdily. Mignon Dunn is a good if not outstanding Herodias. Wieslaw Ochman a fine lyrical Narraboth. Outstanding in minor roles are Hans Sotin (First Nazarene) and Kurt Moll (First Soldier). I am so impressed with the latter, a new name on records, that I wish he had been cast in the role of Jochanaan.

This is a "live" performance, and DGG's engineering wizards have again concealed the tell-tale annoyances from the listener. But with all the effort expended on this production, its release renders a disservice to Karl Böhm, the man it was meant to honor. G.J.

TCHAIKOVSKY: *String Quartets: No. 1, in D Major, Op. 11; No. 2, in F Major, Op. 22; No. 3, in E-flat Minor, Op. 30*. New Vienna String Quartet. MUSICAL HERITAGE SOCIETY MHS 1116/7 two discs \$5.96 (plus 65¢ handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

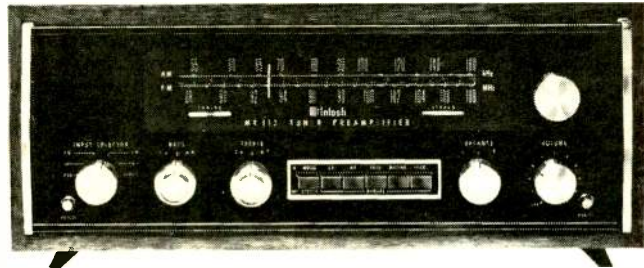
Performance: **Excellent**
Recording: **Good**

All three of Tchaikovsky's string quartets were completed before 1877, the crisis and turning point in his life marked by an abortive marriage, the beginning of the epistolary friendship with Nadezhda von Meck, and

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the composition of the Fourth Symphony. Like the four suites for orchestra, the quartets have many fine moments but lack the cumulative power and formal inevitability of the Fourth and Sixth Symphonies. One senses in these quartets Tchaikovsky's battle to develop structural patterns and textures that would jibe with his special brand of musical rhetoric and melodic substance. On these terms, the first three movements of the D Major Quartet, the slow introduction (with its striking dissonance) and the middle movement of the F Major, and the first movement of the E-flat Minor do work. Indeed, this last stands as the most ambitious and original of all Tchaikovsky's quartet movements. Where the quartet writing does not work is mostly at those moments when the composer appears to be struggling to satisfy academic formality, as in the finale of the F Major.

Personally, I still have an affection for the early D Major Quartet in much the same way as I do for the First Symphony. The very unpretentiousness and relative ease of utterance lend this music a quite special charm.

The New Vienna Quartet plays all three works with care and obvious affection, aided by an excellent recorded sound that presents both ensemble and solo passages in wholly satisfying chamber-music perspective. *D.H.*

TCHAIKOVSKY: Suite No. 3, in G Major, Op. 55. Moscow Philharmonic Symphony Orchestra. Kiril Kondrashin cond. MELODIYA/ANGEL SR 40175 \$5.98.

Performance: **Good**

Recording: **Good**

Leaving out of account the fourth of the series, *Mozartiana*, the Tchaikovsky Suites continue to strike me as assemblages of fascinating rejects from the master's workshop - at their best wonderful bits and pieces that could fit into neither symphonies nor full-evening ballets. But certainly the extended variations that conclude the G Major Suite are eminently balletic, as choreographers of our own day have found to their (and their audiences') delight. The opening *Elegy* and *Melancholy Waltz* seem to me more attitudinized than substantive, but the scherzo has a fine flashing brilliance, and genuine *panache*.

Kondrashin brings just the right combination of zest and sensitive styling to his performance, eliciting good playing from his orchestra throughout, and benefiting from splendidly spacious and full-bodied sonics provided by the Melodiya engineers. *D.H.*

VERDI: Un Ballo in maschera. Luciano Pavarotti (tenor), Riccardo; Sherrill Milnes (baritone), Renato; Renata Tebaldi (soprano), Amelia; Regina Resnik (mezzo-soprano), Ulrica; Helen Donath (soprano), Oscar; Leonardo Monreale (bass), Samuel; Nicolas Christou (bass), Tom; José van Damm (baritone), Silvano; others; Chorus and Orchestra of Accademia Nazionale di Santa Cecilia, Rome. Bruno Bartoletti cond. LONDON OSA 1398 three discs \$17.94.

Performance: **Unfortunate**

Recording: **Well-tampered**

Listening to this recording brought home to me once again that the industry that produced it has suicidal tendencies: the release of ill-considered and costly opera sets leads to buyer resistance, and thus provides an al-

ready ailing business with the means of self-destruction.

London's new *Ballo* is not without merit. The tense and throbbing Prelude immediately reveals that Bruno Bartoletti is a natural Verdian, a conductor deserving of better opportunities. Luciano Pavarotti, too, performs creditably, particularly in the third act. His voice is a splendid, ringing instrument, and it is used with taste. There is, however, room for more refinement, more attention to a long legato line, and more elegance in phrasing.

Sherrill Milnes offers a Renato of strong and vigorous sound, but no true distinction. His top notes, moreover, are coarsely produced. The two conspirators are adequate, and the Oscar of Helen Donath is quite good, contributing strongly to the ensembles.

And here is where the problems begin. Renata Tebaldi should not have been persuaded to do this recording. It renders a disservice to a glorious career—a fact that should be clear to the diva's advisers as it is clear to me. My grateful recollection of that past glory restrains my commenting on her performance in any detail. But I must say that even in the most trying moments, there are flashes of what once was; in Regina Resnik's tonally unappealing Ulrica one is aware only of a hopeless struggle.

Why go on? There are three stereo *Ballos* (one of them fake stereo) in the current Schwann catalog. None of them makes me entirely happy, but all three are preferable to this ill-fated newcomer. *G.J.*

VILLA-LOBOS: Concerto for Guitar and Orchestra; other guitar works (see Best of the Month, page 82)

VILLA-LOBOS: 12 Etudes for Guitar; 5 Preludes for Guitar. Narciso Yepes (guitar). DEUTSCHE GRAMMOPHON 2530 140 \$6.98.

Performance: **Very good**

Recording: **Excellent**

By sheer coincidence, the day before I listened to this record, a young guitarist played several of these pieces for me. This music is standard stuff for classical guitarists and guitar *aficionados*, although it is not very well known on the outside. The quality and level of interest varies enormously—Villa-Lobos was a prolific and tremendously uneven composer. But he knew the guitar, so the music is all very well made for the instrument, and when he was inspired, the results are some of the most attractive music ever written for the instrument. Villa-Lobos is at his best—and so is Yepes—when he abandons himself to a kind of Portuguese-Baroque melodic melancholia.

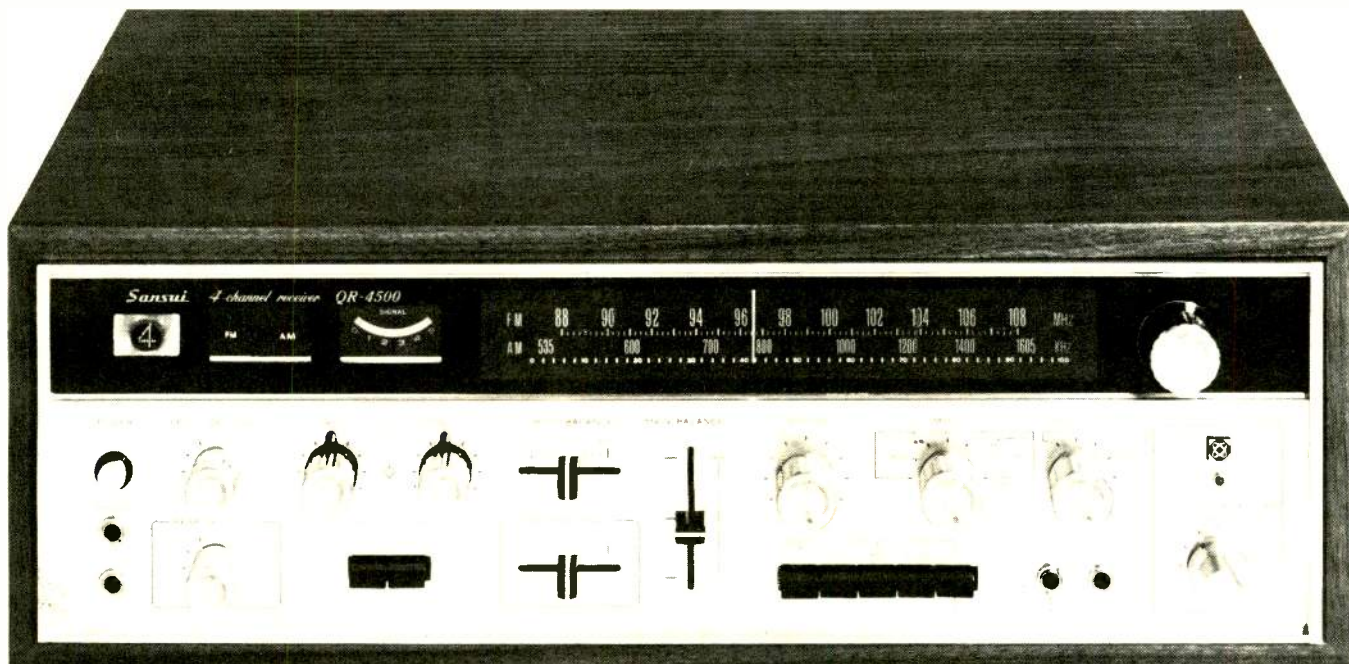
If I hadn't heard that brilliant young guitarist before I listened to this record, I might have been still more enthusiastic about Yepes. Why are technical standards on the guitar nowhere near those generally demanded of other instruments? Yepes is, however, very good; his playing is highly expressive and well recorded. *E.S.*

RECORDING OF SPECIAL MERIT

WAGNER: Lohengrin. James King (tenor), Lohengrin; Karl Ridderbusch (bass), King Henry; Thomas Stewart (baritone), Telramund; Gundula Janowitz (soprano), Elsa; Gwyneth Jones (soprano), Ortrud; Gerd Nienstedt (bass), Herald; others; Chorus and

STEREO REVIEW

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CIRCLE NO. 33 ON READER SERVICE CARD

Orchestra of the Bavarian Radio, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON 2713 005 five discs \$34.90.

Performance: **Very good**
Recording: **Very good**

DGG's new *Lohengrin* is a very fine achievement. Its engineering is top-notch, save for passing instances in which orchestral passages seem needlessly understated. One damaging exception aside, the vocal principals perform up to expectations aroused by their top-level reputations. This, in fact, may be the best of all the work's available recordings, particularly since the opera finds in Rafael Kubelik an interpreter who imparts to it an uncommon measure of dramatic excitement. All of Kubelik's tempos seem eminently right. The choral and orchestral execution is of the highest order, textures are clear, and points of dramatic tension are driven to powerful climaxes.

James King, a gifted and dependable yet seldom truly inspiring tenor, finds *Lohengrin* a very congenial role. He points up the contrasting heroic and tender sides of the character intelligently and with a nicely shaded, musicianly vocalism. He can sing *piano* with beautiful effect (notably in "Nun sei bedankt"), and his "In fernem Land" is both manly and poetic. There is an occasional tightness in his tone production, especially in the E-F area, but even under pressure the voice retains its agreeable timbre. King's creditable accomplishment, however, is overshadowed by that of Gundula Janowitz, whose Elsa is, in my view, close to an ideal interpretation. As a characterization, it takes a while in development. Her "Einsam in trüben Tagen" begins in an appropriately dreamy, distraught manner, but it fails to build to a truly transfigured conclusion. Past this point, however, there is a constant gain in dramatic dimension, and her singing *per se*—immaculate in intonation, lovely in timbre, and rich in nicely turned phrases—goes from strength to strength.

Alongside such a superb Elsa, the limitations of Gwyneth Jones' Ortrud, which would be intrusive in any case, take on truly damaging proportions. The fact is that, in her present vocal estate, this artist of such great initial promise is unable to sing a steady note above the staff. When she tackles such exposed passages as the haughty "Weil eine Stund' ich meines Werth's vergessen," her singing becomes a trial. This is the only weakness in the casting. The Telramund of Thomas Stewart is a first-rate effort: brooding, thoughtful, expressively sung. This is an almost sympathetic Telramund: not a real villain, but a valiant man caught between overpowering forces. Karl Ridderbusch offers a commendable if not always truly commanding King Henry, and Gerd Nienstedt a brusque, resonant Herald.

DGG's performance is absolutely complete, restoring the rather effective passage between the end of the *Gralsesählung* and the arrival of the Swan. Among other available versions, RCA offers the same complete version, the same (perhaps even superior) orchestral brilliance, and Sándor Kónya's tonally more ingratiating *Lohengrin*: the other principals, however, are inferior. The Angel set has the only satisfactory Ortrud (Christa Ludwig) among the modern recordings (Margarete Klose's achievement in the historic Preiser set I reviewed in December 1971 being in a class by itself) and the Elsa

of Elisabeth Grümmer, which is nearly the equal of Gundula Janowitz's. For me, Kubelik swings the balance to DGG, but surely not by a wide margin. G.J.

WAGNER: *Tannhäuser* (see Best of the Month, page 81)

WESTERGAARD: *Mr. & Mrs. Discobolos*. Valarie Lamoree (soprano); Jack D. Litten (tenor); Members of the Group for Contemporary Music at Columbia, Harvey Sollberger cond. GEORGE BALCH WILSON: *Concatenations*. Contemporary Chamber Players, University of Illinois, Edwin London cond. *Exigencies* (electronic). RICHARD WILSON: *Music for Violin and Cello*. Yoko Matsuda (violin); Fred Sherry (cello). COMPOSERS RECORDINGS, INC. CRI SD 271 \$5.95.

Performance: **Excellent**
Recording: **Excellent**



GUNDULA JANOWITZ
Close to ideal as Elsa

Of the four new works on this disc, I find the two by George Balch Wilson—his *Concatenations* and *Exigencies*—by a considerable degree the most distinguished and musical. The works were recorded as a part of a 1970 award to Wilson by the American Academy and the National Institute of Arts and Letters. *Concatenations* is a vibrant, gutsy, nuanced work, using a colorful assemblage of instruments, among them guitar, jazz percussion, bass clarinet, and violin, in a context apparently based on a "mirror-image" manipulation of the various elements. The piece is consistently fascinating and full of contrasts, and it genuinely communicates. Unlike so many works written in the past decade, this one really comes off the paper.

Exigencies, the second of Wilson's works, is electronic, and was created at the Electronic Music Studio of the University of Michigan, of which Wilson is the Director (he is also a professor of composition). In some ways, this is a less sophisticated job of electronic composing than one might expect, and yet it has the great virtue of being a well-formed and communicative composition. Like the *Concatenations*, it carries an unmistakable and large quantum of culture and musicality. Whatever disappointment one might feel with the piece would perhaps derive from the fact that most of the individual

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sounds stick to a now overfamiliar vocabulary of electronic sonorities. There are also a couple in questionable taste. Despite this, however, this is a real piece of music by a greatly talented musician.

I'm afraid the other two works on this recording leave me in something less than a dither of excitement. Peter Westergaard's little opera entitled *Mr. & Mrs. Discobholos* is a thoroughly academic piece, without a glimmer of genuine life. It is knowledgeably crafted, but that is about all I can say for it, or for the *Music for Violin and Cello* by Richard Wilson (no apparent relation to the other Wilson) which completes the disc. L.T.

COLLECTIONS

RECORDING OF SPECIAL MERIT

CHANSONS OF THE TROUBADOURS. Peire Vidal: *Baron de mon dan covit*. Guiraut de Bornelh: *Leu chansonet' e vil*. Anonymous: *Saltarello*. Bernart de Ventadorn: *Can vei la lauzata mover*. Anonymous: *Veris ad imperia*; *A l'entrada del temps clar*. Raimbaut de Vaqueiras: *Kalenda maia*. Comtesa de Dia: *A chanter m'er de so qu'eu no volria*. Studio der Frühen Musik, Thomas Binkley dir. TELEFUNKEN SAWT 9567 B \$5.95.

Performance: **Superb reconstructions**
Recording: **Superior**

Although there have been anthologies of troubadour music before, notably by Cuénod and Oberlin, I think this is the first time that any one group of performers has presented such a full sound-picture of the Southern regions of France in the twelfth century. The selections, first of all, are quite varied in mood. There are songs from the courts of Auvergne, Provence, and Northern Italy. One hears a love song by the Comtesa de Dia, one of the few lady troubadours, which eloquently pleads for her lover to return: there is Peire Vidal from Toulouse who brags about his accomplishments and skills to his master and patron to whom he has just returned after an extended stay at another court; there is the anonymous dance song, *A l'entrada del temps clar*, which describes a queen's love for a young man and the jealousy of her old husband. There is great variety, not just in subject matter but in the manner in which these works are performed. But perhaps *reconstructed* is a better description, for Thomas Binkley and his excellent group have literally had to score all of these works and determine the rhythms as well. They have added fascinating accompaniments, based in part on Arabian influences, using vielles, lira, lute, rebec, and percussion instruments, among others. Some songs are interspersed with instrumental interludes, some songs are done without accompaniment, and others have spoken sections; there is even a set of instrumental dances (the Saltarello), the most delightful performance of this kind of thing I have ever heard. The overriding impression of this collection is one of considerable variety—far from being an esoteric excursion into an early period of musical history, this selection can be heard purely as entertainment, and it gave me, at least, a far greater insight into the period of courtly love than any previous record of its type. This is a delightful album, beautifully recorded and well-presented (complete with texts and translations), and an important one for its musicological insights as well. I.K.

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ENTERTAINMENT

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Reviewed by NOEL COPPAGE • DON HECKMAN • PAUL KRESH • PETER REILLY

RECORDING OF SPECIAL MERIT

JAMES BROWN: *Hot Pants*. James Brown (vocals); orchestra. *Blues & Pants*; *Can't Stand It*; *Escape-ism (Parts 1 & 2)*; *Hot Pants*. POLYDOR PD 4054 \$4.98.

Performance: **Steamy**
Recording: **Casual**

Mr. Sweat is with us again, tearing up lyrics, melodies, and even whole songs with frantic abandon. James Brown has got to be one of the best, most soulful performers around. He has style, drive, and tremendous power. I may grow impatient with his blitzkrieg approach that so often reduces what he is singing to garbled grunts and groans, but there is no denying that there is a phenomenon-of-nature aspect to his personality that comes across in recordings. The highlight here is the title song, *Hot Pants (She Got to Use What She Got to Get What She Wants)*, which is not only a perfect distillation of all of his rambunctious talents but one of the best tracks that he ever cut. It runs almost nine minutes, and by the time it's over you are almost as exhausted as he seems to be. *Escape-ism* has its moments, as does *Can't Stand It*. *Blues & Pants*, a ten-minute biggie, is another burn-your-house-down turn, and I think it could have been cut by at least a third. A note about the sonic production: it has an expansive open-end feeling which perfectly complements the freewheeling Mr. Brown. *P.R.*

MIMI FARINA/TOM JANS: *Take Heart*. Mimi Farina and Tom Jans (vocals and guitar); orchestra. *Carolina*; *Charlotte*; *Madman*; *Kings and Queens*; *Letter to Jesus*; and five others. A & M SP 4310 \$4.98.

Performance: **Good**
Recording: **Good**

Amid the well-meant, rather wispy work by Mimi Farina and Tom Jans, the high point of

this album is a touching tribute to Janis Joplin titled *In the Quiet Morning*, which is performed with a nice, unsentimental gentleness that I think Joplin would have enjoyed. Farina and Jans sound mediocre-to-good when they sing, and very-good-to-excellent on their guitars. The recording has a pleasantly unpretentious, almost home-made air that I imagine could make for relaxed listening during a long winter's evening. But keep all the doors and windows closed, because it might all just float away before you realize it. *P.R.*

J. Brown Enterprises



JAMES BROWN
A phenomenon of nature

THE FORTUNES: *Here Comes That Rainy Day Feeling Again*. The Fortunes (vocals); instrumental accompaniment. *Here Comes That Rainy Day Feeling*; *The Night Started to Cry*; *I Gotta Dream*; *Just a Line to Let You Know*; *All My Calendar Is You*; and five others. CAPITOL ST 809 \$5.98, Ⓢ U8276 \$6.98, Ⓒ K0276 \$6.98.

Performance: **Sweet and simple**
Recording: **Good**

A relaxed, easy-going approach to rock and an ability to create a mood are the qualities that distinguish the four young men who make up the Fortunes—Rodney Bainbridge, Andrew Brown, Barry Pritchard, and Andrew Semple. Young love and brotherhood are their subjects, conveyed with a refreshing candor and lack of pretension in a gentle tone that is immediately ingratiating. Yet they never simmer or allow the breeziness of their style to founder in sentimentality. Their program opens on a minor note with *Here*

Comes That Rainy Day Feeling, a desolate little item about a week that seems to be made up entirely of Mondays. It is rescued from being merely depressing by a certain deftness of delivery. The same mood is sustained in *The Night Started to Cry*, which ends happily with the sun coming out to dispel the gloom. The items that follow deal with lovelorn, sleepless nights, forebodings of abandonment, and other aspects of blighted love, but the Fortunes manage to sing about these sad matters in a variety of tempos and with a lighthearted lack of self-pity that makes you feel it will all turn out all right somehow. And when they urge us to "be good to each other, like everybody's your brother," it is done with such openness and innocence that it would be a pity to let them down. *P. K.*

RECORDING OF SPECIAL MERIT

MORDICAI JONES: Mordicai Jones (vocals); instrumental accompaniment. *Walkin' in the Arizona Sun*; *Scorpio Woman*; *The Coca-Cola Sign Blinds My Eyes*; *All I Want to Say*; *All Because of a Woman*; *On the Run*; *Son of a Simple Man*; *Precious Jewel*; *Days Before Custer*; *Gandy Dancer*. POLYDOR PD 4074 \$4.98.

Performance: **Powerful**
Recording: **Good**

Mordicai Jones sounds like a cross between J. C. Fogerty and Lee Michaels, or like Rod Stewart with the rusty nails removed from his throat. In short, he has a good voice for rock. He also keeps good company: all these songs except Roy Acuff's venerable *Precious Jewel* were written by Link Wray and Y. Verroca (Jones helped on three of them), and if you heard the album "Link Wray," recorded during the summer in a chicken shack at Wray's home, you know that's a potent song-writing team. (If you didn't, be advised that Mr. Wray is a raunchy guitarist who recorded *Rumble* in 1954 but later left the recording industry because he felt producers were dictatorial; Y. Verroca apparently is somehow connected to Steve Verroca, who produced "Link Wray.") This album, then, is another excellent product of the Wray clan.

It is also something of a celebration of the guitar, with some beautiful slide and acoustic harmonies and trade-offs. I got an early copy, with sparse information hand-inked on the jacket, so I don't know whether Link picks here or not, but I suspect so.

Jones sounds too much like Fogerty, or the song too much like a Creedence Clearwater song, or both, in *On the Run*, and in *The Coca-Cola Sign Blinds My Eyes* the guitars,

Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
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The first listing is the one reviewed; other formats, if available, follow it.

piano, and harmonica all sound as if they're in different keys. In a few other spots, too, the harmonica improvisations seem off in some other environment. But these weak spots shouldn't be given much weight: the guitars are great, practically all the songs are solid and long-wearing, and Jones is definitely someone to watch. There's something happening here, and this Mr. Jones knows what it is. N. C.

RECORDING OF SPECIAL MERIT

SPIKE JONES: *Is Murdering the Classics.* Spike Jones and His City Slickers (vocals and instrumentals). *William Tell Overture; Rhapsody from Hunger(y); Pal-Yat-Chee; Liebestraum; The Blue Danube; The Jones Laughing Record; Nutcracker Suite; Dance of the Hours; None But the Lonely Heart; Morpheus; Ill Barkio; Carmen.* RCA LSC 3235(e) \$5.98, ⑧ R8S 1207 \$6.95.

Performance: **Inspired**
Recording: **Electronic stereo**

Entering the world of the late Spike Jones is like walking into a funhouse in a musical amusement park, with no assurance that you will ever find your way out. Mr. Jones and his City Slickers carried out their program of musical mayhem—what they called their courses in “music depreciation”—in the Forties and Fifties with unrelenting ingenuity. Their war against the popular goo of the period was waged with a formidable array of weapons, turned without mercy and with lethal vigor and exhilarating vulgarity on such deserving victims as *Chloë* and *Temptation*. And when it came to the classics, particularly those worn-out favorites that still pollute our airwaves—all those *Blue Danubes* and *Liebestraums* and *Nutcracker Suites* and *Dances of the Hours*—the arsenal of weapons with which they conducted their assaults was vast and inspired. When Jones selected a subject, he would turn on it every conceivable instrument of musical torture—an anvil-
phone, doorbells, cowbells, autohorns, cannons. His performers not only could play all these as well as conventional instruments, but could also be counted on to supply additional effects by way of sneezes, hiccups, and a wide assortment of groans when required. In Alvin H. Marill's liner notes he mentions the dread “latrinophone”—a toilet seat strung with catgut—as well as a washboard, a bathroom plunger, a bicycle horn, and a live goat as among the devices Jones included in his fatal orchestrations. No mere Moog Synthesizer could hope to compete with such resources. And who is this P.D.Q. Bach?

Moreover, the “City Slickers” were ahead of their time in other ways. They knew before the ecologists seized us by the lapels that the Danube had long ago turned brown. They understood the significance of Ponchielli's *Dance of the Hours* and the finale from Rossini's *William Tell Overture* as ideal accompaniments for sports events for which, on this glorious disc, a chap named Doodles Weaver supplies an appropriately frenetic narration, offering a vivid word-picture of an Indianapolis auto race. *None But the Lonely Heart* finds its level as an organ theme introducing the latest episode of a soap opera (“We must think of the child”); Rimsky-Korsakov's *Bumble Bee* (in “The Jones Laughing Record”) presages a hysterical interlude of lunatic laughter; *Carmen* frightens away three bulls. In the *Rhapsody from*

Hunger(y), Jones rings in a vocal duet in which one of the participants is his wild-voiced wife (Freddy Morgan). We are exposed to her talents again in *Morpheus*, a treatment of Offenbach's *Orpheus in Hades* from which, unfortunately, that warhorse somehow has managed to recover. Well, I'm not going to tell you *all* of the hair-raising surprises in store on this ride through Mr. Jones' Tunnel of Hate. But it is certainly time that this scourge of musical mediocrity came into his own once more. As he himself put it, “We were too corny for sophisticated people and too sophisticated for corny people.” Perhaps we are ready for him now. P.K.

JOY OF COOKING: *Closer to the Ground.* Joy of Cooking (vocals and instrumentals). *Blues for a Friend; Humpty Dumpty; Pilot;*



HILDEGARD KNEF
How to sing without a voice

The War You Left; Laugh, Don't Laugh; and five others. CAPITOL SMAS 828 \$5.98, ⑧ 8XT 828 \$6.98, ⑩ 4XT 828 \$6.98.

Performance: **Very good**
Recording: **Good**

Joy of Cooking is a really ingratiating group with an unpressured, loose sound that very well suits their c-&-w-inflected performances. Maybe it's a little *too* unpressured for today's market, but it is a distinct relief to my ear. What they do best are things such as *Sometimes Like a River*, which has a gentle, lissome line, or *Blues for a Friend*, which projects an aura of modest conviction. This is surely one of the better albums of the season, and one its pleasantest surprises. P.R.

RECORDING OF SPECIAL MERIT

HILDEGARD KNEF: *From Here On In It Gets Rough.* Hildegard Knef (vocals); instrumental accompaniment. *From Here On In It Gets Rough; Without Love; This Girl's in Love with You; Seeräuber Jenny; No Sad Songs for Me; Love for Sale;* and four others. LONDON PS 596 \$5.98.

Performance: **Compelling**
Recording: **Very good**

Back in 1955, the German actress Hildegard Knef, her Hollywood career in a slump and her German career in ruins, was offered the lead in Cole Porter's Broadway musical *Silk*

Stockings. She couldn't sing, but that hadn't stopped Rosalind Russell or Walter Huston, and so another musical star was born—the show ran better than two years. When she returned to Germany her newly won fame had preceded her, and she was, of course, expected to sing. And she did. Today she is the number-one singer in the Lenya-Dietrich tradition in Germany, and probably on the entire Continent; she writes the lyrics for much of her material, and has made an enormous number of records. And she still can't sing. Her voice is very much in the aforementioned tradition, but even lower than Dietrich's, harsher, less musical, and more restricted in range than either of her two predecessors. She makes it work, nevertheless, and you can understand her success. She is a *diseuse*, more actress than singer, and the impact of her personality is undeniable. The lyrics become more important than the music, and are projected with intelligence, sensuality, and sardonic humor.

In case you haven't gotten around to reading Miss Knef's highly publicized autobiography, *The Gift Horse*, the title song of this record gives you the salient facts of her professional life in two minutes and thirty-four seconds. The other songs here, most of them sung in English, range from her own efforts to those of Coward, Porter, and Rodgers and Hart, and to Bacharach and Springfield, and there isn't a bad track among them. She is perhaps most at home in Weill's *Pirate Jenny* (in German), sung straight but against a contemporary jazz backing. The uncredited accompaniments, presumably European, are first-rate.

The back of the sleeve carries the same photo as the front. Some explanatory notes would have been more appropriate, inasmuch as the artist is still not well known to American record buyers. Or perhaps London could have at least given us a few more photographs. An important part of Miss Knef's appeal is—well, visual. Robert Connolly

KRIS KRISTOFFERSON: *The Silver-Tongued Devil and I* (see Best of the Month, page 83)

JOHN LENNON: *Imagine.* John Lennon (vocals, piano, guitar, harmonica); various musicians. *Imagine; Crippled Inside; Jealous Guy; It's So Hard; I Don't Wanna Be a Soldier, Mama, I Don't Wanna Die; Gimme Some Truth; Oh, Yoko;* and three others. APPLE SW 3379 \$4.98, ⑩ 8XT 3379 \$6.98, ⑧ Q8W 3379 \$7.98, ⑩ 4XT 3379 \$6.98.

Performance: **Variable**
Recording: **Very good**

If John would stop bemoaning his mental state, stop being petty, swear off clichés, and get rid of Phil Spector, he could make an excellent recording. As it is, he's settled for a good one, thanks mostly to some classy melodies he thought up to cancel out his often doozy lyrics. A curious thing—in the Lennon-McCartney team, it was assumed Lennon was the expert on lyrics and McCartney constructed the melodies. But without John, Paul's lyrics are fairly good and his melodies grow mushier and mushier; in Paul's absence John writes better than passable melodies but lyrics that are as paranoid as a porcupine. Without the moderating influence each provided for the other, they take to extremes the elements they fed into the Beatles.

Spector, of course, brought in big names from all parts to play too many instruments. No mistaking his touch: Klaus Voorman on bass, King Curtis on sax, Nicky Hopkins on piano, and many others, including George Harrison, who generally saves things with various types of guitar, although he's pretty bad on the dobro.

When the album is good, it is quite good, despite overproduction. A couple of songs, *Jealous Guy* and *Oh, My Love*, recall the heyday of the Beatles (*Jealous Guy* recalls it perhaps too vividly, containing a piano change lifted directly from *A Day in the Life*). *Imagine* is facile, and particularly interested me because, in setting up an imaginary utopia, John eliminates religion, along with greed and hunger. Not a terribly fashionable idea just now.

When the album is bad, it is quite bad. *How Do You Sleep?*, obviously addressed to Paul, raves on. "A pretty face may last a year or two/But pretty soon they'll see what you can do/The sound you make is Muzak to my ears. . . ." The buyer gets a small photo of John holding a pig by the ears, which says something about petty bickering if you've seen the cover of Paul's "Ram." Also, there is the usual bragging about feeling insecure (*How? It's So Hard*, and *Crippled Inside*) and clichés purporting to express outrage about how things are run (*Gimme Some Truth* and *I Don't Wanna Be a Soldier*).

Is the album better than it is bad? It is. Is it better than "Plastic Ono Band"? Much. Is it disappointing? Yes. N. C.

MOBY GRAPE: 20 Granite Creek. Moby Grape (vocals and instrumentals). *Chinese Song; Gypsy Wedding; Wild Oats Moan; Apocalypse; About Time*; and six others. REPRISE RS 6460 \$4.98, © M86460 \$6.98, © M56460 \$6.98.

Performance: **Good but . . .**
Recording: **Good but . . .**

"When Sam Goldwyn can with great conviction/Instruct Anna Sten in diction/Then Anna shows/Anything goes!" is, for those in the know, one of Cole Porter's neatest jabs. It refers to Sam Goldwyn's attempt, during the Thirties, to create a rival to Greta Garbo. His choice was Anna Sten, an actress who had had great success in a few European prestige films. She was imported with great hoopla to star in Sam's version of Zola's *Nana* (he insisted that a sewing machine be prominently displayed in *Nana's* bedroom as evidence that a decline in demand for seamstresses had sent her to the streets). It developed that Anna couldn't speak the "long-vitch zo goot." Indeed, what emerged from Miss Sten's lips didn't sound like any particular language to be heard on land or sea. After several weeks of rushes, in which Zola's heroine seemed to be soliciting her customers in Esperanto, the panic button was pressed. Goldwyn was told that either the script had to be rewritten to make *Nana* a streetwalker who operated in sign language or the production would have to be canceled. Mettlesome as always, Sam halted the production, and, amid new predictions that he had discovered the Duse of the screen, shipped the unintelligible Anna off to a new phalanx of voice-and-diction teachers. Finally, thoroughly shaken, Anna returned, presumably in command of the King's English, and the filming of *Nana* resumed.

This time Sam, to protect not only his in-

vestment but his self-proclaimed reputation as star-maker, insisted on remaining on the set, and before each shot would carefully coach Miss Sten in her lines. Since Sam's accent often resembled Myron Cohen's at its ripest, the result, as viewed when the film was released, was of a Nana who had apparently been born on the Steppes, spent some time at a second-rate English school, and had come to Paris after a stretch on the Lower East Side of New York. Sam had had his way. Now the public had theirs. The picture was a gigantic flop. And, naturally, the only one seriously damaged was Miss Sten. Later she was able to deliver highly creditable performances in a number of low-budget films, but her career never developed into authentic stardom after that initial debacle. She is a classic example of the talented person being made the focus of someone else's ego trip. I doubt that Goldwyn ever really knew Anna Sten's capabilities, because he was obsessed with the idea of another *Garbo*.

Three or four years ago the music biz went through a similar craze; then the cry was "Another Beatles, another Stones!" It fell to Moby Grape to suffer much the same fate as Sam's Anna. They were a good San Francisco group, at the time when that city was producing the best in rock, and they reportedly had terrific impact in "live" performance. Signed by Columbia to one of those dream contracts (and rock groups spend as much time dreaming about money as anyone else), they were hurried into a recording studio amid as much fanfare as attended the launching of the Edsel. An enormous puff machine went into motion; the public was inundated with press releases, promotion pieces, interviews, personal appearances, and solemn predictions of future greatness from the expected press sources. Amid all the manufactured excitement, no one among the brain trust listened very carefully to the record itself. If they had, they would have discovered that they hadn't captured the Grape *on the record*. (Typically, the exploitation machine thought the product itself of secondary importance.) Perhaps those who had heard them in "live" performance thought that the record conveyed the group's quality, but memory is an untrustworthy mirror. Probably more important was the fact that pop recording had long since moved away from the mirroring of "live" performance and had developed into a creative form of its own.

Grape flopped. Not with a loud thud, but with a steady loss of air from their over-inflated balloon. I doubt that even the Beatles could have survived had their first album been so mercilessly ballyhooed. The Grape made a few more albums that seemed to capture them more truly, but of course by that time it was too late. Several star-making egos had been bruised in the process, and that is the ultimate no-no in any form of the entertainment business.

"20 Granite Creek" is their "comeback" album, and it proves again that the Grape undoubtedly has talent. But there is something scattered and unfocused about it. At present they are into a modified country sound, which they do well, but not sensationally well. If they were complete unknowns, I'm sure they would make a deeper impression, but inevitably there is by now a certain ingrained cynicism in the listener. Why they chose to remain Moby Grape in a pop world that changes names with the casualness of con men is a puzzle. And I think they might

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spend more time in the studio experimenting to find a recording technique that precisely suits them. Otherwise they will remain firmly second-string. P.R.

VAN MORRISON: *Tupelo Honey*. Van Morrison (vocals, guitar, harmonica); instrumental accompaniment. *Wild Night; Like a Cannonball; Old Old Woodstock; Starting a New Life; You're My Woman; Tupelo Honey; I Wanna Roo You; When That Evening Sun Goes Down; Moonshine Whiskey.* WARNER BROS. WS 1950 \$4.98.

Performance: **More of the same**
Recording: **Good**

Finally we have Van Morrison's long-awaited LP. Weeks before the album was available, the two singles, *Tupelo Honey* and *Wild Night*, were already smash hits, and with good reason. The title song is one of the most joyous love melodies to have come around in a long time, and *Wild Night* boasts one of those contagiously swinging rhythms you want to hear again and again. With that kind of preview, it was surely an album to look forward to. But now that it's here, it seems anticipation outstripped fulfillment.

This album, like Morrison himself, should appeal mostly to very young listeners. Not that his work is immature—there is no denying Morrison is a strong singer with a well-developed style—but it's rather his orientation. He's playing it safe, not taking any chances. We would have been ready for this album years ago. Aside from its lack of originality, there's nothing wrong with it, really, and though his songs don't say much (the album doesn't even include the lately obligatory lyric sheet), they're pleasant to listen to and highly melodic. Morrison's distinctive, emotion-packed voice is at least as expressive as "heavy" lyrics might be—a gentle joy in life, in love itself. But this is one area where consistency isn't a virtue. Every artist has to evolve and grow, but Morrison doesn't seem to be going anywhere, at least in light of his previous work. Van Morrison could make much better use of his unique voice than he does here. Deborah Landau

ANNE MURRAY: *Talk It Over in the Morning*. Anne Murray (vocals); orchestra. *Most of All; Bring Back the Love; Night Owl; Destiny; I Know;* and five others. CAPITOL ST 821 \$5.98, 8XT 821 \$6.98, 4XT 821 \$6.98.

Performance: **Mild**
Recording: **Good**

Anne Murray may be your idea of "the kind of girl-next-door who makes you wish the door she lived next door to was yours," as she is ballyhooed on this album—if you dig scrubbed-faced young blondes. For myself, I've always wished that the Dragon Lady or some such type trailing a mysterious past would set up residence next door to me. There's no mystery about Anne Murray's past, however. Apparently she's the biggest thing to hit Canada since the Kodiak bear, and is awash in gold records and "best vocalist" awards; her popularity "across-the-border," we are told, "bridges fanaticism," whatever that means. Why, she's even appeared on the Glen Campbell Show!

Disappointed as I was that the turntable didn't send up skyrocketing the minute I put her new album on, I did stand at attention and prepare to be dazzled. One track later I

was dozing through Miss Murray's languid performance of *Most of All*. She sounds like Petula Clark stranded in Nashville. Her voice has a vaguely sumptuous tone, but her delivery is about as energetic as that of someone who has been adrift on a raft for several weeks. The track that started all the commotion in Canada, *Snowbird*, isn't included here, so I guess I'm not being fair. But I never said I was. P.R.

JACK OWENS: *It Must Have Been the Devil*. Jack Owens (vocals and guitar); Bud Spires (harmonica). *Can't See, Baby; Jack Ain't Had No Water; Nothing but Notes; Good Morning, Little Schoolgirl; Catfish Blues; It Must Have Been the Devil.* TESTAMENT T 2222 \$4.98.

Performance: **The real thing**
Recording: **Good**

If you happen to be an honest-to-goodness country-blues fan, this album, Owens' first, will prove a rare find. Sixty-six-year-old Jack Owens hails from Bentonia, Mississippi, and his music is saturated with the traditional local flavor—complex melodies and minor-key guitar parts. Accompanied by his own intricate guitar work and Bud Spires' expressive harmonica, Owens covers a wide range of styles and moods, but always remains within the framework of country, or so-called "primitive," blues. In his straightforward manner he can sing velvety smooth as in *Jack Ain't Had No Water*, or he can holler the mournful wail of *It Must Have Been the Devil*: "Take me, baby, won't you try me one more time. . . ." Owens really does get down to it in the foot-stomping number *Catfish Blues*. And yet I wish it were funkier still. These songs seem too refined, too contained. I'd like to hear some more uninhibited hollers along with that controlled rhythm—some more hair let down. But perhaps that's the price we have to pay to hear the real thing. Owens' music is not so much entertainment as it is folklore.

Deborah Landau

CHARLEY PRIDE: *Sings Heart Songs*. Charley Pride (vocals); unidentified accompaniment. *You'll Still Be the One; Anywhere (Just Inside Your Arms); I'm Beginning to Believe My Own Lies; Kiss an Angel Good Morning; What Money Can't Buy; No One Could Ever Take Me from You; Jeanie Norman; Once Again; Miracles, Music and My Wife; Pretty House for Sale.* RCA LSP 4617 \$5.98, 8 P8S 1848 \$6.95, 4 PK 1848 \$6.95.

Performance: **Steady**
Recording: **Very good**

RECORDING OF SPECIAL MERIT

CHARLEY PRIDE: *I'm Just Me*. Charley Pride (vocals); unidentified accompaniment. *You Never Gave Up on Me; Instant Loneliness; I'm Just Me; Hello Darlin'; You Don't Belong; On the Southbound; That's My Way; You're Still the Only One I'll Ever Love; I'd Rather Love You; A Place for the Lonesome.* RCA LSP 4560 \$5.98, 8 P8S 1772 \$6.95, 4 PK 1772 \$6.95.

Performance: **Authoritative**
Recording: **Very good**

Charley Pride is the hottest thing in country music. The question "Country Charley, how
(Continued on page 113)

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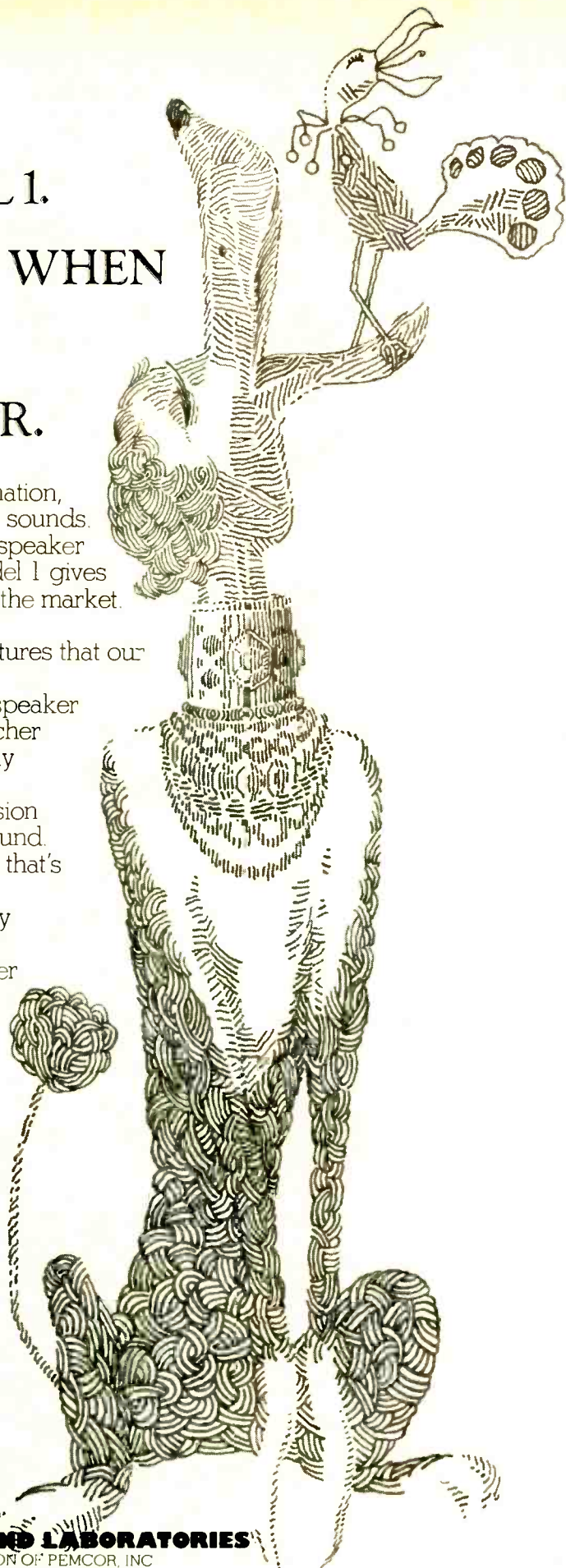
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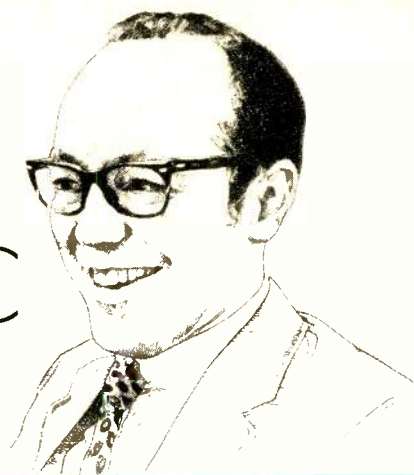


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BEYOND THE BASIC REPERTOIRE

By ROBERT S. CLARK



LA NIÑA DE LOS PEINES

ALL the world knows and loves flamenco music—or thinks it does, for what the world generally takes for flamenco (fingers rippling over the guitar's strings, heels flashing and castanets clicking) is about as close to the real thing as those once-notorious Stokowski transcriptions were to Bach. In fact, the effect of the popularizing and bowdlerizing of flamenco over the past few decades has been to kill off the major component of the authentic style. The *cante* (song) has all but disappeared, displaced by the virtuoso guitar and the dance, both of which were subsidiary before flamenco's spawn became the background music for Iberia Airlines radio spots and the like. But for the *aficionado*, *cante* is the heart of the matter, and the *cantaoras* and *cantaores* of the past (and those few of the present) are assessed and ranked with a care every bit as finicky as the opera freak applies to the likes of Galli-Curci, Bori, and Lilli Lehmann.

First position among the *cantaoras* of the past half-century seems to go without question to Pastora Pavón (1890-1969), known as "La Niña de los Peines"—"Girl of the Combs." She was born in Seville, one of the chief cities of Andalusia, the southernmost region of Spain and the seedbed of the art of flamenco. Her parents were gypsies, and therefore she was privy, the story goes, to the innermost secrets of the *cante gitano* (gypsy song), one of the chief subdivisions, with *cante andaluz*, of *cante flamenco*. (Classifications differ with sources. Flamenco cultists are just like other cultists: they have developed a special arcane vocabulary for discoursing about their obsession, but can never agree on definitions.) But Pavón sang all types of *cante*: *chico*, lighthearted and usually not very elaborate; *intermedio*, into which classification most *cante andaluz* falls; and *grande*, the most difficult and intense—*cante grande* being roughly the equiva-

lent of the often-used term *cante jondo*, or "deep song." The last is, for the *aficionado*, the apogee of her art. It is part of the legend, too, that in her youth she had a love affair with the *cantaor* Manuel Torre, widely accounted the greatest master of *cante grande*, and from him learned much of her repertoire and her style.

So much for the lore. Though I am no *aficionado* myself, I have for years treasured a ten-inch Columbia LP, released, I believe, in the early Fifties, and containing eight prime cuts of La Niña de los Peines accompanied by Niño Ricardo's guitar. Columbia had transferred these songs to LP from 78-rpm's made, apparently, in the Twenties and Thirties, and had done a splendid job. Without having the slightest notion of what the words she was singing meant, I found that the thrust of her attacks, the virtuosity of her melismas—gypsy-style, in a delicate "covered" tone—and the variety of her vocal coloring inspired the kind of musical excitement a great instrumentalist can produce. Recently these eight songs turned up again on an Everest disc in the Archive of Folk & Jazz Music series (FS-256). When I read on the jacket the rubric "electronically re-recorded to simulate stereo," I shuddered, and I regret to say that my worst expectations were

confirmed. Artificial reverberation has been added, and often it veils the melismas completely.

Fortunately, this is not the only available collection of her art. Regal, a Spanish label in the EMI group, has two fine anthologies devoted to Pastora Pavón; they are available from Peters International, 600 Eighth Avenue, New York, N.Y. 10018. If you want to start with one (and I suggest you do—she is not for everyone), I recommend "La Niña de los Peines" (04020077). This bag is more mixed than the old Columbia—so much so that, on this one, she sings *Cielito lindo*, and sounds about as suited to it as Carmen Miranda would have been to *cante jondo*. I would guess she was much older when these recordings were done—the *voz redonda* (mellow round tone) is gone. But what a superb collection this is! Marvelous *cante chico*—the *bamberas* beginning "Entre sábanas de Holanda" and the *bulerías* beginning "Mi mare me lo decía"—alternates with stirring *cante grande*, the last crowned by the *peteneras* "Quisiera yo renegar" and the *soleares* "Mi camino es pasajero." In all of them, the voice has taken on a hoarseness, a condition called *voz con rajo* that is much prized by *aficionados* for its capacity to infuse the singing with *duende*—strong feeling, or what we might call "soul." And here, as elsewhere, the spiritual kinship of this musical style to the music of black Americans is striking. The first time I heard Niña's *voz con rajo* I thought immediately of Bessie Smith (many others have done so, too), and in the *bulerías* "De mi moreno el cariño"—a highlight of the second Regal disc (04020587), Volume 4 in a series called The Golden Age of Flamenco—and other pieces, one hears something very close to "scat" singing.

Incidentally, the series *La Edad de Oro del Flamenco* also contains two volumes devoted to Pastora's husband, Pepe Pinto (040 20597 and 040 20321). They are titillating, but really serve best to illustrate the difference between a facile manipulator of a style and an artist whose extraordinary ability to communicate transcends the limitations of a style.



In this photograph, probably taken in the Thirties, Pastora Pavón is flanked by her brother Tomás and her husband Pepe Pinto, both of them also flamenco singers.

come you don't sound like a black man?" is still asked, but it has become sub-rhetorical, an obligatory mild joke. There are still some Old Boys around Nashville who insist on calling the blues "the nigger blues," but I had the experience recently of hearing the same boys call Charley Pride the greatest country singer since Hank Williams. By that, they mean—weird as this may sound—that he has soul.

He's not exactly a Jackie Robinson or Cassius Clay in temperament or style. You'll notice that no song on either of these albums delivers any message likely to stir up any controversy. The lyrics assert it's better to have loved and lost than never to have loved at all, better to live in the country than the city, and a shame the narrator had to mess up various love affairs with women he wishes he had back. It is escapist music, and in melody as well as lyrics. Hours later, the songs from some Charley Pride albums (including "Heart Songs") get all mixed up together in your mind. The songs come dangerously close to being country Muzak—but in order to work the way they work for Charley they have to take that risk. The songs are not memorable or "different" (with a few exceptions, such as *Kiss an Angel Good Morning* and *On the Southbound*), but they are tuneful, they move along smartly, and they hit an extremely broad audience that wants its music to create a vaguely pleasant feeling and let the cerebrum alone. No, Van Dyke Parks, most people are not intellectuals. If you understand how Charley Pride songs work, you understand something basic about the traditional country-music audience.

I like "I'm Just Me" better than "Heart Songs" because the latter relies too obviously on some country clichés: Jerry Byrd-style steel guitar. Western swing-style fiddles. Marty Robbins-style backup vocals. And I think "I'm Just Me" has stronger songs in that they make better use of Pride's familiarity with gospel style (*Southbound* is archetypical of that). Charley's strong baritone is not a great voice, but it makes a good, unvarnished emotional connection to a song, and technically it has three strong points, combining some of the range and richness of Ray Price with the perfect timing of Marty Robbins. I think there have been several country singers as "good" as Hank Williams (though few as soulful), so I don't know what relative position Charley Pride occupies. History will record, though, that he was one of the really good ones. N.C.

THE QUINAIMES BAND. The Quinames Band (vocals and instrumentals). Try *Me One More Time*; *Look to Yourself*; *Green Rolling Hills of West Virginia*; *Visions of Johanna*; *Don't Take No*; and five others. ELEKTRA EKS 74096 \$4.98. © ET 84096 \$6.98. © TC 54096 \$6.98.

Performance: **Prime New York rock**
Recording: **Very good**

For some curious reason, New York rock bands traditionally have been longer on reputation and quality than commercial success. Quinames is no exception. A solid, extremely competent musical group—despite its occasional personnel changes—it is easily in the same class with West-Coast groups like the New Riders of the Purple Sage.

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the crisp, crackling authority of musicians who work with the intuitive interaction of professionals. The weakness is in the material. And even though Quinames has wisely added songs by outside composers, few of the numbers are in any way memorable. That, in fact, may be the reason why East-Coast groups like Quinames continue to function on a mundane level, well below the star treks of the fabled West-Coast bands—a simple lack of attractive material. If so, it's a shame. Quinames is good enough to climb the pop charts with the best of them. *D.H.*

SANTANA (see Best of the Month, page 84)

WARREN SCHATZ: Warren Schatz (vocals); orchestra. *Give a Little Love; Sorrow; Happy Man; Willow Song; Free My Mind;* and six others. COLUMBIA C30685 \$5.98.

Performance: **Fair**
Recording: **Good**

Warren Schatz is full of deep feeling—either that or advanced heartburn. He sings like Paul Anka gone beserk, and his songs all rut deep into the sensitivity bag that so much of the pop world considers its private domain. The pretentiousness displayed throughout this album is thick enough to coat a whole loaf of organic whole-wheat bread, with enough left over to inundate the macrobiotic rice. Schatz is also apparently a recording engineer of note; just which note is never made clear.

As P. G. Wodehouse might have said, I wasn't grunted by this disc. *P.R.*

RECORDING OF SPECIAL MERIT

JOHN SEBASTIAN: *The Four of Us.* John Sebastian (vocals and guitar); orchestra. *Well, Well, Well; Black Snake Blues; I Don't Want Nobody Else; Apple Hill;* and four others. REPRISE 2041 \$5.98. ⑧ M82041 \$6.95. ⑨ M52041 \$6.95.

Performance: **Irresistible**
Recording: **Good**

It is only reasonable, I suppose, that anyone who looks as much like Pan as John Sebastian does (see the cover photo) would pipe up one of the best albums since "Sgt. Pepper's Lonely Hearts Club Band." Sebastian's new release on Reprise is a consistently stunning piece of work on one side and never less than fine on the other.

Side two is the magic side, and it is an integrated series of four songs, *The Four of Us, Domenica, Lashes LaRue,* and *Red Wing, Colorado.* It's difficult to excerpt from the whole, and perhaps unfair, but I have to admit that I think *Domenica* is some kind of mini-masterpiece. It is a rhapsodically brilliant calypso with a joyous vocal by Sebastian, in a gorgeously thick and busy arrangement that includes what sounds like a booming skating-rink organ. It has an irresistible feeling of freedom and joy, and it also gave me an odd sense that, with all the searching going on to find a pop form that could be revived and be truly popular again, this Dada calypso might just be it.

But there is a great deal more on the album worth your time and admiration: *Sweet Muse,* a funny and wry song about courting the muse during a recording session while trying to avoid overtime costs; the use in new ways of the revival meeting piano in *Red Wing, Colorado; Black Snake Blues,* an eerie, yet

funny, jaunt. "The Four of Us" is by far the best thing that John Sebastian has done, and I hope that it is the big hit it deserves to be.

P.R.

CRIS WILLIAMSON. Cris Williamson (vocals); various musicians. *Waiting; Last Sweet Hour; Joanna; Shine On, Straight Arrow; Rebecca;* and five others. AMPEX A 10134 \$4.98.

Performance: **Promising**
Recording: **Good**

"Hey, look at me, I'm Cris Williamson!"—the voice coming at you from this very respectable first album commands that kind of attention. It's a voice that carries the almost obligatory echoes of the early Joan and Judy you-know-who, but with none of their hands-off frailty. Instead, there's power and style



CHRIS WILLIAMSON
An impressive debut

enough to carry off an impressive array of material without its spreading too thin. Miss Williamson threads through the high-strung asceticism of *Waiting* with commendable restraint, but behind the lace collar, the sinews bulge. When she flexes them, as on *Straight Arrow* and *James,* her power and projection can be genuinely exciting; this isn't just another weak sister.

The material, largely Miss Williamson's own, never strays too far from a solid pop base and is commendably unencumbered, but the tasteful rock and c-&-w shadings provide sufficient room to accommodate her expressive range; they suit her admirably. The arrangements, however, are a poor fit. There is a surfeit of strings at every hint of an opportunity, and the "mood" ranges from the merely innocuous (*Joanna, Make Me Not a Stranger*) to the downright dyspeptic (*Last Sweet Hour, Number 1*). Fortunately, Miss Williamson's integrity knifes through this ineptness, but she succumbs on *One Thousand Cranes,* making a simple but bitter peace-hymn jump through the night-club inspirational hoop. And though her phrasing generally can't be faulted, her control lets go once or twice in the higher registers. Still, at twenty-four, Cris Williamson has an impressive debut behind her and a lot to look forward to. *Bill Weiss*

JAZZ



RECORDING OF SPECIAL MERIT

GARY BARTZ NTU TROOP: *Harlem Bush Music, Taifa.* Gary Bartz (vocals and soprano and alto saxes); Andy Bey (vocals); Juni Booth (bass); Nat Bettis (percussion); Harold White (drums). *Rise; People Dance; Du (Rain); Drinking Song; Taifa; Parted; The Warriors' Song.* MILESTONE MSP 9031 \$5.98.

Performance: **Bartz delivers**
Recording: **Very good**

Bartz is beginning to sound like the best of the post-Charlie-Parker alto saxophonists. I'm not sure how much of a compliment that is, seventeen years after Parker's death, but assuming the pre-eminence of the Parker style, Bartz is a hard man to top.

In addition, he is one of the most persistently probing of jazz musicians, attempting to use his recordings as forums for artistic integration of the social and musical aspects of blackness. Singer Andy Bey joins him on a number of tracks here, and the style of many pieces is drawn from the traditional musical forms of West Africa. The final piece, *Warriors' Song*, uses quotations from Malcolm X and from John Coltrane.

For many performers, the use of such devices would smack of exploitation (at the best) and ineptness (at the worst). But Bartz is both sincere and creative enough to tie things together. His principal asset is his powerful playing style—on both alto and soprano saxophones; my one criticism of the album is that I would have preferred that more room be allotted to Bartz's improvisations. But that's a minor complaint. This is an album you should hear for yourself. *D.H.*

THE ESOTERIC CIRCLE: *George Russell Presents the Esoteric Circle.* The Esoteric Circle (instrumentals). *Traneflight; Rabalder; Esoteric Circle; Vips;* and five others. FLYING DUTCHMAN FD 10125 \$5.95.

Performance: **European avant-garde jazz**
Recording: **Good**

Despite their association with well-known jazz composer George Russell ("George Russell Presents . . ."), the Esoteric Circle has few memorable qualities. It includes a quartet of Norwegian musicians, all of whom have worked or studied with Russell (who has devised a complete and highly useful codification of melodies and modes in jazz improvisation called the "Lydian Concept of Tonal Organization"). But the style of jazz played by the Esoteric Circle has been (and is being) so effectively played by so many major musicians—the late John Coltrane, Archie Shepp, Sun Ra, Miles Davis, and the like—that recordings by lesser musicians simply can't compete. Suffice it to say that it is a promising sign that serious, aesthetically

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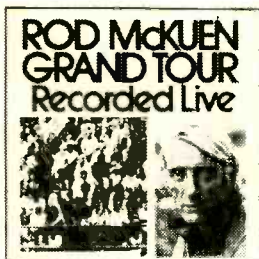


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dense modern jazz is being explored by young Scandinavian musicians. But anything that confirms and furthers the role of jazz as a world-wide language has to be considered a plus. *D.H.*

GRANT GREEN: *Visions.* Grant Green (guitar): rhythm section. *Does Anybody Really Know What Time It Is?*; *Maybe Tomorrow*; *Mozart Symphony #40 in G Minor, K. 550, 1st Movement*; *Love on a Two Way Street*; and four others. **BLUE NOTE BST 84373 \$5.98**

Performance: **Badly mixed jazz-pop**
Recording: **Very good**

Grant Green, a capable jazz guitarist, has never quite stepped up to the first rank of performers. I wonder whether the decision to make a peculiarly commercial album of this sort reflects his desire to reach a larger audience or simply the persuasion of producer George Butler.

Whatever the motivation, the results are depressing. Tunes like Chicago's *Does Anybody Really Know What Time It Is?* and the Carpenters' *We've Only Just Begun* are pop songs, pure and simple, in which the lyrics are as important as the music; they just don't work as the basis for the kind of stretched-out improvisations Green ordinarily does so well. Plenty of room exists for synthesis between jazz and rock, despite what you may have read to the contrary, but this isn't the way to do it. *D.H.*

RECORDINGS OF SPECIAL MERIT

EARL HINES: *Hines '65.* Earl Hines (piano). *My Blue Heaven*; *I Don't Know Enough About You*; *Serenade in Blue*; *I Know That You Know*; *Hunting*; and three others. **MASTER JAZZ RECORDINGS MJR 8109 \$5.98.**

EARL HINES: *Earl Hines At Home.* Earl Hines (piano). *You Are Too Beautiful*; *Love at Night Is Out of Sight*; *It Happens to Be Me*; *Minor Nothing*; and three others. **DEL-MARK DS 212 \$5.98.**

Performances: **"Fatha" knows best**
Recordings: **Both very good**

Earl Hines looks so young and plays so vigorously that it's almost unbelievable that he has been a major jazz figure for more than four decades. Mention Duke Ellington and maybe Harry Carney, and you've listed all of his living contemporaries.

But Hines, like Verdi and Chateau Lafite Rothschild, gets better with age. The "Hines '65" disc was recorded in London for European release only. We are fortunate that MJR has made it available in the U.S. Hines is one of the originators of the great tradition of solo jazz piano playing—a style that demands brilliant compositional abilities as well as an absolute technical mastery of the instrument. Just how effectively he combines those qualities is immediately apparent in a set of interpretations that ranges from show tunes to standards, blues, and originals.

The "Hines at Home" album is less a contrast than an extension of the "Hines '65" collection. Recorded in Hines' living room on a magnificent rosewood Steinway, it presents his music as it is performed in the most intimate surroundings. Yet he plays with as much fire and drive as on the studio recording. Again the program is remarkably eclectic—from *You Are Too Beautiful* to an ori-

ginal called *The Cannery Walk* (named, no doubt, after the shopping area called the Cannery that is a San Francisco tourist attraction—Hines lives in nearby Oakland). Again Hines makes his piano play the role of an orchestra, filling his ballads with moving harmonies and subtle internal counterpoint. A great man. "Fatha" Hines. Let's appreciate him while he's still with us. *D.H.*

HOOKFOOT. Hookfoot (vocals and instrumentals). *Bluebird*; *Mystic Lady*; *Movies*; *Nature Changes*; *Wim-Wom*; and four others. **A&M 4316 \$4.98.**

Performance: **Competent**
Recording: **Very good**

Hookfoot is either an able but uninspired rock group or a highly promising British jazz quartet. You'll have to take your pick, be-



EARL HINES
Four decades of greatness

cause the two styles curiously never come together on any individual cut here: it's a rock-plus-jazz, not a jazz-rock, record.

On the rock side, they do good, up-tempo versions of Steve Stills' *Bluebird* and Neil Young's *Don't Let It Get You Down*, but their own compositions are strictly ho-hum ordinary, the now-familiar ecology and white-magic themes given the usual pious but bloodless treatment. The vocals and instrumentals yield a pervasive feeling of harmony and tightness. But technical ability alone does not make memorable music, and neither Caleb Quayle nor Ian Duck, who divvy up the lead singing, has enough range or emotive force to spice up the general blandness. The seasoning is reserved for *Wim-Wom* and *Golden Eagle*, the record's two out-and-out jazz numbers, and both are much more appetizing. Quayle pours out a sparkling piano foundation that reminds one of small-club combos of the late Fifties. This isn't just me-too nostalgia, either; the sure-fingered piano work is ably updated by Duck's restrained wah-wah guitar and bright, relaxed rhythms via bassist Dave Glover and drummer Roger Pope. The jazz milieu gives Hookfoot's subtle but pleasing competence a chance to emerge from the heavy competition of rock. Now if they only have the good sense to develop it further in a second album. . . .

Bill Weiss

STEREO REVIEW

FOLK



DAVE GOULDER AND LIZ DYER: *January Man*. Dave Goulder and Liz Dyer (vocals); John Churcher (flute). *The Cuckoo*; *Pigs Can See the Wind*; *The Wind on the Door*; *The January Man*; *When I Was a Little Boy*; *Requiem*; *Queen of Hearts*; *Faraway Tom*; *Sandwood Down to Kyle*; and five others. ARGO ZFB 10 \$5.95.

Performance: **Authentic to a fault**
Recording: **Very good**

Dave Goulder worked as a locomotive fireman in Nottingham until the diesel locomotive came down the track one day to menace his future. Then he opened up a youth hostel in the northwest of Scotland and there he met Liz Dyer, a Colchester office worker. The two decided to team up and tour the folk-song clubs of Europe, even though, by Miss Dyer's own admission, "the songs I learned from my mother and father were. I felt, strictly for singing in the bath!" Between tours, Mr. Goulder and Miss Dyer operated the hostel together, for they had "decided to make the partnership permanent." Later they opened another hostel where they persuaded (or coerced) a fellow named John Churcher to serve as their flutist.

Just what Dave and Liz and John have been bringing to the "folk-clubs" of Europe can be ascertained by listening to the three of them on this latest from Argo—if you have the patience. They alternate between singing "real" folksongs, like *The Cuckoo* and *Pigs Can See the Wind*, with original ballads by Goulder that can scarcely be distinguished from the real thing—which, perhaps, is not the most flattering thing to say of them. Some of the songs were inspired, if that is the word, by Mr. Goulder's railroad days. Such is *Requiem*, a ballad whose lyrics are studded with out-of-print technical terms like "water-crane" and "steam-raiser." Then there's one about a little girl who, according to Liz, thought Dave "lived in a tent with his guitar and ate nothing but porridge," if you care for that sort of thing. From the archives come sad songs of inmates in Bedlam, a shy fellow who never does make out with a girl who works in the same factory, a variant on *Black Is the Color of My True Love's Hair*, and the title song about the January Man and his eleven brothers—one for each month, you see. Mr. Goulder and Miss Dyer are the kind who never leave out a single stanza if they can help it, and they make their way doggedly through the fourteen items on this disc in voices of such wistfulness and self-effacing sincerity as to be, for this listener, positively numbing.

The "real thing" certainly has its place, but so does a little showmanship. I didn't hear much of that from Dave and Liz—or from John Churcher's flute either, come just now to think of it. P.K.

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STEREO TAPE

Reviewed by NOEL COPPAGE • DAVID HALL • IGOR KIPNIS • PAUL KRESH

BEETHOVEN: Piano Concerto No. 5, in E-flat, Op. 73 ("Emperor"). Wilhelm Backhaus (piano); Vienna Philharmonic Orchestra. Hans Schmidt-Isserstedt cond. LONDON © 5CS 6156 \$6.95.

Performance: **Idiomatic**
Recording: **Good**
Playing Time: **36' 30''**

There is no lack of good *Emperor* Concerto readings in the various tape formats, ranging in point of style from the volatile Cliburn-Reiner or Gilels-Szell collaborations to the more studied Arrau-Haitink. The late Wilhelm Backhaus, with the expert support of Schmidt-Isserstedt with the Vienna Philharmonic, steers a wholly convincing middle course in this 1959 recording. The playing is clean, and the recorded sound is bright yet with ample body and good balance between piano and orchestra. I particularly like Backhaus' slight tempo modifications throughout the rondo-finale, a movement which, if taken at a relentlessly unvaried pace, can become a deadly bore. *D.H.*

RECORDING OF SPECIAL MERIT

BELLINI: Norma. Joan Sutherland (soprano), Norma; Marilyn Horne (mezzo-soprano), Adalgisa; John Alexander (tenor), Pollione; Richard Cross (bass-baritone), Oroveso; other soloists; London Symphony Orchestra and Chorus, Richard Bonyngue cond. LONDON © D 31168 two cassettes \$14.95.

Performance: **Rousing vocal displays**
Recording: **Very good**
Playing Time: **158' 42''**

Excerpts featuring Joan Sutherland and Marilyn Horne in the most spectacular *Norma* duets have been available for some time (London Ampex M 32271). This complete version on two cassettes appears to be one of

Ampex's first efforts at Dolby processing (the only Dolby indication is a label pasted on the cellophane), and the results, though generally impressive, could still show improvement. Although tape hiss is minimized, I found some treble rolloff necessary in order to avoid an over-bright sound.

Regarding the performance, I have no reservations. The cast, especially the ladies, could hardly be better. Bonyngue brings a great deal of vivacity to the score, and I found listening to this (for me) occasionally tedious opera a surprisingly exhilarating ex-



DIETRICH FISCHER-DIESKAU
Exceedingly stylish performance

perience. I wish that Ampex had helped by including the complete cast list and a libretto (or even a synopsis) in the packaging. Without them, you need to obtain a copy of the original record album, or at least the Victor Book of the Opera. Another annoyance: on the cassettes themselves, Volume I was labelled Volume II, and vice versa. *I.K.*

RECORDING OF SPECIAL MERIT

HAYDN: Arias: "Un cor si tenero"; "Spann' deine langen Ohren"; "Tergi i vezzosi rai"; "Dice benissimo." MOZART: Arias: "Männer suchen stets zu naschen" (K. 433); "Ich möchte wohl der Kaiser sein" (K. 539); "Nach der Welschen Art" (K. 196); "Mentre ti lascio" (K. 513); "Così dunque tradisci . . . Aspri rimorsi atroci" (K. 432); "Un bacio di

mano" (K. 541); "Hai già vinta la causa . . . Vedrò mentr'io sospiro" (K. 492). Dietrich Fischer-Dieskau (baritone); Vienna Chamber Orchestra, Reinhard Peters cond. LONDON © M 31191 \$6.95.

Performance: **Excellent**
Recording: **Excellent**
Playing Time: **42' 56''**

This is an unusually enterprising collection of arias, those by Haydn being quite obscure (they are taken from operas), those by Mozart slightly less so—and the latter is the bulk of the material, consisting of both operatic and concert arias by Mozart. Among the latter, the song *Warnung (Männer suchen stets zu naschen)*, and a later version of the Count's arias from Act III of the *Marriage of Figaro* (in which the tail end has been slightly altered to suit a higher baritone than what Mozart originally had in mind) are liable to be the most familiar. All are sung exceedingly stylishly by the indefatigable Fischer-Dieskau, and he receives sympathetic accompaniments. I found the original disc version of this release very vivid in sound, but also marginally strident. The cassette transfer reproduces the sonics very well indeed (the Dolby equalization insures no tape hiss), if without quite the openness of the former. The Ampex packaging, minus texts or annotations as usual, does at least include all the titles, though the company might have had the courtesy to supply a microscope for the purpose of making them out! *I.K.*

RECORDING OF SPECIAL MERIT

SOR: 24 Études. Narciso Yepes (guitar). DEUTSCHE GRAMMOPHON ○ 923050 \$6.98.

Performance: **Elegant**
Recording: **Superior**
Playing Time: **53'**

Beethoven's Spanish contemporary Fernando Sor may not have been the Bonn master's match in variety and profundity of output, but his many guitar works, and the études in particular, are as much a touchstone for the classical guitar repertoire as Beethoven's sonatas are for the keyboard. The prevailing tone of the twenty-four études, played here with superlative aplomb by Señor Yepes, is classic elegance, with touches of the folklike here and there (Nos. 3 and 8), and an occasional reminiscence of Domenico Scarlatti, particularly in the fanfare-like No. 8. Once in a while a touch of the Paganini virtuoso manner emerges, as in the passagework of No. 18, but in general it seems plain that the instructive aspect of the Sor études is concen-

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trated on evenness of chording, sustaining of melodic line, and proper dovetailing of the various types of basic guitar sonority—for example, the natural tone with the harmonics in No. 12. He who masters these studies will be in complete command of his instrument in a way far surpassing the hot-shot cultivator of mere velocity.

Señor Yepes, in his program notes, makes clear his own pedagogical intent in this recording, and because of the ease of repeating individual pieces or segments in cassette or tape format, I recommend purchase of the Sor études in this medium rather than on disc for any serious guitar student. For the ordinary listener, all twenty-four are rather much at one sitting, but they are pleasant heard a few at a time in conjunction with other program material. The recording throughout is superb. *D.H.*

COLLECTIONS

THEMES FROM "DEATH IN VENICE."
 Mahler: *Symphony No. 5: Fourth Movement; Symphony No. 7: Second Movement; Symphony No. 3: Fourth and Fifth Movements.* Marjorie Thomas (alto); Bavarian Radio Orchestra and Chorus. Rafael Kubelik cond. DEUTSCHE GRAMMOPHON © 3300 113 \$6.98.

Performance: **Splendiferous sampler**
 Recording: **Open and ardent**
 Playing Time: **37' 10"**

In Luchino Visconti's visually and aurally breathtaking (if flawed) movie of Thomas Mann's story *Death in Venice*, the writer Gustave Aschenbach has been transformed into a composer rather closely resembling Gustav Mahler, as the fifty-year-old man who pursues an angelic boy through the byways of the world's most beautiful city. This change in the leading character gives rise to some tedious discussions about music in Visconti's version, but it also allowed the director to introduce some of the most moving passages from Mahler's work as a score. The record companies were prompt to exploit this turn of events, and the *Adagio* from the Fifth Symphony, with its plaintive melody of infinite wistfulness and yearning, has been cropping up all over the place on discs. In addition to the best-selling *Adagio*, DGG's cassette (which runs rather ungenerously for little more than half an hour) offers the second movement from the Symphony No. 7—the "Song of the Night," with its eerie nocturnal procession—and the fourth and fifth movements from the Symphony No. 3, culminating in the dazzling choral passage about the weeping woman who comes before Jesus as he sups with the twelve apostles; she is told not to weep for her sins but to fall on her knees and pray for forgiveness, which shall be hers. The performances by the Bavarian Radio Orchestra and Chorus under Rafael Kubelik sweep and soar as they should, but also are amazingly clean-cut and controlled, and the sound, for a cassette not labeled "Dolbyized," is full, wide-range, and spacious. *P.K.*

ENTERTAINMENT

EMERSON, LAKE AND PALMER: *Tarkus.* Emerson, Lake and Palmer (vocals and instrumentals). *Tarkus; Jeremy Bender; Bitches Crystal; The Only Way; Infinite Space (Conclusion); A Time and a Place; Are You*

Ready, Eddy? COTILLION © M 59900 \$6.95.
 Ⓢ 89900 \$6.95.

Performance: **Frenetic**
 Recording: **Excellent**
 Playing Time: **38' 40"**

Another batch of moderate hopes dashed. The kids in the neighborhood had talked with mild enthusiasm about this trio, but it turns out to be a reworking of Brian Auger, Elton John, and various others. *Tarkus*, occupying all of side one, is a sort of tone poem, for lack of a better word (and believe me, I've looked for another word). It's a narrative about Tarkus, part armadillo and part military tank, who springs from an erupting volcano, messes around a bit, and finally has a climactic fight with a thing called Manticore. Tarkus, victorious but wounded, then disappears into the sea. Leaving us drained of emotion? Hardly. As narratives go, this one reminds me of a J. P. Marquand novel: the more I learn about the characters, the more



BOBBIE GENTRY
A caressing spring-day voice

indifferent I feel about them, the protagonist especially. There is perhaps two minutes of music in Emerson, Lake and Palmer's twenty minutes of machinations about Tarkus, and if you're on the prowl for incredible anti-heroes, you're better advised to read a Spider-man comic book.

Side two is a little better except for *The Only Way*, which is fad-gorged and methodically—and possibly cynically—wrought, a "hymn" they had the bad taste to tag onto some Bach music. Another exception is *Are You Ready, Eddy?*, a Fifties rock-and-roll take-off that just lies there, wallowing in inanities as dire as anything on side one. The trio apparently tries for a "sound spectacular" approach to rock that will open up the pores of your speakers—*A Time and a Place*, probably the best cut of the bunch, would serve as a hi-fi demonstration piece. But their music isn't really as complex as they try to make it; the vocals (led by Lake, I think) are ordinary; the keyboard work (by Emerson) is dynamic and ornate but not dramatic. Much sound and fury, as they say. *N.C.*

RECORDING OF SPECIAL MERIT

BOBBIE GENTRY: *Patchwork.* Bobbie Gen-

STEREO REVIEW

try (vocals); orchestral accompaniment, *Benjamin*; *Marigolds and Tangerines*; *Billy the Kid*; *Beverly*; *Miss Clara*; *Azusa Sue*; *But I Can't Get Back*; and six others. CAPITOL © 4XT 494 \$6.98, ⑧ 8XT 494 \$6.98.

Performance: **Bobbie at her best**

Recording: **Good**

Playing Time: **46' 14"**

Bobbie Gentry, as we all should know by now, is as American as apple-pie and twice as delicious. Most country music is enough to send us urban types scurrying outside to enjoy some nice traffic noise, but Miss Gentry is something different. Her voice is as caressing as a breeze on a bright spring day, and her arrangers know how to make the most of this with backgrounds that roll but scarcely ever rock, gentle as sunlit meadows behind her. Even the chorus rung in for this program is employed with discretion.

The subject matter is a strange assortment of bucolic portraits. There's Benjamin, who rode out of Montana on a palomino pony ("I never had as good a friend as Benjamin"), and leads our girl a nomad's life of it. They start out selling Pacific Ocean water as "sea-weed wine" until they're run out of town, and wind up, if I heard the words right, working at a gas station somewhere in Kentucky. Then there's Beverly, who works on an assembly line in a factory and lives in a lonely room, but has her moments; Miss Clara, a rather remarkable librarian who outshines "every sky I've ever seen/ On the silver screen"; Jeremiah—the prophet himself, it turns out—who talks to the singer "out of the clouds" and is asked to "tell us where do we stand." Other characters include Azusa Sue; Belinda the burlesque queen ("You may know my body but you cannot know my mind"); Billy the Kid, diagnosed in the song as a boy who "must have been deprived"; and a "mean stepmama" so nasty that she doesn't bear thinking about. Miss Gentry makes every one of these types sound more interesting than this listener would have believed possible. And when "Patchwork" is over it has a strange effect matched by very few cassettes: you want to just turn the little thing over and start the whole congenial concert going again. P.K.

TIM HARDIN: *Bird on a Wire*. Tim Hardin (vocals, guitar, piano); unidentified instrumental accompaniment. *Bird on a Wire*; *Moonshiner*; *If I Knew*; *A Satisfied Mind*; *Soft Summer Breeze*; *Hoboin'*; and four others. COLUMBIA © CT 30551 \$6.98.

Performance: **Enigmatic**

Recording: **Noisy**

Playing Time: **36'**

"I have tried in my way to be free," Leonard Cohen wrote and Tim Hardin sings, and that's the crux of this enigmatic recording. The only problem is, Hardin's way is so complicated it's difficult to follow him. Hardin was the prototype of the 1970-model folkie or "personal" troubadour of the Young-Taylor sort. But he was something else: a crude and stylish jazz singer, a white soul (which means something akin to country) singer, and other things, many of them equally contradictory. In that sense, this album, as varied and puzzling in its way as Dylan's "Self Portrait," still is a logical stop on Tim Hardin's wayward path. *Soft Summer Breeze* (not the Eddy Heywood one) and *Hoboin'* are offspring of the jazz-jump wrin-

kle in his psyche that was exercised in creating *Danville Dame*, and *Moonshiner* logically follows *Misty Roses*. The plushness of the arrangements—which bothered me less after several listenings—shouldn't be surprising either.

But, although Hardin does the jazz-jump thing well, who needs it? The parts of this album I like are the logical progressions from *If I Were a Carpenter* (which people obviously did need): the title song, *Southern Butterfly* (on which Hardin's simple and wonderful guitar style is finally audible) and *Love Hymn*. But buy the tape anyway; those three may be worth seven bucks, and anyway it's all the work of a consummately fascinating artist. N.C.

EUGENE McDANIELS: *Headless Heroes of the Apocalypse*. Eugene McDaniels (vocals); unidentified accompaniment. *The Lord Is Back*; *Jagger the Dagger*; *Lovin' Man*; *Headless Heroes*; *Susan Jane*; *Freedom Death Dance*; *Supermarket Blues*; *The Parasite*. ATLANTIC © M 58281 \$6.95, ⑧ M 88281 \$6.95.

Performance: **Heavy-handed**

Recording: **Very good**

Playing time: **38' 5"**

A subtitle bills our big bopper as "the left rev. mc d," and the album trades mostly on the white man's guilt. Well, white men have committed more than enough sins, but this guilt-by-association theme is going to wear thin as an excuse for art one of these days. Anyway, the first obligation of music is to be musical, and little of this stuff is. *Susan Jane* is the best of it. But hardly capable of carrying an album. There are strong jazz influences in the arrangements, and "mc d" is in good voice, especially for creating moods with a three-chord song like *Jagger the Dagger*. But the moods become predictable, and the album finally seems both incomplete and hackneyed. N.C.

RICH MOUNTAIN TOWER. Rich Mountain Tower (vocals and instrumentals). *Uncle Bob White*; *Thank You, Maggie*; *If You Don't Look Back*; *Our Passage Home*; *Marie*; *Circle Sky Moon Mix*; *He Ain't Got No Color, Boys*; and three others. AMPEX © M 5408 \$6.95, ⑧ M 8408 \$6.95.

Performance: **Smooth**

Recording: **Good**

Playing Time: **37' 30"**

Rich Mountain Tower is not to be confused with Tower of Power, which undeservedly has more fame, nor with other famous Towers, like Senator John or Babel. The group is reasonably rich and quite mountainous (in the positive, pastoral sense), but it does not tower. It comes in low and broad, like a warm wind at your ankles. Some good vocal harmonizing, tasteful, more-acoustic-than-electric arrangements, and some bright songs characterize the group. The lead singer sounds like Tom Rapp of Pearls Before Swine. The band is very tight, except that the drummer doesn't show me much; the guitars are more well arranged than well played, but the effect is nice, and the bass player is a real strang twanger and quite inventive. Every song on side two, and a couple on side one, provide good moments. The melodies are a bit pat, so I can't promise they'll wear well, but the album makes a good first impression. N.C.

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TAPE HORIZONS

By CRAIG STARK



SO YOU WANT TO BE A PRO

GET a surprising number of inquiries from readers of this column who are planning to make the Big Change—from amateur to professional status. They've been recording local groups for some time, and, since the artists have been so pleased with the results, they'd like to turn their hobby into a profit-making venture—at least in a small way. Have I, then, any suggestions as to sources of information about professional recording and playback equipment, techniques, and so forth? Having traveled this same road myself, I cannot but be sympathetic to these correspondents. As a starter for my own "five-foot shelf" I'd recommend Howard M. Tremaine's *Audio Cyclopedia* (Howard W. Sams & Co., Division of Bobbs-Merrill, Inc., Indianapolis, Ind.). At \$29.95 this volume is hardly cheap, but its 1,757 pages will repay the closest possible reading. Also directly to the point is Alec Nisbett's *The Technique of the Sound Studio* (available from Sagamore Publishing Co., Inc., 980 Old Country Rd., Plainview, N.Y. 11803). Slightly dated (because it was written before transistors were common), but still unsurpassed in the clarity of its exposition, is *Elements of Tape Recorder Circuits*, by Herman Burstein and Henry C. Pollak (TAB Books, Blue Ridge Summit, Pa. 17214). Finn Jorgensen's *Handbook of Magnetic Recording* (TAB Books) is more up to date. At a more elementary level, much useful information is contained in *Tape Recorders: How They Work*, written by Charles G. Westcott and Richard F. Dubbe (Howard W. Sams). Not to be overlooked for useful tips about microphones and their uses is the compendium *Microphone Facts*, available from Electro-Voice, Buchanan, Mich. 49107. A number of periodicals are directly concerned with the problems encountered by the audio professional or advanced amateur. The granddaddy of them all is the *Journal of the Audio Engineering Society* (60 East 42nd St., New York, N.Y. 10017). Technically formidable in most of its articles, the *Journal* does print a number of articles comprehensible to most serious laymen. Two other American magazines are also worth mention for the dedicated recordist who is perhaps an aspiring professional. One is *db* (\$6 per year, Sagamore Publishing Co., address above), whose columns have often given me much valuable information. The other, a slightly newer bi-monthly, is *Recording engineer/producer*, available free to "qualified recipients" (i.e., those whose real business is audio recording), and for \$5 per year to nonprofessionals (6430 Sunset Blvd., P.O. Box 2287, Hollywood, Calif. 90028).

Finally, anyone really interested in the construction or modification of existing equipment to meet professional levels of performance would be well advised to subscribe to a quarterly entitled *The Audio Amateur*, edited and published by Ed Dell (\$5 per year, 307 Dickinson Ave., Swarthmore, Pa. 19081). Though oriented, as its name implies, toward the audiophile with no formal training in electronics, it contains many construction projects that are particularly useful for beginning professional studios.

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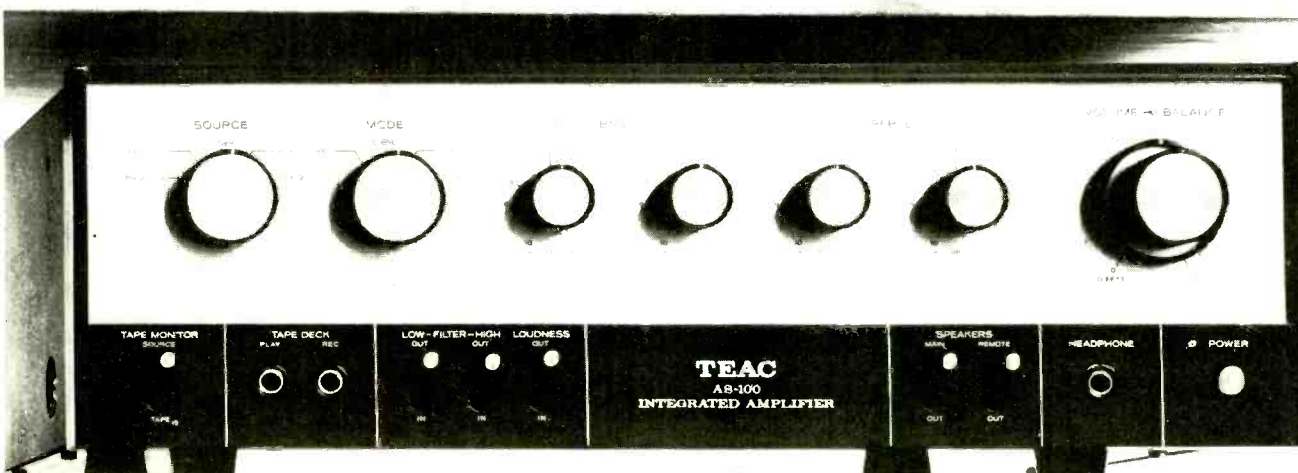
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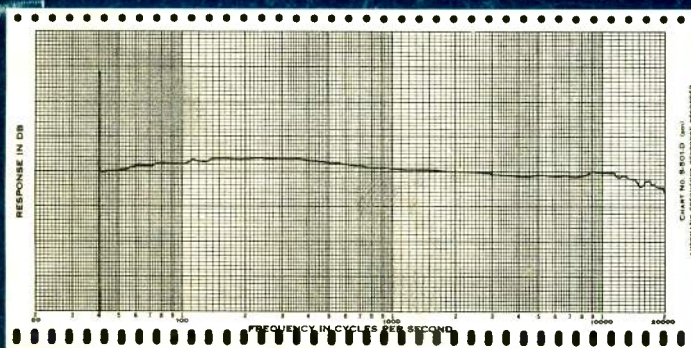
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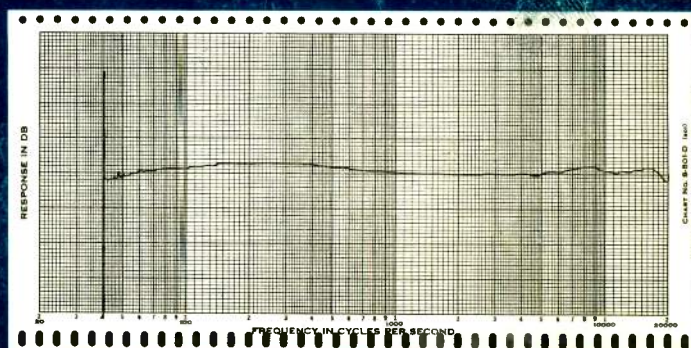
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