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EDITORIALLY SPEAKING

MOZART'S GREATEST HIT

For over a quarter-century now the American public has been permitted to share with the motion-picture industry, via radio and TV, a vernal orgy of surprise, disappointment, outrage, and self-congratulation called the Academy Awards. The affair has taken on in that time some of the aspects of a religious rite, with a litany ("may I have the envelope, please") all its own. The ceremonial category of principal interest around here is, naturally, the one called "Music (Substantially Original)," won for 1966 by John Barry for his score for Born Free. Those with long memories will recall that the irony of this category was amusingly pointed up years ago by composer Dimitri Tiomkin, who, in accepting his Oscar for the music for I know not what film, seized the opportunity to thank all those whose help and inspiration had made it possible for him to win: Beethoven, Ravel, Tchaikovsky, Schubert, Mozart, and so on. Film music of that period was largely cribbed from the classical composers, and though vice is not made virtue by confession, Mr. Tiomkin's admission may perhaps have signaled the beginning of a new, more responsible era in film music: it has gotten better since then.

This issue went to press before the April 8 broadcast of the 1967 Awards, so I do not know who this year's substantially original winner is. I am quite sure it was not Wolfgang Amadeus Mozart, though he ought to have been in the running: the music for the Swedish film Elvira Madigan makes extensive use of the Andante from his Piano Concerto No. 21 in C Major, in a performance for Deutsche Grammophon by Geza Anda (SLPM 138783). The film is visually one of the most strikingly beautiful this movie-goer has ever seen, the story one of those world-well-lost-for-love pastoral tragedies that deserves a four-handkerchief rating with the ladies. Anda's performance (he is both soloist and conductor) is rather well-lost-for-love for its pastoral, it rather makes its point. Audiences have apparently been rushing out of the movie house straight into the nearest record store, and the recording, which has been resting uneventfully in the catalog for several years, has sold over 20,000 copies since the New York opening of the film, with the rest of the country still to be heard from. Deutsche Grammophon has been promoting the album smartly (it has already won a Grand Prix du Disque) by affixing a "contains theme from Elvira Madigan" sticker on the front, and this may be Mozart's biggest chance for popular success since Yella Pessl played his A Major Piano Sonata in Wuthering Heights years ago.

What does it all mean? At the very least that other movie makers will soon be combing the classics for themes suitable for film music rather than hiring someone to steal from them, and that more of the better composers may work up enough courage to compete with the originals. A number of people will discover, whether they ever buy another piece of classical music or not, that at least it doesn't bite. Clever concert pianists should be programming the concerto at once, and there should soon be a number of "popularized" versions of the "Elvira Madigan theme" for instrumental groups of varying sizes (Mozart would have done it himself, given the chance). All to the good. But I hope we will be spared any vocal versions: bad lyrics drive out good music.
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Haydn: Symphonies 4, 5, 6
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Vivaldi: Concertos for Strings, Vol. I
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Mozart

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LETTERS TO THE EDITOR

Battle of the Beatles

Please cancel my subscription to HiFi/STereo REVIEW at once. Any critic has the right to express his "opinion" if he is able to do so in a minimally civil manner which convinces the reader of his competence. But Rex Reed's swinish "review" (March) of the Beatles' "Magical Mystery Tour" is no more than a diffuse, sloppily written advertisement of the self-regard and downright incompetence all too familiar from his previous journalistic efforts.

MARK P. FALONGA

Mr. Reed strays from the truth in the case of his review of the Beatles' "Magical Mystery Tour." I suggest he listen again, forgetting his presumptuous critical role, forgetting the rhetoric of disgust. That is not a Beatle imitating a priest at the end of I Am the Walrus. It is what appears to be a professional performance of lines from Act IV, Scene VI, of Shakespeare's King Lear.

HOWARD H. DININ

Boston, Mass.

I have been a steady reader of HiFi/STereo REVIEW for over two years and have never had any major complaints. Now I must express my feelings about a recent review of the Beatles' "Magical Mystery Tour."

Rex Reed attacks the Beatles as performers, using such well-chosen adjectives as "untalented, tone-deaf, farcical, stagnant," etc. It is interesting to note that the Beatles' last release, "Sgt. Pepper," was one of the best records of the past year, according to your magazine. Not bad for some boys who have no talent. I wonder what Mr. Reed is referring to when he calls the songs distorted, "Fool on the Hill" being the "only item on the disc that is not distorted so much that you can't understand the lyrics." I understand the lyrics. Certainly there are a few places where I miss a word or two, but I also miss words in the Missa Solemnis and Mahler's Eighth. Oh well, two more examples of untalented musicians turning out "salacious drivel."

STEPHEN A. NAFTILAN

Kenosha, Wis.

I am writing regarding Rex Reed's review of "Magical Mystery Tour" by the Beatles. Let me first point out that the set of songs from the television show were scheduled for release as two 45-rpm EP's. However, EP's do not sell well in the United States (they aren't even manufactured here any more), so Capitol set it up as an album with the Beatles' permission, although they did not like it.

Why should you select Rex Reed to review this album when obviously his tastes are in another field? Of course, "Magical Mystery Tour" is not another "Sgt. Pepper," but it is surely the top offering issued since then. How can he say I Am the Walrus is "ugly to hear"? I think the orchestration and electronic effects make it a brilliant piece of surrealistic music. Strawberry Fields Forever is easily the most beautiful music of our times.

The trouble with Mr. Reed is that he had his mind made up long before he heard the album.

STEVE HALL

Tulsa, Okla.

I am writing to you because I think that most people who agree with a piece of criticism generally do not feel the urge to write letters congratulating the critic for his perception (and this is my first), whereas the irate dissenters, i.e., Beatles fans, can usually be counted on to raise their voices in loud dissonant choruses not unlike those of their idols. So I would like to congratulate Rex Reed for his perception, both in the past and the present, and for his courage (he surely

(Continued on page 8)
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I have nothing personal against Alfred Toizer, who wrote the "concert-goer's guide to the apt adjective" in the March issue. As a writer, he can be described as nothing less than Toizerudite. However, on the whole, his article seemed rather Toizertrat and ult-

ately added up to Toizer.

PHILIP WULTS
Downsvill, Ont.

Distortion

I read with interest Julian D. Hirsch's comments in the January "Technical Talk" as well as those of Dr. Duane Cooper of the University of Illinois. I found it difficult to believe that a distortion quotient of 50 per cent—Dr. Cooper's figures—on our stereo discs today could go unnoticed even if masked by heavy low frequencies. So I tried playing several discs over my system and syn-
chronizing them as closely as possible with a commercial prerecorded tape of the same performance. As I have only two such dupli-
cate performances, the test was far from con-
clusive, but I was unable to note any greater audible distortion on the disc. Now this, of course, was all in stereo, but as I understand it Dr. Cooper's contention is that the defect is in the disc itself, stereo or mono, and should show up even more so in comparing a stereo disc with a tape.

One thing that Dr. Cooper did not dwell on is a kind of distortion which is peculiar to mono recordings. It may be that mono recordings are cleaner than stereo, as he has found, but mono recordings have their own dis-
tortion. While the present stereo system does not represent the ideal, it does "spread" the performance so that you are not hearing the recording through a "hole in the wall," as it were. And this to me is just as important as any other type of distortion.

G. T. BEYER
Chicago, Ill.

In the last few issues of HiFi/Stereo Review, there has been considerable com-
ment on the subject of distortion, both in equipment and in records. All of this has been very interesting to read about, but I believe I have the final word on the subject of distortion. I have a friend who has at-
tended many orchestral concerts with me in the past thirty years, and he tells me that he can hear distortion in the concert hall!

FELIX BURRELL
Columbia, Ga.

"Forgotten" American Composers

I read with interest "Those Forgotten American Composers" in the February is-

sue. I had never heard of John Knowles Paine until about three years ago when I heard his Variations on the Austrian Hymn, Op. 3. He certainly does this hymn far more justice than Haydn did in his little varia-
tions for string quartet. I suggest that this

(Continued on page 12)
In the evolution of high fidelity, there have been some "revolutions"—the stereo record, FM multiplex, and transistorization, to give some examples. Each of those changes left its trail of obsolete equipment, frequently replaced with much higher priced models. Through these periods of change, Dynaco has maintained a level of quality so high that our equipment is always current, never obsolete, and always adaptable to the newest useful innovations.

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You may find that your dealer does not have some Dynaco equipment in stock, however, for the demand greatly exceeds our ability to produce for a rapidly growing audience. Quality is our first consideration, so we must ask your patience. We believe you will find it is worth the wait.

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It’s because we pay so much attention to our speakers.

work by Paine is a "great and imperishable masterpiece." I hope my desire for a recorded performance will soon be satisfied by one of the record companies.

Joel Bixler
New Concord, Ohio

I would like to thank the editors of HiFi/Stereo Review for the very fine piece about the Society for the Preservation of the American Musical Heritage in the February issue.

I would also like to convey to Mr. Goldman my appreciation of the kind things he said about Mr. Henry Reichhold and me, and to tell him how gratified I was with the generous and understanding tone of his article. I am particularly grateful to him for the lucidity and force of his statement of the aims of the Society. He showed himself a more effective advocate than I myself could have been.

Karl Krueger, Founder and Director
The Society for the Preservation of the American Musical Heritage
New York, N. Y.

Lateral Discs vs. Cylinders

I found Daniel Henry’s article "Ten Years of Stereo Recording" (February) informative and interesting. However, as a collector of early recordings and phonographs, I must take exception to his remarks on recording from 1895-1900. Mr. Henry states that Berliner’s lateral disc recordings made Edison’s cylinders obsolete because Edison “clung to” vertical recording.

Through direct comparison between Berliner discs of 1896-1897 reproduced on a Berliner Gramophone, and Edison cylinders of the same years reproduced on an Edison phonograph, I have found that the cylinders far surpass the discs in quality, clarity, and quietness of surface. The same can also be said of the Edison vertical discs of 1913-1929, which possess a much higher frequency response (when reproduced on Edison equipment) and clarity than many electrical recordings made up into the Forties.

Cylinder records give a constant surface speed throughout, which is one of the fidelity problems of disc records; cylinders also have no tracking problem due to the lathe mechanism used to play them.

The chief advantage of the Berliner discs lay in the fact that fifty of these seven-inch records could be stored in the space of four Edison cylinders and also that they cost only fifty cents each. The cylinders cost $1.50 to $3.00, for at that time they could not be molded, and each had to be cut separately.

The superiority of lateral recording for monophonic reproduction was questioned by no less a source than Bell Telephone Laboratories in 1933. J. P. Maxfield, who was partially responsible for the development of electrical recording in the 1920’s and 1930’s, stated that at that time it was possible to record only up to 6,000 Hz using the lateral method, but by the vertical process Bell engineers had been able to record commercially up to 14,000 and 15,000 Hz. This tends to belie the superiority of lateral recording for monophonic use.

Otherwise, however, I considered the article very fine indeed.

Robert D. Ault
St. Louis, Mo.

(Continued on page 14)
If you look closely, you’ll see the most valuable feature ever built into a tape deck.

You’re looking at an extraordinary new three-head tape deck. It’s called the TD-3. And it has features found only in decks costing substantially more money. Like a specially designed one micron gap playback head that delivers superb stereo separation and extended high frequency response. A die-cast metal frame so that all of the deck’s moving parts will maintain their critical alignment. A four-pole hysteresis synchronous motor that assures constant speed regardless of current variation. And solid state electronics. And separate record and playback preamplifiers. And more. Much more.

But there’s one exclusive feature that stands out above all the rest. The name. Harman-Kardon.

The TD-3 is the first tape deck marketed by a major full-line component manufacturer—the first tape deck from a manufacturer who really understands what components are all about.

In short, the TD-3 is a component tape deck. And that says a lot. About quality. Compatibility. Service. And pride.

Make sure you hear the TD-3. And its two-head counterpart, the TD-2. We think you’ll agree that they both represent a significant breakthrough in tape deck design, performance, and value.

For more information and a complete demonstration, see your Harman-Kardon dealer, or write: Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803 Dept. HFSR52

CIRCLE NO. 31 ON READER SERVICE CARD
The Subjectivity of Criticism

William Anderson's editorial on the subjectivity of criticism (January) was as intelligent a statement as could be made on the subject (my subjective opinion).

If we readers really wanted guidance on the new records, the best a magazine such as HIFI/Stereo Review could do for us would be to have each record rated separately by a number of its critics on a scale running from "Loved It" through several gradations to "Hated It." As we learned which critics' loves and hates agreed most consistently with our own, we would be able to follow their subjective evaluations with maximum assurance that we would be pleased with our record purchases based upon their recommendations.

If guidance is what we are after, the page after page of criticism included in each issue—with each record being reviewed by only one critic—offers very little (my subjective opinion). If, on the other hand, what we are really after in these writings is not guidance so much as moral support for our own present loves and hates, we cannot give up these overlapping pages.

Sidney J. Claunch
Amherst, Mass.

While renewing my subscription, I thought I would give you my one complaint about the magazine.

William Flanagan is the most offensive critic conceivable. His reviews are immediately recognizable because of the great quantity of "I"'s and even larger quantities of egotism. The greater the subjectivity (and egotism), the less value the review has. Flanagan spends far too much time talking about himself and not enough talking about the music. If he is going to flaunt his own personality, it should at least be interesting; unfortunately, it does not come across so on page.

Outside of this one critic, I am enjoying your magazine very much.

Donald A. Ryall
Santa Monica, Cal.

Mr. Flanagan replies: "The issue of 'objectivity' in music criticism has been raised so frequently in these pages in recent months—by me, among others—that I will merely repeat that I sincerely believe 'objectivity' is appealing a work of art impossible, that a critic who does not openly reveal his 'subjective' prejudices and special viewpoints is deceiving his readers. Since such revelation may involve a critic's talking too much about himself and leave him open to the charge of egotism, I can, working from my premise of 'subjectivity' as the only honest approach to music criticism, evolve a one-sentence apothegm identical to one of Mr. Ryall's with the exception of a single word: 'The greater the subjectivity (and egotism), the more value the review has.'

'As for my overuse of the perpendicular pronoun, the journalistic 'we' is in a state of disrepute among even the most unsophisticated editors. The alternative, then, is the royal 'we'—which would be carrying egotism to an extreme that even I could not countenance."

'And, finally, if the 'personality' that a reviewer flaunts is uninteresting to me, I react oppositely to Mr. Ryall: I do no pronoun-counting, but look at the by-line or initials and skip the review.'
The AR Guarantee:
not one cent for parts,
not one cent for labor,
not one cent for service charges,
not one cent for freight.

AR guarantees are unmatched in the high fidelity industry. They are also easy to read. We believe that when a consumer buys a product, he should get one that works as he has been told it will work for the price he has been asked to pay. If the product then fails to operate correctly through no fault of the consumer, the manufacturer must accept responsibility for the failure at no cost to the consumer. A guarantee under which the consumer is forced to pay, perhaps repeatedly, for the manufacturer’s errors, is not fair.

Acoustic Research guarantees its loudspeaker systems for 5 years, its turntable for 3 years, and its amplifier for 2 years from the date of purchase. During this time, if a product we have made fails to operate properly through no fault of the owner, Acoustic Research takes full responsibility for the necessary repairs. There is no charge for parts which need to be replaced; no charge for the labor of locating these parts and replacing them; no “service charge” by Acoustic Research, its dealers or authorized service stations; no charge for shipping, whether to the nearest authorized service station or all the way to our factory in Cambridge and back; not even a charge for a new carton and packing materials, if these are needed. The only cost to the owner is inconvenience, which we deeply regret and make every effort to minimize.

Acoustic Research, Inc.
24 Thorndike St.
Cambridge, Mass. 02141

May 1968
NEW PRODUCTS
A ROUNDFUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

Sony's TC-155 is a playback-only, four-track stereo tape deck. The machine has three speeds (7 1/2, 3 3/4, 17 1/2 ips) and built-in solid-state playback preamplifiers. Among the deck's features are a four-digit counter, a pause control, a headphone jack that will drive low-impedance phones, and a pinch roller that retracts into the surface of the deck for ease in threading tape through the machine. The TC-155's specifications include a frequency response of 30 to 18,000 Hz ±2 db at 3 3/4 ips, and 30 to 9,000 Hz ±2 db at 3 1/2 ips. The signal-to-noise ratio is 50 db and wow and flutter are 0.09 per cent at 7 1/2 ips. Overall dimensions of the deck are 7 3/4 x 15 1/2 x 12 3/4 inches. Price complete with walnut-finish base: $99.50.

Circle 145 on reader service card

Oaktron Industries has introduced the PVS-800, a speaker system using the pressure-velocity system to achieve a frequency response of 45 to 15,000 Hz ±6 db. The hemispherical enclosure is made of leather-grained Royalite that is weatherproof and can be painted to match any decor. A special mounting clip makes installation easy. The 8-inch driver has an aluminum voice coil and a 6-ounce barium ferrite magnet. Impedance is rated at 8 ohms, power-handling capacity at 15 watts. The PVS-800 weighs 3 1/2 pounds, and its overall dimensions are 12 inches in diameter by 5 3/8 inches deep. Price, including mounting hardware: $29.95.

Circle 146 on reader service card

WMI has introduced the Arc stereophonic "percussion band." The completely solid-state Arc (automatic rhythm computer) is plugged into an amplifier's high-level input and is used to supply any of twelve different rhythms with the sounds of ten different percussion instruments. The rhythms, which can be combined, include tango, cha-cha, waltz, march, and fast and slow rock beats. When a rhythm is selected, the unit automatically produces the sounds of the appropriate instruments, any of which can be canceled if desired. The instruments include bass drum, congas, woodblock, cymbal, and cowbell. A continuously variable tempo control provides for adjustment from forty to two hundred and eight beats per minute. When rhythms are changed, the new rhythm starts on the first beat of the next measure. A visual light pattern shows beat position at all times.

The Arc operates in either mono or stereo and is meant for use with electronic organs or by musicians who need percussion backing. In the stereo mode, one channel reproduces the bass instruments primarily. A compartment in the rear of the unit houses an a.c. line cord, two connecting cables, and a foot switch that can be used for remote starts and stops. The unit's dimensions with its walnut side panels are 7 1/2 x 18 1/2 x 11 inches. Price: $350.

Circle 150 on reader service card

Knights new stereo head-phones, Model KN-885, have separate tone (treble-cut) and volume controls on each earpiece and a rated frequency response of 15 to 20,000 Hz. The headband is made of foam-cushioned stainless steel, and the earseals of polyvinyl chloride (PVC). Input impedance is 8 ohms. The KN-885 comes with an 8-foot cord terminating in a standard three-contact stereo phone plug. Price: $34.50.

Circle 148 on reader service card

Jensen is offering a free four-page illustrated flyer that shows its line of musical-instrument speaker systems. The leaflet includes technical information and prices on the Vibranto power modules and high-frequency multi-horns and Calstar column speakers. Also included is information on raw speakers and accessories.

Circle 149 on reader service card

Sonotone has introduced a new line of omni-directional dynamic microphones with "ball" windscreens for close-miking use. In all three units in the line, the microphone element is isolated in rubber to protect it against physical shock and to minimize handling noise. All are available with or without a built-in on/off switch. Model DM70-150-B has a frequency response of 50 to 15,000 Hz and an impedance of 50,000 ohms. Sensitivity is -58 db referred to 1 volt per dyne/cm² at 1,000 Hz. It comes with seven feet of single-conductor shielded cable terminating in a standard phone plug. Model DM70-250-B has a frequency response of 50 to 16,000 Hz and an impedance of 10,000 ohms, with a sensitivity of -66 db referred to 1 volt per dyne/cm² at 1,000 Hz. It also comes with a seven-foot shielded cable and a standard phone plug. Model DM70-550-B has a frequency response of 40 to 18,000 Hz, an impedance of 200 ohms, and a sensitivity of -59 db referred to 1 microwatt per 10 dyne/cm². It is supplied with 15 feet of shielded two-conductor cable without a plug. All three microphones are 6 inches long by 1 3/16 inches in diameter at the top. The weight is 3 3/4 ounces. Price: $42.50 with on/off switch, $39.00 without.

Circle 150 on reader service card

Sansui's Model MD 2000 is a solid-state AM/FM stereo receiver with a power output of 100 watts ±1 db IHF music power, and a frequency response of 15 to 20,000 Hz ±1.5 db. Continuous power output into 4 ohms is 36 watts rms per channel. The FM tuner section, which uses field-effect transistors (FET's) in its front end, has an

(Continued on page 20)
Here's an easy and convenient way for you to get additional information about products advertised or mentioned editorially in this issue. Just follow the directions below...and the literature will be sent to you promptly and free of charge.

Tear out one of the perforated postage-free cards. Please print or type your name and address where indicated.

Circle the number on the card that corresponds to the key number at the bottom of the advertisement or editorial mention that interests you. (Key numbers for advertised products also appear in the Advertisers' Index.)

Simply mail the card. No postage is required.

This address is for our "Free Information Service" only. All other inquiries are to be directed to: HiFi / Stereo Review, One Park Ave., New York, N.Y. 10016.

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

By simply following the directions on the reverse side of this page you will receive the answers to all your questions about planning and purchasing records, tapes and stereo systems: how much to spend, what components to buy first—and from whom—which records are out,
Nothing is sacred anymore.

Fisher has just come out with a stereo receiver that sells for less than $200.

Thirty years ago, Fisher built high-cost, high-quality music systems for a small, closely knit group of music lovers and engineers.

And although the group has grown in number through the years, it has remained basically the same: a group of music lovers who demand the finest audio equipment available, regardless of price.

But times have changed. Practically everyone drives a car. Most people have telephones. Why shouldn't everyone own a Fisher?

So, though we realize that a few diehard Fisher owners from the old days will view it with alarm, we're introducing the Fisher 160-T, priced at $199.95.

The 160-T FM-stereo receiver, though slightly less powerful and a bit smaller than other Fisher receivers (it measures 15¼" x 3½" x 11¼" deep), is every inch a Fisher.

Its amplifier section has 40 watts music power (IHF)—enough to drive a pair of good bookshelf speaker systems at full volume without distortion. Harmonic distortion is very low: 0.5%. And the power bandwidth is broad: 25-25,000 Hz.

The tuner section is just as good as its counterpart in higher-priced Fisher receivers. It has 2.2 microvolts sensitivity, while signal-to-noise ratio is 60 dB or better. Like all Fisher receivers, the 160-T will pull in weak, distant signals and make them sound like strong, local stations.

Stereo stations are signalled by Fisher's patented Stereo Beacon*, which automatically switches between stereo and mono. And FM-stereo separation is all anyone could want (35 dB or greater).

As you might expect from a Fisher receiver, the 160-T employs silicon transistors, including 2 FET's and 3 IC's. And Fisher's exclusive Transist-O-Gard™ circuit protects the output transistors from ever overloading.

The new Fisher receiver has a versatile control panel, with Baxandall tone controls (normally found only in more costly equipment), a 3-way speaker selector (main-off-remote) and a loudness contour switch that boosts bass and treble automatically at low listening levels.

The 160-T, with most of the exclusives found on Fisher's more expensive models, has some unique features of its own. Like Tune-O-Matic pushbutton tuning, which allows you to pre-tune your five favorite stations and switch to them instantly, at the touch of a button. This switching is accomplished electronically, and bears no relation to inaccurate mechanical pushbutton tuning. (Normal tuning across the FM dial is, of course, also provided.)

And, as we've said, the most unusual feature of all is the price, $199.95.

There may be some raised eyebrows among the more conservative Fisher owners, on account of the low price of our new receiver.

But think of the thousands of happy new Fisher owners.

The Fisher 160-T

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

Fisher Radio Corporation
11-35 45th Road
Long Island City, N.Y. 11101

CIRCLE NO. 30 ON READER SERVICE CARD

*U.S. Patent Number 3290443.
NEW PRODUCTS
A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

IHF sensitivity of 1.8 microvolts and a capture ratio of 2.5 db. Stereo switching is automatic, and an indicator lights up with the reception of a stereo signal. The receiver's controls include a four-position speaker-selector switch, balance, volume, and ganged clutch-type bass and treble controls. Pushbuttons control channel reverse, loudness compensation, interstation-noise muting, tape monitor, mono, and high- and low-frequency filters. The signal-strength tuning meter works on both AM and FM. A built-in ferrite bar antenna is provided for AM; there are 75- and 300-ohm antenna terminals for FM. The slide-rule tuning dial is illuminated only when the receiver is set to its tuning function. The specifications of the MD-2000 include power-amplifier harmonic distortion of less than 0.8 per cent and a power bandwidth of 20 to 40,000 Hz (IHF) into a load of 8 ohms. Hum and noise are more than 70 db down on low-level inputs and more than 75 db down on high-level inputs. FM signal-to-noise ratio is better than 65 db. The receiver is approximately 5 x 13 3/4 x 16 1/2 inches. Price: $299.95.

Circle 151 on reader service card

• Reeves is marketing a new line of tape cassettes that will fit all standard cassette recorders. The cassettes are available in two versions—the RC-60, which has a total of 60 minutes of recording time (30 minutes per side), and the RC-90, which has a total of 90 minutes of recording time. The cassettes are color-coded according to recording time and are sold in self-mailer packages. Suggested retail price of the RC-60 is $2.65, of the RC-90, $3.75.

Circle 152 on reader service card

• Aiwa has introduced a new quarter-track stereo tape recorder, Model TP-1012, that is all solid-state and can be powered from either an a.c. line, a 12-volt car battery, or by eight D-size cells. The recorder accepts reels up to 7 inches in size and has three speeds (7 1/2, 3 3/4, 1 7/8 ips). The 1 7/8-ips speed requires charging the capstan. The built-in amplifier has a 5-watt IHF music power output and drives a pair of 6 x 4-inch oval speakers. Overall frequency response of the unit is 50 to 16,000 Hz. The recorder has separate volume and tone controls for each channel and back-lit level meters. A pause control for cueing and editing is also provided. The three-digit counter has a pushbutton reset. In addition to micro-

phone inputs, there are auxiliary inputs plus outputs for a low-impedance headphone and for external speakers. The recorder comes with two microphones that can be stored inside the carrying case. Overall dimensions of the unit are 13 1/2 x 12 1/2 x 7 3/4 inches. The weight, with batteries, is 17 1/4 pounds. Price: $169.95.

Circle 153 on reader service card

• Kenwood's new Model KA-2000 is a low-price, solid-state integrated amplifier with 20 watts (IHF music power) output per channel. Continuous power rating is 13 watts per channel, and total harmonic distortion at the rated power output is 0.5 per cent. There is a dual-concentric volume control and ganged bass and treble controls. Tone control range is ±11 db at 100 and at 10,000 Hz. Four rocker switches control power on/off, loudness compensation on/off, stereo or mono mode, and tape monitoring.

The amplifier has a front-panel stereo headphone jack. Other specifications include a frequency response of 20 to 50,000 Hz ±1 db at a 1-watt power-output level, a damping factor of 40 at 16 ohms, and IM distortion of 0.3 per cent at half-power output. Automatic circuitry protects the output transistors. Overall dimensions of the KA-2000 are 4 3/4 x 9 3/4 x 10 1/2 inches. Price, with metal enclosure: $89.95.

Circle 154 on reader service card

• Norelco's Cassette Album has a black leatherette binding, trimmed in gold, and a molded plastic tray that holds six Philips-type cassettes. The album comes prepacked with six C-60 or C-90 cassettes (60 minutes and 90 minutes of recording time, respectively). The inside of the cover has space provided for indexing the selections recorded on the cassettes. The album comes with a protective outer sleeve and measures 10 1/2 x 9 3/4 x 3/4 inches. Price: $16.90 with C-60 cassettes; $22.90 with C-90 cassettes.

Circle 155 on reader service card

• Scott's compact S-14 speaker system has a frequency response of 30 to 20,000 Hz provided by a 6-inch woofer and a 3-inch tweeter. The crossover frequency is 2,000 Hz. The system can be driven by amplifiers with an input impedance of 7 watts power output and can handle up to 25 watts of program material. It has a controlled impedance of 4 to 8 ohms. A tweeter-level control is provided for the tweeter. The speaker is finished in walnut and its dimensions are 16 x 10 x 6 1/2 inches. Price: $49.95.

Circle 156 on reader service card
Like many other speakers, the XP-66 costs about $120.

Unlike the others, it's a Fisher.

If you lined up all the existing 120-dollar speakers and tried to pick out the XP-66 on the basis of appearance, you'd never do it. It's roughly the same size and weight as half a dozen other bookshelf speaker systems.

But knowing Fisher, you might expect we wouldn't enter the 120-dollar speaker race without a superior product.

The XP-66, priced at $119.95, is our entry. Unlike most of the other speakers in the price group, it's a 3-way, not a 2-way system.

The audible spectrum is divided so each speaker handles exactly those frequencies for which it was designed. No more, no less.

So the big woofer (12 inches) handles the lows, from 30 to 400 Hz. A butyl-impregnated surround accounts for the fine low-end transient response.

A separately enclosed 6-inch midrange driver reproduces the frequencies from 400 to 1,000 Hz.

And a wide-dispersion tweeter, highly damped and of low mass, provides that clean high-end and quick transient response the audiophile has despaired of finding in a $120 speaker.

So go into any hi-fi store and listen to the speakers in the 120-dollar range. And in the unlikely event that you don't like the Fisher XP-66 best of all, consider the possibility that your ear is at fault.

(For more information, plus a free copy of The Fisher Hand- book 1968, an authoritative 80-page guide to hi-fi and stereo, use the coupon on page 19.)
In the league of nimble-fingered tape-handlers there exists a recurrent problem. It has been demonstrated time and again that anyone can ruin a valuable tape by absentmindedly outsmarting the interlock system of an otherwise safe tape recorder.

In answer to this problem and similar problems arising in automated and remote control applications, the CROWN Pro 800 was designed. This recorder has a computer logic system using IC's which prohibit all such destructive operations.

The CROWN computer stores the last command given it in its memory (forgetting all previous commands) and by a continuous knowledge of the operating state of the machine (motion and direction), it takes all the necessary measures and executes the command. This is all done without time-wasting delay mechanisms.

Computer Logic Control brings to you rapid error-free tape handling. It is actually impossible to accidentally break a tape. Call your CROWN dealer NOW!

**MOST PERFECT REPRODUCTION**

- Performance as yet unequalled
- Four years proven Solid State circuitry
- Extremely low noise electronics

**FINEST TAPE HANDLING**

- Computer smooth operation
- True straight line threading
- Patented Electro-Magnetic brakes never need adjusting

**HIFI QUESTIONS & ANSWERS**

**Phono-Stylus Life**

**Q.** I am well aware that stylus advertisements note "no needle lasts forever," but how long in general should an elliptical diamond stylus remain in good condition? I play an average of six records each week with a tracking force of 1/4 grams.

**A.** Unfortunately, I could get no definitive answers from the various authorities I queried on this question, but the consensus seems to be: wear on the stylus is determined by a number of factors, including the dynamics (that is, the motional impedance or tracking characteristics) of the stylus assembly, the cleanliness of the record, the tracking force—and even the type of recorded material one plays most of the time.

It seems to be an open question as to how one determines exactly when the stylus is worn out, since wear is a gradual process. Oddly enough, elliptical stylus, according to the chief engineer of one cartridge company, seem to last somewhat longer than conical stylus because worn conicals develop sharp-edged flats on the playing areas, whereas ellipticals develop smaller front radii long before the playing radii (the parts in contact with the groove) develop flats. As far as the tracking force is concerned, stylus life will be longer at lower forces provided the stylus is tracking properly. This is why good tracking ability at low forces is important.

After all the ifs, ands, and buts, my guess is that 300 hours of playing time could be expected on the average before there is record damage or a critical listener is able to hear the effects of a worn stylus.

**Three- vs. Four-way Systems**

**Q.** The August special loudspeaker issues of HiFi/Stereo Review have proved very enlightening to me and have corrected a number of misconceptions that I've had about speakers. However, it's still not clear in my mind what improvements there are in four-way speaker systems over three-way systems—especially when I find that some three-way systems have about the same rated frequency response as other four-way systems.

**A.** In general, an engineer's choice between a two-, three-, or four-way system is made in order to achieve wide frequency response but for other reasons having to do with quality. In the opinion of some engineers it is easier to get a wide-range frequency response plus good dispersion and low distortion by going to a four-way system, whereas other engineers find that they can get the same results from a three-way system. As I've said before in another context, I'm not initially concerned about the particular theoretical design approach embodied in a product—my first concern is how well it performs. I think that both audio engineers and cat skinners have found that there can be several equally valid approaches to a problem.

**Light is Faster Than Sound**

**Q.** In reference to the Wave Length answer in your column (February 1968 issue), you should return to basics on your wavelength-to-feet conversion. To take your least error first, one wavelength at 100 MHz is 118.11 inches. You were therefore close on the length of the folded dipole. However, starting from 1 hertz and working up in frequency, a 1-Hz wave has a length of 186,000 miles. Ten Hz equals 18,642 miles. At 10,000 Hz, we get 18,642 miles, and at 20,000 Hz, which was the highest frequency on your graph, the wavelength is still 9.321 miles. Based on the above (from the third edition of Reference Data for Radio Engineers) it should be fairly simple for you to correct your error.

**A.** Thanks to Mr. Rasmussen for picking up the printer's error on the length of a 100 MHz wave; really I do know that two times 58 is 116, not 100. However, once Mr. Rasmussen (Continued on page 24)
Why are we the only ones who make a good, powerful, solid-state FM-stereo receiver for under $300?

There are a lot of stereo receivers on the market. Some are cheap, some expensive.

But perhaps you've noticed that the good ones aren't cheap. (And the expensive ones aren't always good.)

Fisher has been making FM-stereo receivers for a long time. Actually, we invented the FM-stereo receiver back in 1961. And when it comes to making good ones, no one builds better receivers than we do.

So it makes sense that if anyone could design a good solid-state receiver for under $300, we're the ones.

The Fisher 200-T is our new FM-stereo receiver, priced at $299.95. It has 70 watts music power (IHF), more than enough to drive virtually any speaker system at full volume without distortion.

The tuner section, with an FET front end and 3 IC's in the IF stage, has a 2.0 microvolt sensitivity. It's sensitive enough to pull in distant signals as if they were strong, local stations. The receiver also includes our patented Stereo Beacon** which signals the presence of stereo signals and automatically switches to the stereo mode.

And the 200-T is versatile enough to please any music lover.

If by now you haven't guessed why no one else makes a receiver this good for this low price, we'll tell you. The competition is too fierce.

(For more information, plus a free copy of The Fisher Handbook 1968, an authoritative 80-page reference guide to hi-fi and stereo, mail the coupon on Page 19.

*Walnut cabinet $24.95
**U.S. Patent Number 3290443.
FISHER RADIO INTERNATIONAL, INC., 335 E. 45TH STREET, NEW YORK, N. Y. 10017. CIRCLE NO. 29 ON READER SERVICE CARD.

The Fisher
DOUBLE YOUR PLEASURE
...with truly amazing
ROBERTS stereo
CARTRIDGE and REEL RECORDER

RECORDS 8 track CARTRIDGES for car stereos
RECORDS REELS for home enjoyment
RECORDS from anything—LP records,
FM stereo, mikes, and other reels
PLAYS both Cartridges and Reels.

leaves the r.f. area and enters the realm
of audio. he runs into trouble.
Wavelength is a function of the speed
of propagation of the wave. Light and
radio waves travel at 186,000 miles per
second; hence a 1-Hz (cycle per sec-
ond) r.f. wave is 186,000 miles long.
Sound waves, however, travel 1,130 feet
per second in air with the barometric
pressure at sea-level normal and the air
temperature at 68 degrees Fahrenheit.
Thus, a 10,000-Hz wave has a length of
0.113 feet, or slightly less than 1 1/2
inches, as shown on the conversion graph.
Loudspeaker designers hate enough
trouble as it without having to cope
with 10,000-Hz waves that are over 18
miles long!

Additive Distortion
Q. I am interested in learning some-
thing of the cumulative nature
of distortion. If the cartridge has X per
cent distortion, the amplifier Y per cent,
and the speaker Z per cent, what would
be the total distortion (perceived or
not) reaching the listener's ears?

TIM GASTON
Birmingham, Ala.

A. There is no simple answer to your
question. The worst case would
be an arithmetic sum of all distortions
(X + Y + Z), but this is an unlikely
event because it assumes that a single
frequency is distorted in the same way,
and without phase shift, by all three
components. More realistic would be an
rms, or root-mean-square, summing of
the harmonic distortion contributed by
each component. Here the total is
\( \sqrt{X^2 + Y^2 + Z^2} \). However, simple har-
monic distortion is not a true-to-life
condition, either. The non-harmonically
related distortion components, such as
result from intermodulation distortion,
are more serious from the listening
standpoint, and since they occur with
random phase relationships, it is prob-
able impossible to state a definite rule
for their interaction. (One component
in the system may actually cause some
slight cancellation of distortion originat-
ing elsewhere because of differences in
the phases of the distortions produced
by the two units.)

From a practical point of view, the
chances are that non-harmonically
related distortions (such as are caused by
cartridge mistracking, amplifier clipping,
or speaker break-up) are far more audi-
able, even if lower numerically, than the
simpler forms of distortion produced by
electronic components.

Because the number of questions we
receive each month is greater than
we can reply to individually, only
those questions selected for this
column can be answered. Sorry!
Pioneer celebrates its 30th anniversary

A History of Growth and Success.

Pioneer was founded in 1938 when only a handful of dedicated music lovers and engineers were working to bring sound reproduction to a higher level of fidelity.

Today, after 30 years of steady growth, Pioneer employs nearly 3,000 scientists, engineers, technicians, and skilled workers throughout the world, and has an annual sales volume of close to $50 million, up more than 100% in the last two years alone.

This record of achievement has made Pioneer the largest manufacturer in the world devoted exclusively to the production of high fidelity components and the world's largest producer of loudspeakers.

The Latest Achievement Specially Priced!

To mark its 30th anniversary, Pioneer has developed the most advanced and powerful AM-FM Stereo receiver on the market, the 170-watt SX-1500T.

With an FET front end and four IC's in the IF section, the SX-1500T boasts a long list of superlative performance specifications. It has an IHF sensitivity of 1.7 uv., a capture ratio of 1 dB (at 98 mc.), and harmonic distortion of less than 0.1%. The frequency response is 20 to 70,000 ± 1 db and the power bandwidth is 15 to 70,000 Hz. With every conceivable control and input, this receiver is a cornerstone of the finest home stereo system you can own.

The few receivers with specifications comparable to the SX-1500T cost from $460 to $600. During Pioneer's anniversary celebration, the SX-1500T is being introduced at only $345.

Also, for the anniversary celebration, the value-packed SX-1000TA 120-watt receiver has been reduced from $360 to $299.95, without walnut cabinet, and the 40-watt SX-300T, the world's finest budget receiver, reduced from $199.95 to $179.95.

A Promise of More to Follow.

While celebrating its 30 years of history and growth, Pioneer looks toward the future. Many of the concepts and products of tomorrow are now being developed and tested in Pioneer's advanced research laboratories; some of these concepts have already been introduced.

For example, Pioneer is leading the industry in advanced concepts of sound reproduction with bi-amplified speaker systems. The IS-80 Integrated System is a brilliant three-way acoustic suspension speaker system driven by two 45-watt (r.m.s.) power amplifiers. An electronic crossover eliminates the disadvantages common to conventional dividing networks. The result is the lowest distortion of any system on the market, and the most highly developed concept of high fidelity in the world.

In other component developments, the SC-100 preamplifier represents the ultimate state of the art for a home music system, while Pioneer speaker systems and headsets are noted for their superb sound reproduction, recreating the original sound with outstanding fidelity.

PIONEER

...More Value All-Ways!

Upgrade your present system, or start off with the finest products your money can buy. Visit your dealer . . . if he doesn't have Pioneer products, it will pay you to find one who does. At Pioneer we deliver tomorrow's products . . . today!

For details on Pioneer equipment and the name of the dealer nearest you, write PIONEER ELECTRONICS U.S.A. CORP. 140 Smith Street, Farmingdale, L.I., New York 11735. Specify the type of equipment which you are interested in purchasing.
AUDIO BASICS

HI-FI CONTROLS

Faced with the gleaming array of knobs and switches on his amplifier, the audio novice often feels intimidated rather than challenged. His personal contact with the equipment remains restricted to the on-off switch, input selector, and volume control, all other options remaining untouched.

This "don't-touch" attitude deprives many listeners of a distinct advantage offered by quality audio equipment—flexibility of adjustment in the interest of fidelity. Those knobs and switches, after all, are not just window-dressing. Properly used, each plays a part in achieving the aim of audio high fidelity: producing a reasonable facsimile of the "live" performance in the listener's home. The next several columns will attempt to put the reader on familiar terms with the various controls on his sound system and to help him overcome any hesitancy he may feel about handling them.

Among the controls often neglected or misused are those for modifying the range and balance of sound. As a group, they include treble and bass controls, referred to jointly as "tone controls," as well as the so-called loudness compensation control and scratch (high-frequency) and rumble (low-frequency) filters, all of which are there for the best of purposes—sound improvement.

The term "tone control" recalls the pre-hi-fi era, when only a single knob was provided to cut back on the amount of the higher frequencies, or treble tones, that were permitted to reach the listener's ear. On modern high-fidelity instruments, the tone-control action is considerably more sophisticated. At least two separate controls are provided—one for treble, another for bass. This enables the listener to select the specific tonal range he wants either to emphasize (boost) or to attenuate (cut) in order to obtain the most satisfying musical balance.

The bass control usually acts on frequencies from about 250 Hz downward, i.e., in the range from the middle register of the cello or trombone all the way down to the lowest audible notes. The treble control usually acts on frequencies reaching from the upper range of the piccolo and fiddle to the highest overtones that define the timbre of the various instruments. The middle frequencies—roughly the notes around high C (approximately 1,000 Hz)—should remain unaffected by either control.

Though the exact degree and frequencies at which treble and bass controls increase or decrease sound in their respective ranges differ among various makes and models of equipment, nearly all of them operate similarly as far as the user is concerned. Turning the bass control clockwise makes the low notes more prominent in relation to the others; turning the control counterclockwise weakens the bass. The treble control works the same way in the upper range. When the controls are in neutral position—usually pointing "straight up" in a twelve o'clock position—they have no effect whatever on the tonal balance. Engineers call this the "flat" position because, when represented as a frequency graph, it results in a flat line showing neither boost nor attenuation at any frequency. Next month's column will discuss in detail how you should use both the treble and bass controls in a variety of specific situations.
...you only get out of it what you put into it!

Ampex pre-recorded stereo tapes are engineered to give you the ultimate sound . . . to make your tape equipment realize its full potential! Only Ampex brings you a catalog of thousands of selections including Pop, Rock, Folk, Jazz, Classical and Soundtracks . . . on Open Reel, 4-Track Cartridge, 8-Track Cartridge and Cassette.

Ask your dealer for the Ampex Catalog or write:
AMPEX CORPORATION
2201 Lunt Avenue, Elk Grove Village, Illinois 60007

MAY 1968
EXPERTS AGREE...the finest in sight
here's what they say about Heathkit® Color TV,
world's finest performance and value

Popular Science: . . . "the circuitry, features, and performance match or exceed those of sets selling at twice the price. Some of the features, such as the built-in servicing aids, can't be bought in ready-made sets at any price."

Audio: . . . "sets similar in appearance seem to run around $700, without the built-in service feature like the dot generator. Add to this the saving in service costs which the average set would require, since the builder would undoubtedly service his own set throughout its life, and the Heathkit GR-295 is a real bargain."

High Fidelity: . . . "others who own big-name color sets . . . have stared in amazement (and envy) at the pictures received on our own home-built Heathkit. " Reasons for the high performance? The circuit design, to begin with, uses many advanced and sophisticated electronic techniques; the parts are of high quality and no scrapping or short-cuts have been taken in the chassis. The engineers at Heath, in fact, have leaned over to the side of the cautious so to speak, just to provide a wide margin for the varying ability of diverse kit-builders. " The sound is distinctly better than what you hear from most TV sets."

here's why they agree...

- 295 sq. in. rectangular color tube with bonded face anti-glare safety glass
- 27 tube, 10 diode, 1 transistor circuit
- Automatic degaussing each time you turn on the set plus a mobile degaussing coil for use in initial set-up
- Exclusive built-in dot generator for use in adjusting convergence any time you wish
- Dynamic pincushioning correction circuit eliminates picture edge distortion
- Extra B+ boost for improved definition
- 3-stage video IF strip reduces interference and improves reception
- Exclusive Heath "Magna-Shield" surrounds tube to improve color purity
- Gated Automatic Gain Control (AGC) for steady, flutter-free pictures even under adverse conditions
- Automatic Color Control circuit reduces color fading
- Deluxe VHF turret tuner with "memory" fine tuning & long-life nickel silver contacts
- 2-speed transistor UHF tuner for both fast station selection and fine tuning individual channels
- Two hi-fi sound outputs . . . a cathode follower for playing through your hi-fi system, and an 8 ohm output for connection to the special contained-field 6" x 9" speaker included
- Two VHF antenna inputs . . . a 300 ohm balanced input plus a 75 ohm coax input to reduce interference in metropolitan or CATV areas
- Circuit breaker protection
- 1-year warranty on picture tube, 90 days on all other parts

Kit GR-295, all parts including chassis, tubes, mask, UHF & VHF tuners, mounting kit, and special extended-range 6" x 9" speaker, 131 lbs., REA or motor freight only, credit terms available . . . $479.95

Other Heathkit Color TV Models: Kit GR-227, 227 sq. in. tube, $419.95, Optional cabinets from $59.95.
Kit GR-180, 180 sq. in. tube, $359.95, Optional Cabinets from $24.95.
and sound comes from HEATH
here's what they say about Heathkit® AR-15, world's most advanced stereo receiver

The Heath AR-15 has these exclusive features:
- Best sensitivity ever... special design FM tuner has 2 FET rf amplifiers and FET mixer
- Best selectivity ever... Crystal filters in IF... no other has it... perfect response, no alignment... like having 8 transformers in IF
- Best limiting characteristics ever... Integrated Circuits in IF... like having 20 transistor stages in IF
- Most power output of any receiver... 150 Watts of Music Power... enormous reserves
- Ultra-low distortion figures... harmonic distortion less than 0.2% at 1 watt or full output... IM distortion less than 0.2% at 1 watt, less than 0.5% at full output
- Ultra-wide power response... 6 Hz to 50,000 Hz, 1 dB, at 150 Watts Music Power
- Ultra-wide dynamic range phono preamp (98 dB) assures no overload regardless of cartridge type used.
- Unique Noise-Operated Squelch... hushes between-station noise before you hear it... unusually elaborate and effective
- Unusual Stereo Threshold Control... automatically switches to stereo only if quality of reception is acceptable... you adjust to suit

High Fidelity, Dec. '67: "The AR-15 has been engineered on an all-out, no-compromise basis."

Popular Electronics, Jan. '68: "There is no doubt in your reviewer's mind that the AR-15 is a remarkable musical instrument."

Popular Mechanics, Nov. '67: "... Heathkit's top-of-the-line AR-15 is an audio Rolls Royce..."

Popular Science, Dec. '67: "Top-notch stereo receiver"...
"it's FM tuner ranks with the hottest available"...
"it's hard to imagine any other amplifier, at any price, could produce significantly better sound."

And leading testing organizations agree.
here's why they agree...

- Stereo-Only Switch... silences all monophonic programs if you wish
- Adjustable Multiplex Phase Control... for cleanest FM stereo reception
- Tone Flat Switch... bypasses tone control circuitry for flat response when desired
- Front panel Input Level Controls... easily accessible, yet hidden from view by hinged door
- Transformerless Amplifier... direct coupled drivers and outputs for lowest phase shift and distortion
- Capacitor coupled output... protects your speakers
- Massive power supply, electronic filtering... for low heat, superior regulation... electrostatic and magnetic shielding
- Two Tuning Meters... for center tuning and maximum signal... also used as volt-ohmmeter during assembly of kit
- All-Silicon transistor circuitry... 69 transistors, 43 diodes, 2 IC's.
- Positive Circuit Protection... Zener-diode current limiters plus thermal circuit breakers protect unit from overloads and short circuits.
- "Black Magic" Panel Lighting... no dial or scale markings show when receiver is turned off, thanks to exclusive tinted acrylic dual-panel design

Heath AR-15... Kit $329.95*... Assembled $499.50*
It has something important to say about Truth in Listening.

The fact is, there's a lot of half-hearted sound trying to push its way into people's homes these days by passing itself off as something better. But try your favorite symphony on it, and the effect is strictly So What.

Until now, the only way you could be sure of getting honest sound was to buy individual, top-quality components. And then try to find a cabinet for them.

Altec has changed all that. We took our top-quality components and put them in custom-designed cabinets for you. Like the Valencia stereo ensemble (right). It's matched walnut, carefully selected for superb graining.

The center cabinet will hold your record player and tape recorder. As well as Altec's 100-watt 711 receiver which operates them, in addition to having an FM tuner and all the controls you need for a complete home music center.

The big news is the speaker cabinets. They contain the same components Altec puts into its famous A7 "Voice of the Theatre"® speaker system. The one most recording studios use for playback during recording sessions, because the A7 faithfully reproduces every nuance the critical professional listens for.

All of this is yours for $1,422.50.

Altec also makes the Flamenco, a Mediterranean-styled stereo ensemble in oak. You can see it in Altec's new catalog, which is yours for the asking. Just write to the address below. Or ask your Altec dealer.

While you're there, listen to Altec. After all the half-truths you've been getting on other systems, you may be surprised at the fullness and range of true sound.

There's one thing for sure. The moment you listen to an Altec, you'll be glad you listened to this page.

An Altec Lansing division of 6VW Lino Altec, Inc.

CIRCLE NO. 3 ON READER SERVICE CARD
OBJECTIVE/SUBJECTIVE TESTING: I have received the following very interesting letter from a reader, Mr. Thomas D. Tyson, III, of High Point, North Carolina, and I think it is worth sharing with my readers. My comments on the points Mr. Tyson raises are printed after his letter.

It is always a pleasure to read the Hirsch-Houck Laboratories test reports, particularly those concerning loudspeakers. I suppose my feeling is in no small part due to the method of objective testing (though, as you say, "tempered and qualified with personal opinion") employed in your laboratory. I have always felt that purely subjective loudspeaker evaluation was all but meaningless; one does not learn much when reading what one editor has to say about a loudspeaker based only on his personal opinion. Even the most unbiased and "well-trained" ears lean toward a certain kind of sonic coloration (most likely that kind exhibited by the tester's favorite loudspeaker at home). And while objective measurement techniques leave much to be desired, they certainly provide for more repeatable results; for sure, no oscilloscope has a favorite loudspeaker.

I can't resist feeling that a loudspeaker that "measures" better will sound better; it certainly goes without saying that the loudspeaker that follows the waveform more closely in laboratory tests will reproduce music more faithfully. If, on the other hand, purely subjective appraisal becomes the norm, the guideline should be a direct, immediate comparison of reproduced sound with its live counterpart. Here the ear has little chance to forget what is good or not-so-good reproduction.

This brings me to a recent lab report on the Rectilinear loudspeaker system [December 1967]. There seems to be some disparity between this report and other previous loudspeaker reports by H-H Labs. I frankly feel that the tester was rather too emotional in his appraisal of this perhaps excellent system; so much so, in fact, that he left a few things undone. What, for example, was the power input applied at the speaker terminals during the harmonic-distortion measurement? What was the sonic character of the white noise? How well did the tweeters respond off-axis? Did the tester ever determine the source of the 90-Hz peak in the pressure response? What type of system is the Rectilinear III—a modified acoustic-suspension system, an "infinite" baffle arrangement, or what?

These complaints notwithstanding, the H-H Lab reports are excellent and meaningful, and are good guidelines for the prospective buyer, in the opinion of this reader. Perhaps the avoidance of purely subjective loudspeaker testing methods (those characterizing other testing labs in the field) has helped H-H Labs remain in such an enviable leading position.

Mr. Hirsch replies:

First of all, my thanks to Mr. Tyson for his kind comments. In reply to the specific points and questions he raises, I admit to the "emotion" in the appraisal of the Rectilinear III, but it was expressed after due consideration, and not in a hasty manner. We listened to this speaker and compared it closely with many others over a period of months, with our usual avowed intention of finding whatever faults there were in its sound. Well, like every other speaker we have ever tested, it was not perfect, but it was a superior sounding system, and there was nothing to do but say so. This we did.

In respect to the electrical power drive to the system during our tests, unless stated otherwise, we test for harmonic distortion with a 1-watt signal into the speaker's nominal impedance. In respect to white noise, I don't know what real white noise sounds like because I have never heard white noise reproduced through a perfect loudspeaker. Of course, we listen to white noise through all speakers, but aside from exposing gross faults which would be detected anyway, we have found it of limited usefulness. In this respect, white-noise tests somewhat resemble square-wave tests of integrated and power amplifiers.

The polar response of the Rectilinear III was ordinary, certainly not outstanding. We often do not comment on a particular parameter unless it is unusually good—or bad. The dispersion characteristics of the Rectilinear III were neither.

At lower frequencies, we can never be sure whether a
measured response irregularity is in the speaker or the room; the two are inseparably wedded. One clue is whether the observed effect can be heard (in addition to being measured) in different listening rooms. The 90-Hz peak cannot.

In regard to the system's design, we do not open sealed cabinets to study the internal construction of speakers. In this case, we believe the Rectilinear III to be a ducted-port reflex system. In any event, unless there is something unusual in the structure of the speaker, we do not consider it to be relevant to our evaluation of its performance. What's important is how good it sounds, not how it was made to sound that way—the latter is not unimportant, of course, but is a secondary consideration.

I appreciate Mr. Tyson's comments on subjective re.

objective speaker testing. As I gain more experience in this field, I become more and more convinced that objective tests in and of themselves cannot possibly define a speaker's performance and sound in terms that are intelligible to a human being. There are so many parameters to be measured and inter-related that, even if they were all known, only a computer could juggle them around and digest them. One cannot predict every nuance of sound quality of a speaker system simply by studying the mass of data that can be derived from instrument testing.

Consider, on the other hand, that a trained listener can, in moments, make a useful and valid appraisal of a speaker's quality just by listening to it! True, there will always be differences of opinion but, in all honesty, many of these are colored by purely commercial considerations. Among unbiased observers, there is a surprising unanimity of opinion on many issues in high fidelity. So, while measurements are helpful, we depend heavily on our ears in determining our final opinion of a speaker's sound. All the curves in the world will not describe it, no matter how skilled the interpreter.

—J. D. H.

~ EQUIPMENT TEST REPORTS ~

By Hirsch-Houck Laboratories

AMPEX AG-500 PROFESSIONAL TAPE RECORDER

Although many manufacturers of home tape recorders pin the "professional" label on their products, few of these recorders would merit serious consideration for actual professional use. We recently had the opportunity to use and test a recorder that is unquestionably a "pro," and it has been a most interesting experience for us.

The unit in question is the Ampex AG-500, a portable four-track, two-speed (71/2 and 3 3/4 ips) recorder. The same basic instrument is available with other speeds, a variety of head configurations, and provision for rack mounting. However, the unit we tested would probably come nearest to satisfying the needs of a critical (and well-to-do) hobbyist.

The AG-500 is a large and very heavy recorder. We would estimate its weight at about 60 pounds, and its dimensions are approximately 20 x 17 x 9 1/2 inches. The transport is a massive, three-motor system on a milled, die-cast plate. All functions are solenoid-controlled and are operated by a row of pushbuttons or by an optional remote-control unit. The tape-playing speeds are changed by pulling out or pushing in a button located between the taper reels. The AG-500 is intended to accommodate 7-inch or smaller reels. Threading is simplified by a head cover that swings out of the way to give a clear view of the full tape path. A tension arm shuts off the tape transport if the tape runs out or breaks. A tape lifter holds the tape clear of the heads during fast forward or rewind. Like most professional tape machines, the AG-500 has no index counter.

The fully solid-state electronics of the AG-500 are contained in two identical rack-panel units mounted below the transport. Each channel has two recording inputs with separate level controls. The playback amplifier, which operates from the monitor head, is separate and has its own level controls. Each channel's illuminated VU meter can be switched to read either the input signal or the monitor-head signal, and the selected signal can be monitored with headphones plugged into a front-panel jack.

The playback equalization is switched to correspond to the tape speed by a separate control. Each channel has a record-safety switch (in addition to a RECORD button) that prevents recording when in the SAFE position. A red light indicates that the channel is in the RECORD mode. The inputs and outputs of the AG-500 are accessible through a sliding panel underneath the case. The connectors are standard three-pin locking types.

Operation of the AG-500 is simple and uncomplicated. The transport buttons are clearly marked for their functions (REVERSE, FAST FORWARD, PLAY, STOP, and RECORD). With meter switches on INPUT, the user sets the recording level and the equalization for the tape speed to be used. If a recording is to be made, the record-safety switches are set to RECORD and the PLAY button is pressed. The RECORD button can be pressed at any time after the tape is in motion. The meter switches can be set at REPRO and the playback level controls adjusted for proper output levels. If the record-safety switch for either channel is set at SAFE, that channel will not be recorded. Moving the switch to RECORD after the unit is operating will not cause it to record unless the tape is stopped and re-started. All in all, the machine is about as foolproof as can be.

The instruction book for the AG-500 is a large loose-leaf binder containing detailed performance specifications and maintenance instructions. Examination of the specifications reveals the great conservatism which sets this machine apart from even the finest home recorders. For example, the nominal output is 1.25 volts (+4 dbm) into 600 ohms. However, it can deliver up to 12.5 volts (+24 dbm) before clipping occurs. Peak recording levels, 6 db above zero VU, will not cause significant distortion. The second-harmonic distortion is rated at less than 0.4 per cent at normal recording levels.

Although the Ampex AG-500 has several equalization (Continued on page 34)
We are proud that Sherwood FM tuners were selected because of their low distortion by America's foremost heart-transplant pioneers to receive telemetered EKG data in their critical research programs.

Hirsch-Houck Laboratories evaluates the 0.15% distortion Sherwood tuner shown above as follows: "The tuner has a usable sensitivity of 1.8 microvolts, with an ultimate distortion level of -48 db. This is just about as low as we have ever measured on an FM tuner, ..."

The S-3300 features our unique Synchro-Phase FM Limiter and Detector with microcircuitry, field-effect transistors, a stereo noise filter (which does not affect frequency response), and of course, only 0.15% distortion at 100% modulation. **Less case - $197.50**

Sherwood offers three low-distortion amplifiers precisely suited for your needs—led by the Model S-9000a with 160 watts music power (at 8 ohms). The 140-watt S-9900a and the 80-watt S-9500b feature main and/or remote stereo speaker switching and separate terminals for monophonic center channel or extension speakers. All feature 0.1% distortion at normal listening levels. **Prices from $189.50 to $309.50.**

Our acoustic-suspension loudspeaker systems were designed to reproduce music with minimum distortion and coloration. You can hear the difference low distortion makes. Hear Sherwood's low-distortion Tanglewood, Ravinia, Berkshire, and Newport at your dealer—then take a pair home for a no-obligation trial. **Prices from $84.50 to $219.50.**

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

Write dept. R-5

- Electronic World, Oct., 1967
adjustments, as well as bias frequency and symmetry adjustments, there is no provision for adjusting bias current. We made several frequency-response measurements with various tape types. At 7½ ips, using the Ampex 631 tape for which the machine was adjusted, playback frequency response was +5, –1.5 db from 20 to 20,000 Hz, with a rising characteristic at both ends of the spectrum. At 3½ ips, the response was +4 db from 20 to 15,500 Hz. As is evident from our curves, a somewhat more even response was obtained with another type of tape. In any case, it was obvious from these measurements that the Ampex AG-500 at 3½ ips would satisfy the most critical home-recording needs, as well as most professional requirements. Subsequent use of the machine confirmed this impression.

The playback frequency response, with the Ampex 32321-04 test tape, was +4, –3.5 db from 50 to 15,000 Hz. The signal-to-noise ratio, referred to normal recording level, was 48.5 db at 7½ ips and 47 db at 3½ ips. Ampex specifies signal-to-noise ratio with respect to a peak recording level 6 db above normal, which would increase these figures to 54.5 and 53 db, respectively. Either way, the Ampex AG-500 was one of the quietest tape recorders we have used.

The recording inputs required only 0.043 volt for normal recording level. Wow and flutter were each 0.05 per cent at 3½ ips, and 0.03 and 0.045 per cent, respectively, at 7½ ips. The normal tape speeds were slightly slow, with an error of about 30 seconds in 30 minutes of playing time. In the fast speeds, 1,200 feet of tape were handled in 72 seconds.

We could not fault the sonic performance of the AG-500. As we expected, FM broadcasts recorded at 3½ ips could rarely be distinguished from the original program. The 7½ ips speed offered little, if any, audible improvement, although it was obviously necessary for compatibility with tapes recorded elsewhere.

Being accustomed to home tape recorders, we felt the lack of an index counter on several occasions, but aside from this minor inconvenience, the AG-500 was a delight to use. Its ruggedness and conservative design should insure long and reliable service even under rough handling in the field. And that, after all, is the key distinction between home and professional machines. The former may initially match the performance of the latter, but are less likely to maintain their top performance level under adverse conditions and after long service. The Ampex AG-500, in the form we tested, is priced at $1,537.

For more information, circle 157 on reader service card

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**ELECTRO-VOICE FIVE-A SPEAKER SYSTEM**

- Electro-Voice's Five-A is a "bookshelf"-size speaker system measuring 21½ inches wide by 12½ inches high by 10½ inches deep. It is not one of the smaller systems of its type, and requires full-size shelves if it is to be wall mounted, but its relatively low weight (less than 27 pounds) is not likely to tax the shelf supports unduly.

The Five-A uses an acoustic-suspension woofer with a 10-inch cone. The relatively high mass required in the moving system of an acoustic-suspension woofer is concentrated in the voice coil rather than in the cone. A multilayer voice coil places more turns in the magnetic gap, maintaining reasonably high efficiency while providing extended low-frequency response. The crossover to the 2½-inch cone tweeter is at about 1,500 Hz. The soft paper cone of the tweeter radiates from its entire surface at the lower end of its frequency range, but at the highest frequencies most of the radiation takes place from a small dome at its center, thus maintaining good polar dispersion over a wide frequency range. A viscous compound injected into the space between the voice-coil form and the magnetic structure damps the tweeter-cone resonance, which occurs just below its lowest operating frequency and aids the crossover network in achieving a steep crossover action. A tweeter-level control on the rear of the enclosure is designed to adjust the slope of the high-frequency response curve rather than produce the usual "shelf" response.

Our indoor frequency-response measurements, averaging the sound-pressure level at eleven microphone positions, resulted in a curve which closely resembled the "typical response curve" published by Electro-Voice. This is quite unusual, in our experience, since most manufacturers measure loudspeaker response in an anechoic chamber and the results do not correlate well with our "live-room" tests.

The averaged frequency response of the E-V Five-A proved to be smooth and relatively flat to a degree which is unusual in speakers of its price. It was within ±5 db from 60 to 15,000 Hz, with the tweeter level set at maximum. Below 100 Hz, the response fell off at a gradual 6-db-per-octave rate, with substantial output remaining in the 30-Hz region.

The low-frequency harmonic distortion of the E-V Five-A was exceptionally low, under 10 per cent even at 20 Hz. There was no sudden "break," or increase of distortion, as the frequency was lowered. We made this measurement first at our usual drive level of 1 watt, and repeated it at 10 watts. The distortion was not significantly greater at the higher power, which attests to the power-handling capabilities of the woofer. The manufacturer rates the system for 60 watts peak power.

The tone-burst response was generally good. Some slight ringing was observed in the 5,000-Hz region and at 11,000 Hz, where there was a resonant peak of several db. Apart from these two exceptions, the Five-A had a transient response comparable to those in the under-$100 class.

We listened to the Electro-Voice Five-A, by itself and paired with other speakers costing up to three times as much, and it held its own very well in all such comparisons. We found it preferable to turn down the tweeter level somewhat from the indicated normal setting to avoid accentuated sibilants and background hiss. When properly adjusted, the sound character of the Five-A is very well balanced, with no portion of the frequency spectrum audibly dominating any other portion. In particular, the lows are free of resonant boom, in a manner reminiscent of the finest acoustic-suspension systems.

(Continued on page 36)
Mr. Brower’s Tea Chest Bests All Other Speakers In A-B Comparison Tests!

"Not satisfied with my speaker in a small box," writes Mr. Donald G. Brower of Briarcliff Manor, New York about his 10" pre-war Cinaudagraph, "I took the back off and rammed it in an old tea chest with an army blanket around it for acoustic lining.

"Man, did that sound good. So good that the tea chest stayed on top of our piano for years. In fact nothing could displace it on A-B tests until the advent of acoustic suspension speakers."

NOW, PARTIAL as we are to that tea chest on top of the piano all those years—a very pretty picture—that’s not what won Mr. Brower his Component Bag. It was his self-reliance.

What with no published specifications on tea chests, and the big price difference between what he had and what was available, another man might have read the advertisements and wavered. Not Mr. Brower. He trusted his own ears; and who can quarrel with that?

MORAL:

While there are few do-it-yourself projects such as blanket-stuffing these days, do-it-yourself projects such as comparing various speakers in show-rooms are still very much with us. So the Tea Chest Lesson still applies: Don’t rule out comparisons that, on the basis of what you’ve read, seem unlikely. You could be very pleasantly surprised.

AN EXAMPLE FROM THE MODERN ERA

In reply to our question, “What pleasures and displeases you about components and the people who make them?”, Mr. Gillen Clements writes from Appleton, Wisconsin about a more recent A-B test between a pair of our own bookshelf-size Model Six Loudspeakers and two other systems, each costing twice as much money:

“The superior quality of the sixes was,” he says, “so incredibly evident from just listening and switching back and forth between the three pairs of speakers. I commend you on manufacturing a loudspeaker so infinitely better than a twice-as-expensive competitor.”

And he names the fellow. We won’t, because our getting into an “is, is not, is, is not...” with another manufacturer would be beside the point. Nor is the point for you to run out and buy a couple of Model Sixes, sound unheard.

No, it’s simply to listen to ours, theirs or anybody else’s and trust your own ears.

As a matter of fact, our Model Sixes putting down speakers of twice their price doesn’t surprise us much. There are others, almost six times as expensive, that we wouldn’t at all mind having you test—A vs. B and no holds barred—against those same Model Sixes at a suggested price of $134 (slightly higher in the West).

What have you got to lose except your faith in advertising, either ours or theirs?
We enjoyed listening to the Electro-Voice Five-A for hours, never feeling the urge to shut it off or change to another speaker. This is the acid test of a speaker's quality, and it was passed handily by the Five-A. This fine, musical-sounding speaker system sells for only $88 in a vinyl-coated walnut-veneered cabinet. Priced just above the lowest-price speakers, its performance is more in the class of the speaker systems selling in the $100 to $150 class. It is clearly an excellent value.

For more information, circle 158 on reader service card
How long can you play a long-playing record before distortion creeps into the playback?

Until now, eight or nine playings were enough to make record wear audible. The difference between a brand-new record and one played only eight or nine times could easily be heard... and high-frequency loss could actually be measured after a playback or two!

That's why we designed the 999VE cartridge to a completely new standard—the long-playing standard. We designed it to be the one cartridge that wouldn't strip away highs, or create distortion, or wear out records.

Here's what our engineers report about 1,000-play tests of the 999VE.

**Test 1:** For audible wear, distortion, or frequency loss with standard vocal/orchestral stereo recording.
- **Total Plays:** 1,000
- **Audible difference between new and tested record:** None

**Test 2:** For measurable distortion, frequency loss, or dynamic loss with low-frequency (300 Hz) test record.
- **Total Plays:** 1,000
- **Measurable Change:** None

**Test 3:** For measurable distortion, frequency loss, or dynamic loss with high-frequency (2k—20kHz) test record.
- **Total Plays:** 1,000
- **Measurable dynamic frequency loss:** at 2kHz, None; at 20kHz, −3 dB.
- **Measurable distortion:** +.02% at 3.54 cm/sec; +.05% at 5.5 cm/sec; +.1% at 9.0 and 14.0 cm/sec.

In 1,000 test plays—far more than a lifetime of wear for your records—no change in fidelity you will ever hear. How long will your records keep sounding brand-new with the 999VE?

The best we can say is: indefinitely.

**THE EMPIRE 999VE**

*A long-playing investment at $74.95*
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Big-camera features include a superb f/3.5 Zeiss Tessar lens, a highly accurate exposure meter by Gossen, and a Compur shutter with 9 speeds up to an action-stopping 1/500 sec.

You receive as music editor of this magazine have to do with the subject of defective records. Defective records have been a thorn in the side of the industry ever since its inception. They are an unquestioned annoyance to the buyer, and they have been more to breed antagonism between record companies and record stores and the buying public than probably any other single thing. But many of the letters I receive always things, and show their writers to have a basic lack of familiarity with what records are physically. The buyer of defective merchandise has a legitimate complaint, and he is entitled to a replacement or substitution of the item in question. But he will be an effective plaintiff (either to the clerk or to the company) only if he is an informed one.

Accordingly, I list here the things that can go wrong with a record, together with the whys and the what-happens-afterwards. Warpage is a common complaint. If the warpage is sufficient to prevent the record from playing properly, the complaint is a legitimate one; if it is not, it is merely misplaced perfectionism and a waste of time. Warpage may result from improper packaging or storing, from jacketing the newly pressed (and still warm) record before it has had sufficient time to cool, or because the presser lifted the disc from the press with his thumb. The cause does not particularly matter. The buyer of a badly warped disc is entitled to a replacement, but since warpage frequently occurs in runs, he may find that an adequate replacement will only come with a new shipment of records.

With most recently produced records, tape hiss has ceased to be much of a problem. It is there, however, on many older records, on reissues, and on some new ones. But tape hiss, as its name implies, is not a function of the pressing, and replacement of the disc will therefore not result in any gain. Occasionally, a record company may find a way of reducing the objectionable hiss, and re-master the record to produce a better-quality end product. But this is very rare, and the buyer of a disc with excessive tape hiss must either learn to live with it or give up the idea of owning that particular record. Before he does either, though, he might look to see that his treble control is not where it shouldn't be.

Surface noise, or material noise, is a different sort of problem. It seems to be one that crops up most often with either very high-grade equipment or very low-grade records. What we're talking about here is a relatively constant hiss-like noise similar in sound to tape hiss. A stylus moving through a plastic groove produces friction and results in a certain small amount of noise and that's that. It isn't really much of an annoyance, and even on the most sensitive equipment it is quite bearable. But occasionally, records (usually very low-price ones) produce a truly irritating amount of surface noise. This is simply a result of cheap, inferior pressing material, and, again, there is no cure; you must either live with the record or without it.

Surface swish, which is a cyclic and not a continuous noise, is caused by one of three things: warpage, off-center pressing, or something improper (like benzine) spilled on the record. If you didn't do it yourself, you're entitled to a replacement, and, except in a few rare cases of continuous off-center pressing, the replacement disc should prove to be satisfactory.

By far the greatest and most roundly discussed record defect is the matter of ticks and pops. These may take the form of an almost continuous spattering sound (known in record circles as "fraying eggs") or multiple load snaps and pops carefully placed to afford the maximum distraction from the music. The causes are imperfect hardening of the record material, foreign matter in the grooves, or scratches. A certain amount of this type of material noise, or surface noise, which is a common problem.

A good percentage of the letters I receive are merely misplaced perfectionism and a waste of time. The complaint is a legitimate one; if it is not, it is merely misplaced perfectionism and a waste of time. Warpage may result from improper packaging or storing, from jacketing the newly pressed (and still warm) record before it has had sufficient time to cool, or because the presser lifted the disc from the press with his thumb. The cause does not particularly matter. The buyer of a badly warped disc is entitled to a replacement, but since warpage frequently occurs in runs, he may find that an adequate replacement will only come with a new shipment of records.

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This beautiful four-headed monster does away with amateurs.

Once you've met up with our monster with four heads, you're done for. Your amateur days are over. That's because the 4-track Solid State stereo RS-790S has just about everything you need to do a professional job of taping.

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There's more to come. Like two Dynamic Fencel Mikes with stands. Connecting cords and other extras.

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After all, it's what you'd expect from the world's largest manufacturer of tape recorders.

So go into any dealer's we permit to carry Panasonic. We have a feeling that once you come face-to-face with our beautiful four-headed monster, you'll lose your amateur standing forever.

(And for just $329.95 *)
no noise-free records than most American ones, but no pressing plant in the world can guarantee noise-free pressings one hundred per cent of the time. Scratches occur easily and frequently on records, through careless packing or simply a dusty-laden atmosphere (a tiny bit of dust, properly ground in, can produce an absolutely monumental scratch). Such records can be returned with full hopes of a good replacement. A record with an undue amount of otherwise-produced clicks and pops can also be returned, but the buyer should know that he may simply be trading a snap in one place for a crackle in another. He should be sure, though, before doing anything rash, that the problem is not one of easily removed static electricity.

Pitch variation is of three types: a constant slow fluctuation of pitch which may derive from off-center pressing or a defective master tape; a more rapid variation originating in flutter in the master tape; or a sudden jump or drop in pitch which is a matter either of imperfect tape editing or the slowing down of your turntable when the refrigerator cuts in. The record store can be asked to take responsibility only for the first of these; an off-center pressing is clearly a defective product and should be replaced.

A record containing skipped grooves, divorced from any noticeable warpage, scratch, or off-center pressing, may be the product of imperfect pressing but is much more likely simply to have dirt in the affected grooves. Moving the turntable slowly by hand to a point on the record just after the stylus skips the groove will usually reveal to the eye a small piece of embedded dirt or plastic which can be easily removed. If such is not the case, the record should be returned for replacement.

A deficiency of highs or lows on a record is not the problem of the record store. It is purely the responsibility of the record company; sometimes there is good and sufficient reason for it, and sometimes there isn’t. Stores will usually refuse to take back a disc on such grounds, and, in any event, a replacement copy will be no better. The only prophylaxis is to read reviews before you buy the record.

Distortion in the form of "break-up" can be most annoying. Where the side length is long and the music loud, some distortion is almost inevitable in the innermost grooves. Occasionally a piece may contain a single note so much louder than all the rest of the music that it distorts in playback. In practically every other case (harring defective or inadequate playback equipment) such break-up is a result of the record’s having been cut at too high a level. This is one of the worst habits of many record companies, who proceed on the theory that the loudest record is the most saleable. Since this is a matter of the original mastering, a second copy of the record is bound to prove as unsatisfactory as the first. Your best bet is to return the record (to the company if the store won’t take it) and send a complaining letter to the company. You may not get any immediate satisfaction, but you may help to prevent its happening again.

Pre-echo is one of the mysteries of records. Occasionally it results from print-through on the master tape, but most often it makes its appearance for no known reason. It is more evident on some playback sets than on others, and trying to control it is very much a pragmatic thing. Sometimes it simply cannot be eliminated. At the present state of the recording art, it is a minor annoyance that we must simply endure.

Low level on a record is not usually a defect at all. In most cases it is simply the concomitant of trying to put a full range of dynamics on the record; if the level is not sufficiently low the loud notes will distort. The only way to get around it is to compress or squeeze the dynamic range in one way or another (and some very fancy ways have been tried), and improvement (as much as possible) is a matter of the record company. The level, of course, is constant from one pressing to another, so replacement of a low-level record will bring no benefits other than, perhaps, a quieter surface.

One final defect to be mentioned is that known in the trade as a clunk. The word is quite descriptive of the sound: it is a low-pitched, usually fairly low-level sound, rather like the noise made by dropping something heavy on a carpeted floor. Clunks usually come in groups of three or four and are most frequently at the beginning of a record. They originate, in all probability, at some point in the plating process, or in the series of steps that go to produce the stamper, the mold from which the final records are pressed. If they are noticed in production, clunks are easily removed, but all too often they pass unnoticed until too late. Since more than one stamper is usually used in the production run of a record, and since a clunk may very well appear in one stamper and not in another, a given disc may or may not be afflicted. You can return one that is with about fair to middling hopes of getting a better replacement.

Speaking purely from a technical point of view, records today are quite good. They can be better. Those who want them to be better can advance their cause by letting the record companies know that their product has been found wanting. Letters, complaints to the dealer, returned records, threats of personal boycott are all, in the long run, effective weapons, especially when the pressure, the quicker the improvement (as the automobile industry has demonstrated).
LAFAYETTE® Award-Winning LR-1500T

has four features you'd expect to find only in a $500 receiver.

4 INTEGRATED CIRCUITS!
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175 WATTS POWER OUTPUT!

Exclusive COMPUTOR-MATIC™ Overload Protection!

Yet, it's priced at only 279.95

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BOOK REVIEWS

WAGNER'S
RING:
TWO VIEWS
By George Jellinek

RING RESOUNDING, an account of the
first complete recording of Richard
Wagner's Ring tetralogy by its producer,
London Records' John Culshaw, is en-
grossing on many levels. It describes an
undertaking of enormous complexity, one
requiring seven years for its completion
and involving commitments—artistic,
diplomatic, legal, logistical, and financial
—reminiscent of a major military ad-
venture. Readers professionally connect-
ed with the recording industry are of-
fered valuable insight into the intricacies
of production; those less closely related
to the field will be drawn to the ele-
ments of human drama Mr. Culshaw so
generously portrays. I also hope that his
faithful chronicle will prove enlightening
to music lovers generally, and reduce
the number of letters to music-magazine
editors expressing indignation that cer-
tain major recording projects are not
undertaken immediately (or when they
are, that they are not done to the indi-
vidual listener's total satisfaction).

Ardent Wagnerian Culshaw first be-
gan to think about recording the Ring
in 1950, by which time the LP medium
was sufficiently established to enable
record men to entertain such ideas
without being suspected of insanity.
What had originally seemed a hope-
lessly impractical plan began to take
gradual shape thanks to Culshaw's un-
relenting faith and to the dedicated col-
laboration of conductor Georg Solti (a
relative newcomer in 1950, yet Culshaw's
hand-picked choice) and chief audio en-
gineer Gordon Parry, to say nothing of
the encouragement and financial backing
of the Decca/London organization. Kir-
sten Flagstad, whose illustrious reputation
in涉及 the complete cycle. Ring Recasting, the book's subtitle,
writing of Gotterdammerung. It includes
her health and her subsequent death,
ence of her work and her subsequent death,
Seven years of hopes and heartbreak,
frustrations and fulfillment are related
here in sensible perspective and a well
organized structure. As befits a heroic
saga, the book has its heroes and vil-
lains. High among the former stands the
figure of Maurice A. Rosengarten, a
chief executive of English Decca, whose
evident commercial acumen seems to be
matched by a wealth of understanding
and artistic awareness altogether uncom-
mon in the industry as I know it. Most
of the artists involved emerge as colorful
individuals who are also industrious and
dedicated musicians. It is clear that they
understood the significance of recordings
—and particularly this recording—as en-
during monuments worthy of special
dedication and selflessness. It was in this
spirit that Flagstad undertook the role
of Fricka in Das Rheingold, and Diet-
rich Fischer-Dieskau the similarly non-
starring one of Gunther for the record-
ing of Götterdämmerung.

Vienna was the locale of all recordings,
and in the many colorful episodes
involving the Vienna Philharmonic,
the author captures the frequently baffling,
serio-comic, exasperatingly officious yet
engagingly genial atmosphere of that
city. The dramatis personae range from
a famous conductor of unbelievably ma-
lachious character (unnamed, but not too
difficult to recognize) to the eminent
likable figure of Adolf Krypl, factotum of
the Soltensaal, who can deliver any-
thing the producers require, be it a po-
lice escort to assure Solti's arrival at the
studio, or a real live horse to lend au-
thenticity to Gotterdammerung.

Mr. Culshaw is generous in distribut-
ing credit where it is due, and he is justi-
fiably proud of his own accomplishment.

(Continued on page 44)

HIFI/STEREO REVIEW
Marantz components are too good for most people.

Are you one of the exceptions? For the most astonishing set of specifications you've ever read, write "Exceptions," Marantz, Inc., P.O. Box 99B, Sun Valley, California 91352

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The Marantz components illustrated, top to bottom: SLT-12 Straight-Line Tracking Playback System • Model 15 solid-state 120-watt Stereo Power Amplifier • Model 7T solid-state Stereo Pre-amplifier Console • Model 10B Stereo FM Tuner

MAY 1968
Now... in every price range, every tracking force range

from $67.50 to $25.00...
from \( \frac{3}{4} \) grams to 5 grams

With the introduction of our extremely low cost new M32E elliptical stylus cartridge ($25.00 net, 2\( \frac{1}{2} \) to 5 gms. tracking, 20 to 17,500 Hz), and M31E elliptical stylus cartridge ($27.50 net, 1 to 2 gms. tracking, 20 to 18,000 Hz), you can now get Shure quality in the broadest possible spectrum of prices and specifications. Given our “druthers”, we would prefer you bought the Shure V-15 Type II Super Trackability cartridge at $67.50. We feel it’s the world’s finest cartridge, and independent critics the world over agree with us. However, if your equipment or your exchequer dictates another cartridge, be assured that Shure makes a really complete line of best-in-their-price-class cartridges. Note for instance, the impressive line-up of elliptical styli cartridges below. Detailed literature on the complete Shure group with the reason for each is available at no cost: Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois, 60204.
AFTER he completed his Eighth Symphony in 1907, Gustav Mahler wrote to his friend the conductor Willem Mengelberg: "I have just finished my Eighth! It is the greatest thing I have yet done. And so individual in content and form that I cannot describe it in words. Imagine that the whole universe begins to sound in tone. The result is not merely human voices singing, but a vision of planets and suns coursing about."

After the heaven-storming grandeur of the Eighth Symphony, however, Mahler's mood changed, and he began to brood about the transitory nature of life. His last four years of life were clouded with fears and depression: in 1907 his older daughter died of scarlet fever—a grievous loss from which he never recovered. Also, his doctors told him that his heart had developed a serious weakness.

In the summer of 1908 he returned to Austria after his first season as conductor of the New York Philharmonic, and in his retreat at Toblach he composed *Das Lied von der Erde* (The Song of the Earth). In that same summer he wrote to Bruno Walter:

I have accustomed myself for many years to steady, energetic activity—to wander about in the mountains and woods and carry away with me, like captured booty, the sketches I had made by the way. I went to my desk only as the farmer to his barn—to prepare what I had already gathered. Spiritual indisposition was a mere cloud to be dispelled by a brisk march up the mountainside. And now they tell me I must avoid every exertion. I must take stock of my condition constantly—walk but little. At the same time in this solitude my thoughts naturally become more subjective, and the sadness of my condition seems intensified.

As texts for *Das Lied von der Erde*, which he described as a "symphony for tenor and alto (or baritone) solo and orchestra," Mahler selected six poems from *Die chinesische Flöte* (The Chinese Flute) by Hans Bethge, a German poet who had adapted Chinese verses of the eighth century. Mahler, in turn, amplified, modified, and altered the poems to suit his own needs, "so that they should express one predominating idea—withdrawal from the world." The first, third, and fifth of the poems are set for tenor and orchestra, the second,
fourth, and sixth for contralto or baritone and orchestra.

The first song is Das Trinklied von Jammer der Erde (The Drinking Song of Earthly Woe). "The earth will long endure, but man's life is transitory. So bring me wine and my lute; it is time to drain the goblets! Dark is life, and dark is death." The second song, Der Einsame im Herbst (The Lonely One in Autumn), describes nature in the desolation of autumn. Cold winds bend the stalks, scatter the blossoms, and send the withered lotus flowers blowing across the lake. "My heart is weary, my little lamp sputters and flickers; oh, give me the comfort of rest! Will the sun of love no more shine on me to dry my tears?" A happier mood is evoked by the third song, Von der Jugend (Of Youth). A Chinese tableau is described: a bridge across a pond, a gay pavilion with merry people—all of it reflected upside down in the water. In Von der Schönheit (Of Beauty), the fourth poem, girls wander through an enchanted landscape gathering flowers. Men on horseback pass, disturbing their tranquility. The loveliest of the girls looks longingly after one of the riders. Pessimism returns in the fifth song, Der Trunkene im Frühling (The Drunkard in Springtime). Life is a dream and full of anguish, so therefore let us drink and sleep the sleep of drunkenness. In the last song, Der Abschied (The Farewell), two poems are united. Night approaches; the wind blows gently, and everything breathes sleep. A world-weary traveler is heading for home and sleep. In the darkness he awaits a friend, to bid him a last farewell. There is a mournful orchestral interlude, and then the final portion of the poem begins as the friend comes and they exchange their farewells. The friend leaves, and now there is nothing but the luminous blue of distant space, everywhere and forever.

The first recording of Das Lied von der Erde—and for long the only one—was made at an actual concert performance of the score in Vienna in the mid-1930's, with Bruno Walter conducting the Vienna Philharmonic Orchestra, and Kerstin Thorborg and Charles Kullman as the vocalists. The extraordinary impact of the music was brilliantly realized by these artists, even though Kullman was pushed to the limit by the altitude of the tenor part. Twice subsequently, Walter was given an opportunity to record his interpretation: in Vienna again in the early 1950's with Kathleen Ferrier and Julius Patzak as soloists, and in New York about a decade later with Mildred Miller and Ernst Haefliger. Both performances remain in the current catalog (London 4212 and Columbia MS 6426, ML 5826, respectively), and both are treasurable souvenirs of Walter's special identification with the music. Indeed, because of the circumstances that surrounded Kathleen Ferrier's participation in the Vienna Philharmonic recording on the London label—she was already desperately ill with the cancer that soon was to take her life, and everybody knew it—her performance of the last song has a truly seraphic resignation. The sound—mono only, of course—is still serviceable enough to make this version a top contender.

Of the near-dozen other available recordings, the only one that outclasses the Walter-Ferrier-Patzak collaboration is the recording also on London (CS 26005, CM 36005), also made with the Vienna Philharmonic, and conducted by Leonard Bernstein, with James King and Dietrich Fischer-Dieskau as the vocalists. Bernstein delivers a performance of the score that can only be described as divinely inspired. His total involvement with Mahler's musical ideal is evident in every measure of the piece: he has absorbed the music and its aesthetic into his blood, and he reveals it to us in all its poetry, passion, and sublime agony. His tenor, King, sometimes more than meets his match in Mahler's cruel challenges, but Fischer-Dieskau is superb—making me forget that the interests of the music are really better served when there is the contrast between the male and the female voice. The playing of the orchestra and the recording of the whole ensemble by the engineers can only be described as a tour de force. In short, Bernstein's recording is one of the finest achievements of his career. It is also available in a magnificent tape version (London N 90127).

Of the other available recordings, there are some fine moments in both Klemperer's (Angel S 3704, 3704) and Reiner's (RCA Victor LSC/LM 6087), but Bernstein's really leaves the competition behind.

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

48  HIFI/STEREO REVIEW
Listen to the new RX200 receiver first as if it were just an amplifier. Hear the clean, solid bass, the pure, extended highs. Pour on the power (all 120 watts worth if you can take it—the RX200 can).

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Then show your wife the clean, colorful elegance of the beveled front panel, and let her feel the softness of the suede-like finish.

The RX200. Only $369.95. At your Bogen dealer.
The Music of *la belle Époque*

A look back at the flamboyant *art nouveau* sunset of a turbulent era that bears some striking resemblances to the "deep and perfect silliness" of our own

By Didier Delaunoy
In this tumultuous decade of the Sixties, you find yourself upset by the sight of extravagantly attired young men with long hair, shocked by references to drugs and sex in the most popular songs of the day, mystified by protest and preoccupation with the sordid side of reality, incredulous at such palaces of pandemonium as the Fillmore Auditorium, Cheetah, and your neighborhood discotheque, alarmed by the emotion-laden division of the country into hawks and doves, it may give you a moment's respite from confusion to know that it all (well, almost all) has happened before.

Once upon a time, not so very long ago, a highly individualistic man, Aristide Bruant, sang songs of his own composition, stark and brutal, like life. He protested against the bourgeoisie, their conformism and unconscious cynicism. Conventional people were aghast at the silly young men they called "gommeux," who wore outlandish clothes, covered their long hair with some gummy stuff to make it shine, and paraded to the stage doors of cabarets with flowers in their hands. Posters in bright, inartistic colors were all over the city of Paris advertising the goings-on in Montmartre—cabarets, strip joints, and *bals populaires* where the slightly more respectable went to dance to the insinuating beat of the waltz. Absinthe might have been considered mind-expanding—it had a narcotic additive—by those who took the trouble to think about it. And the country, France, stood divided on a serious matter, the Dreyfus Affair; on the one hand the intellectuals, Zola, the artists and writers, on the other the rightists and the military.

The time was "la belle époque," the three or four decades surrounding the Nineties. As the journalist Louis Veuillot wrote, even before the Nineties began, "It is impossible to describe. One must be a Parisian to see the true quality of it, a refined Frenchman to savor the deep and perfect silliness of it all." Does it have a familiar ring?

At the center of this whirlpool of thought and activity was the institution of the *café*—everything happened there. To the Frenchman it was a home away from home, a haven away from his nagging wife or demanding mistress. Unlike its bastardized modern version, the bistro, the café was often a relatively luxurious place where men from the best society could show up now and then to have a drink or two. With its benches covered in soft red or black leather, the café was pretty much to the English. Day in, day out, the same people came to have their drink—cherries in *eau-de-vie*, beer, occasionally a little white wine, less often an absinthe. Groups were quick to form; some men played the never-ending game of *belote*, always with the same partners, while others simply puffed on their pipes and talked. There was much to talk about: *la belle Otero*, Sarah Bernhardt's most recent whims, or (more commonly) politics, which led to the perhaps inevitable conclusion that "we must take revenge on the Germans."

In this age, when there were few occasions for entertainment at home (no radio, TV, or phonograph), the café became a daily habit for most men. Some places (like the luxurious *Café de France* or the *Casino Français*) acquired a respectable reputation, while in the dives of the boulevards or Place de la République customers never knew, when they went in, how (or if) they would ever get out. Eventually, some cafés began catering to patrons who sought a good time, and presented entertainment along with the beer. They became known as "*café concerts*" or "*café-conc*" for short.

The greatest stars of the *café-conc* appeared in programs tailored to the taste of the public. And what a taste it was! Sandwiched between maudlin duets and the touching silliness of the comic singer were a paunchy tenor who screamed patriotic songs and a clown in red-pants military uniform offering his unique portrayal of the touching-and-tender, silly-yet-likable soldier otherwise known as the "pionpion."

The *pionpion*! Never before had he been so popular, never before had France been so madly patriotic. In most families, there was a veteran who had seen the bloody defeat of 1870, more painful to the French than any other defeat. It had been imposed upon them in their own Hall of Mirrors at Versailles by the hated Prussians, and worse, it had deprived France of the cherished provinces of Alsace and Lorraine. Feelings of revenge bubbled in the hearts of Frenchmen and were kept alive by these performers who had the public's favor. And the public created new stars on the basis of unreasoning patriotism.

That was how Paulus became famous. It happened one evening, a very warm evening indeed, after a Fourteenth of July (Bastille Day) parade in 1886. People had come to see the French army, the beloved French army, proudly parading under the sun, and the dust of the Longchamps parade ground was particularly dry. For hours they had cheered the day's hero, General Boulanger, France's potential savior—no one knew then that he would die in exile, committing suicide on his mistress' grave. After the parade, a large crowd had invaded the Alcazar d'État, an open-air café with a stage. In his dressing room, Paulus was waiting to go on stage. He might well have been thinking about how to please that overheated and irritable audience. Perhaps he was simply reflecting on the turn his own life had taken: for years he had tried to make good, but there had only been a long string of failures. Weary and disillusioned,
Montmartre and la belle époque nursed a visual art as well as a musical one with artists such as Toulouse-Lautrec, Théophile Steinlen, and the like. The reality of a Montmartre café, as seen in the photograph below, is both mirrored and interpreted in Steinlen’s lithograph of a similar subject.

he had toured the provinces for years, billed as a “Parisian comedian.” But no comedian had ever become a national star by appearing at such dreary places as the Alhambra in Bordeaux or the Capitol in Toulouse. Now, he was back in Paris, at the Alcazar d’été, with perhaps his very last chance to succeed.

When he stepped out on stage, he sensed that the audience there—a huge crowd busily eating, drinking, talking—was ready for anything, as long as something happened. Paulus smiled, the audience roared. He adjusted his top hat, negligently pushing it toward the back of his head, placed his cane on his shoulder, just as he might a gun, and started to sing his first number, a military tune which he delivered while stamping on the stage: En revenant din revue.

Gay and happy, we went to Longchamps,
Without hesitation,
Because we went to hail, see and applaud
The French army . . . .

At this point, Paulus, with a stroke of genius, altered the lyrics he had been handed and substituted for “The French army” the name of Boulanger, the man who would lick the Kaiser and lead France to victory—or so people thought. At the sound of the name, the crowd roared again with pleasure, cheered, applauded, called the singer back again and again, while the owner of the Alcazar shouted to him from the wings: “You have just made history!” Indeed, Paulus had. And ten years later, the owner of a castle, a town house, and his own carriage, this darling of Parisian society was earning an estimated 100,000 francs a year (the buying equivalent of over five million dollars today).

On the boulevards, however, for the price of a beer taken at the nearest café, workers and cleaning women endured the smoke and stench of gaslight that filled such places in order to hear sugary, silly, and tearful songs mumbled by some sweet little lady, trembling near hysteria—whether from the emotional content of the songs or from the atmosphere is not clear. The hard-drinking set was entertained by such awe-inspiring lyrics as these from The Nest Song:

A nest is a tender mystery,
A Heaven that springtime blesses.
To man, to the bird on earth,
God whispers: "Build a nest!"

Such poetry! Such emotion! Who could be hard-hearted enough to make fun of it? Well, there was Theresa, for one. She had tried every possible way to become a star, and none had worked until she came across the little lady and her Nest Song. Theresa began parodying what the midinettes of Paris were crying into their handkerchiefs about and went on to conquer the cafè-conc audiences with such lulus as Dreams of a Young Girl, If I Were a Little Birdie, and other bird-in-a-gilded-cage songs that epitomized the valiant struggles of many a poor little match girl against the nasty overtures of gentlemen who sought . . . the ultimate.

But beyond acquiring well-deserved personal fame,
Theresa accomplished what until then had seemed impossible: she forced serious representatives of the press to look twice at the caf-cone performers. To their astonishment, the dailies discovered not only Theresa, but Miss May Belfort, who never came on stage without her black cat; Polaire, who was expert at turning epileptic on stage, and who sang double-entendre songs which titillated those gentlemen in the first row who had come in search of lusty (though purely cerebral) pleasures; and Alice de Tender, Mme. d'Alma, and Irma de Lafere, all of whom displayed as much of their natural charms as one could hope to see on a Paris stage at the turn of the century.

Another well-known figure was the clown Chocolat, so nicknamed because of his color. A long-time partner of another famous clown, Footitt, Chocolat regularly created an uproar in the Nouveau Cirque audience when he went out on stage, exclaiming at the top of his voice, and with a preposterous inflection, "Chocolat, c'est moa!" After his performances he used to go to the Irish and American Bar (Bar d'Achille) where he and Toulouse-Lautrec were frequent patrons. There, Chocolat sang and danced to the popular tunes of the time—such as Sois bonne, ô ma cherie inconnue! (Be good, my dear unknown!)—while Lautrec, the ardent chronicler of his time, sketched him.

And there was the droll and unique Yvette Guilbert, chanteuse fin de siecle, whose name will be forever associated with la belle époque. What first struck one about Guilbert was her physical appearance, which was in rather strong contrast to the Renoir-style beauty then in vogue. "I was a very tall young girl with a very pale complexion," she wrote in her memoirs. "A very small head, red-gold hair brushed back from a low forehead and coiled in a demure little Greek knot at the nape of the neck. Eyes rather small and hazel-colored—'burnt agates,' said the painters. The nose somewhat heavy . . . rather quaint with its little rounded tip . . . the mouth, by nature, wide and thin—dazzling, lacquered, red with the red of geraniums in the sun, like a splash across the pale face, waxen white as a mask of death."

Guilbert added to the impression made by her appearance with the material she delivered. She sang with a sneering, gaudy, racy humor, and Paris delighted in hearing her toss off these songs she had made famous: Moi, je cause les noisettes en m'asseyant dessus (I crack nuts by sitting on them), Les vieux messieurs (The Old Gents), Le petit cochon (The Little Pig), and Le fiacre aux stores baissés (The carriage with the blinds down).

Guilbert revolutionized the methods of presenting a song. She had the talent of making even obscenities palatable by uttering them with the most nonchalant air, while her drawling, monotonous voice added to the illusion of innocence with which she delivered the most outrageous verses. According to Arthur Byk, she sang "coldly, and without gestures, songs of concentrated spiciness, designed to bring a blush to a monkey's cheeks."

Despite her seeming unconventionality, Yvette Guilbert was middle class, and for this reason could not at first get along with such rough types as Bruant, whom she hated, or Toulouse-Lautrec, whose real talent she discovered only years later. Admittedly, she was intimidated by the artist, whom she called "une drôle de chose" (a funny little thing) and whose paintings she didn't really like. In fact, she found them atrocious.
"Why, you little monster, you've painted a horror," she said to Lautrec when she saw the unflattering portrait he had made of her—a portrait which was to make her immortal.

Yvette Guilbert managed to attract to the café concert an odd mélange of shopkeepers and charwomen, at the same time bringing to clubs in the classier districts songs that would never have been heard there otherwise. By the time she appeared at L'Horloge, her repertoire included several songs composed by Aristide Bruant, whose productions, with their concentration on filth and abnormality, were labeled "naturalistic."

From what we know of the period, we can imagine the sort of place in which Bruant himself sang: a rather dark place, with a low ceiling, lit by gaslight. Customers were seated around tables, close to a low stage. Bruant would appear, virile and picturesque, a swaggering figure of the underworld, a colorful, larger-than-life character. He usually wore a broad-brimmed black felt hat, a black cape, and a large red scarf thrown over his shoulders, and he sang about the poor and the deprived, those whom he knew so well from having shared their lives so long.

**LA BELLE ÉPOQUE ON RECORDS**

For reasons both obvious and not so obvious, recordings of performers of la belle époque are difficult to obtain. Many of the old 78-rpm masters have been lost or destroyed, of course, though some that escaped have been transferred to LP, usually by French companies. And we do have modern recordings of the songs from the era. In short, there should be ample representation, and it is only because of the mysteries of international commerce that we do not. Records go in and out of the catalog in days; records are available and are not available; records are available in France (or Greece, perhaps?) but not here. It is simply very difficult to tell whether a record is currently available, and if so, where. So saying, I list below a few records of interest, with the advice that you first contact dealers who specialize in imported records. If no satisfaction is to be had there, the next step is to contact the American distributor listed with the record. Should that prove unsuccessful, the addresses of several European companies have been provided.

Pathe-Marconi of France has dug into its vaults for much interesting material. In the series Les belles années du music-hall there is a album of songs sung by Yvette Guilbert. Although the records date from the Thirties, several of the songs are from la belle époque (Pathé HTX 40246). For this, as well as other Pathé records mentioned, one may inquire of Peters International, Inc., 600 Eighth Ave., New York, N.Y. 10018; or of Pathe-Marconi, 19 rue Lord Byron, 75 Paris VIII, France.

Pathé also had several ten-inch LP’s by Aristide Bruant which are now deleted. However, some of the material has been transferred to a twelve-inch disc (CPTX 240579), which is supposed to be available now. The recordings are over fifty years old and the sound is dim, but some of Bruant’s best songs (A Montmartre, Le chat noir) are present.

There are other Pathé records of songs of the time performed by modern singers: "Style 1900," by Annie Cordy (CTX 40195); "13 Mélodies de la Belle Époque," by Mathé Altery (PTX 40219); and "13 Valses de la Belle Époque," also by Mathé Altery (SPTX 340218), in compatible stereo.

The French affiliate of RCA Victor offers two delightful records. The first, "Carco évoque le Chat Noir et Bruant," gives a dramatic evocation of the café Le Chat Noir, presented by Francis Carco, and on the other side, eight songs by Bruant are interpreted by Souris (RCA 140151). The second, "Cent ans de caf' coué," offers sixteen songs associated with the caf' coué, sung by seven different singers. For information on these, contact A.R.E.A., 52 Avenue Hoche, 75 Paris VIII, France. They are, unfortunately, not currently available through domestic sources.

London, in its International Series, had a fine album called "Paris 1900," with Fernandel, Maurice Chevalier, and others singing material of the era, including Paulus' song En revenant d'une revue (TW 91062), but it seems to be unavailable now. There is still, however, "Maurice Chevalier: Sixty Years of Songs" (GH 46001-4; GHS 56001-4), a four-record set containing new renditions by Chevalier of songs he made famous as early as 1905.

Philips-France has released an album of Patachou singing Bruant songs (77.931). Inquiries should be sent to Philip's, 6-8 rue Jenner, 75 Paris XIII, France. Although American Philips will not have the record, some stores here may have imported it directly. Try them; it's worth the trouble.
ARISTIDE BRUANT'S
CAMPAIGN SONG

If I were your deputy—
Oh, let it be said—
I would add "Humanity"
To the three words of our motto.
Instead of speaking every day
For the Republic or the Empire,
And making lengthy speeches
To say nothing,
I would talk about the kids,
The unwed mothers, the poor old people
Who, in the winter,
Suffer from the cold in the city.
They would be warm, as in summer,
If I were elected a deputy
At Belleville....
new amusements. Some people got their thrills at the Alcazar, where Blanche Cavelli undressed completely in front of the audience and hopped, topless and bottomless, into bed—in 1894, mind you. But in that age, which admitted its puritanism, mere nudity on stage did not really titillate. The "quadrille naturaliste" at the Moulin-Rouge did, however, and it soon became the very symbol of a whole period.

The Moulin-Rouge was built on the site of an old dance hall (the hall had burned in 1885, and the municipality of Paris had considered using the vacant lot to feed cows on) and was the brain child of Charles Ziedler, entrepreneur of pleasures, who envisioned the red monstrosity as a Temple to Woman. Ziedler, a former butcher, had conceived the idea of his temple as part of his belief that entertainment should be created where it was most needed: in the wicked district of Montmartre, in the very center of Pigalle, for instance, where few people ever ventured alone. Ziedler rented the deserted field from the local authorities and within a few months the Moulin-Rouge (or Red Mill) was under construction. Ziedler and his associates, the Oller brothers, had asked the painter Willette to do something spectacular with the abandoned field, and so he did. He put together the most incongruous things he could find: an old Norman hut, a Spanish castle, the famous elephant from La Bastille, and a huge Dutch windmill whose scarlet sails turned against the Paris sky.

By itself, this might not have been enough to attract and re-attract the bored and blasé "tout-Paris" and their nouveaux-riches imitators, but Ziedler thought of the "quadrille naturaliste," which was appearing nightly at the Elysées-Montmartre, a few doors away from the new Moulin-Rouge, and which brought in the cream of society. Undaunted, and just in time for the opening, Ziedler lured away the whole quadrille, leaving the owner of the Elysées disgruntled and frustrated. Ziedler's genius had created a new demi-monde, a mixing of social classes in an eccentric set-up; from this moment on, the Moulin-Rouge began to weave its marvelous and slightly immoral spell.

At first, the quadrille naturaliste had been only a pretext. What the cosmopolitan crowd came to see, and what Ziedler offered, billed cleverly as a series of "artistic" parades in glorification of the female, was a show of scantily clad young ladies. The quadrille lent its special erotic strength as a mere connecting link, punctuation between each parade. Yet it was what gave the Moulin-Rouge its true atmosphere.

The "quadrille... consisted of several kinds of dancing," wrote Jane Avril, "performed by various groups, except for the last dance which invariably featured solo female dancers. During this last phase of the dancing, each dancer gave her everything to fantasy and personal improvisation, while she spotted the gentleman whose hat she would remove with her foot at the end of her dance, to the great delight of the audience."

The audience responded beautifully to the dancing, shouting, yelling, calling each dancer by her own strange stage name: "Grille d'Égout" (Sewer Grid), so nick-named because of the grid-like gap in her teeth; "Rayon d'Or," a tall red-head, moving like a flame; "Demi-Siphon," who finally killed herself by doing a split; "Sauterelle," tall, slim, dry, whose unconventional dancing won her the epithet of "intellectual"; and, of course, "La Goulue," one-time prostitute and notorious lush, who suggested sensuality in its rawest state and who became a queen of Parisian night life.

This was la belle époque, with its frantic exuberance, its frenzy, its gaiety, its minor horrors. It was a time that danced to Viennese and French waltzes, and flopped to the caf-conc' to have singers sing obscenities in its face; a time that discovered the democratic metro and the first motor buses; and a time when a gentleman grabbed Charles Cros by the throat during a demonstration of the "graphophone" to prove that what was later to become the record-player was no more than a clever act of ventriloquism. It was a time that was still looking to the past with pride, while enjoying every minute of the present, wallowing in frivolity because nothing seemed sacred or serious any more, while at the same time anticipating a future that, when it came, would be most serious indeed. La belle époque spawned, cheered, and flattered its artists, the sustainers of civilization, when it could barely believe in civilization. Most of all, it was a time that couldn't remain indifferent: the Dreyfus Affair split the country in two opposite, and equally virulent, camps. But the two did reunite to denounce the British who fought in South Africa, even though the Entente Cordiale was just around the corner.

Such happy people! Such a happy audience, that of the caf-conc'! It was getting ready for another show, "la der des der" (the "last" war—World War I), the big revenge on the Kaiser that had been predicted and urged in songs by Bruant and the others, and fore-shadowed in this eerie parody of Ma tonkinoise:

I call her my glorious one,
My little mama, my little mama,
My machine gun... .

For, after twenty-five years of good times, twenty-five years of sweet preparation, the cataclysm would engulf la belle époque, suddenly too old, suddenly out of date, but which died the way it had lived—passionately! Will our age do the same?

Didier Delaunoy, who covers developments in popular music here and abroad for several publications, will be remembered for his article “Pop Goes Paris” in April 1967 HIFI/STEREO REVIEW.
A Buyers’ Guide to the
STEREO COMPACTS
A NEW BREED OF RECORD (AND TAPE) PLAYER IS BUSILY
CARVING OUT ITS SHARE OF THE AUDIO MARKET. HERE’S WHAT
THE STEREO COMPACT MUSIC SYSTEM WILL—AND WON’T—DO FOR YOU

By BENNETT EVANS

THERE used to be two ways to buy a stereo system: either as a console, with all the works and speakers neatly tucked into a large and (sometimes) handsome cabinet, or as a gaggle of components that might include a tuner, a preamplifier, a pair of power amplifiers, a turntable with separate tone arm and phono cartridge, plus a pair of speaker systems—nine components all together, not counting the turntable base or the tuner and preamp cabinets.

In the last several years, the audio shopper has had a third choice: the compact music system. It consists of a table-top control unit housing turntable, amplifier (and perhaps a tuner), all interconnected and ready to feed a pair of speakers (which may or may not come with the system). The compact, in a sense, bridges the gap between the console and the separate-component system, and can justly be called another benefit of the transistor. Compacts could have been built with tubes, but since tubes require bulky output transformers, are larger than transistors, and need generous space for circulation of cooling air, the result would have been considerably less than "compact."

Is the compact for you? That depends on what you want from your hi-fi system. What matters most about the advantages and disadvantages of compact systems is whether they are advantages or disadvantages to you. Compacts, first of all, are not for the perfectionist. They offer excellent value—comparable to component systems of equivalent cost, and sometimes even better. But no one pretends that they provide the finest performance available. If you want the sonic quality and flexibility of a $2,000 system, you’ll have to pay $2,000 for it—and there are no compacts in that price range. What’s more, a compact, except in respect to the phono cartridge and speakers, cannot be updated or upgraded. But if you don’t intend to stay abreast of the very latest, trading in parts of your equipment for newer and better models, this is no real disadvantage.

On the other hand, a compact is far simpler to set up and operate than a full component system. The only connections needed are those from the main unit to the speakers, and these are usually of the plug-in type that assure correct speaker phasing. The tuner (if any) and the record player are internally connected to the amplifier, the cartridge is already installed within the tone-arm head, and the system is ready to play without your puzzling out a tangle of interconnecting cables.

Putting all your audio eggs into one oiled walnut basket both increases and decreases your potential service problems. Reliability should be a trifle greater in the compact system for three reasons: the ingredients are matched, so there’s little chance of, say, a too-powerful amplifier’s blowing out your speakers; there’s little chance of your running into problems on the initial installation; and the compact’s internal connections will seldom be knocked awry by such normal hazards as dusting or rearranging the components. But if trouble does occur—in the record player, for example—you’ll have to lug the whole unit down to the service station. You won’t be able to listen to your FM programs while the changer is being repaired.

THERE is also the question of how a compact will fit physically and aesthetically into your home. The average console is a large and possibly decorative piece of furniture that can easily dominate a room; the compact is more modest in both size and styling. It generally tends toward an inconspicuous and tasteful modernity, and its size gives it flexibility in physical placement. For example, the controls on a console are in the same cabinet as the speakers and thus very likely on the far side of the room, but the compact (and its controls) can very easily be placed beside your listening chair, with the speakers set up where they look and sound best. Moreover, the compact's independent speakers are far less likely to feed back into and shake the record player's tone arm as it tracks the record groove—a possible source of sound distortion that has proved troublesome to console designers, particularly those trying to get adequate bass performance in their units.

The compact system is not necessarily more compact than a component set-up. Though a compact’s control unit might take up less space than the sum of its separately cabineted ingredients, it is still larger than any
one of those ingredients considered individually. A compact (except for the few available with legs or floor stands) must sit on something—it is not as easily concealed within a cabinet as components could be, and its depth prevents it from sitting on a standard bookshelf, as most components can. Also, the compact lacks the component system's physical flexibility of arrangement: you cannot mount your tuner at eye level and your turntable at counter height, nor can you stack your compact system in some available tall and narrow space.

How do you know that what you are about to buy is a true hi-fi compact? At first glance, there is nothing to distinguish it from the cheap portable or table-model phonographs, almost all of which are labeled hi-fi, but most of which don't even come close. A second glance (at the price tag) should tell you: a stereo compact isn't cheap. By and large (and with several exceptions each side of the dividing line), a compact will carry a list price of $200 or more. Anything below that price that calls itself a compact should be examined with a fine-toothed ear (as should any hi-fi purchase). Its sound may be good, but the odds are distressingly against it.

Most of the true compacts are made by firms already well known for their audio components, and some even incorporate components you could buy separately if you desired. But there are also a few good-sounding compacts being made by firms best known for their TV sets and consoles. The maker's name should therefore be a guide, but not a criterion. A somewhat better guide is the specifications sheet. If it is detailed, that means the manufacturer has kept the hi-fi market in mind—but even so, some of the better compacts have skimpy spec sheets. The presence of extra input and output facilities provide a further clue to quality—they give you the option of expanding your system in the future. The type of phono stylus used in the record player should be checked: any unit with a sapphire stylus instead of a diamond is starting out bad and should definitely not be considered. The compact is, in truth, about as difficult to define exactly as a 'sports' car. All those listed in the accompanying sampler chart qualify according to my lights, but space limitations prevent the listing of all models that do.

The "basic" compact is a record changer mounted on an amplifier. In addition to this, there are units available

**Benjamin** 1050  
**Harman-Kardon** SC-2520  
**Bogen** MSC-1  
**Electrohome** SC310  
**Fisher** 110  
**KLH** Twenty
with tuners (either FM-only or AM/FM), and some include players for eight-track tape cartridges, or recorder/player facilities for tape cassettes. The first step in picking out the best compact for your purposes, therefore, is to decide which program sources you will be using. You may decide to do without one or more of these program sources at first, and add them later. If you do, make sure that the compact you select has enough extra input jacks to handle all your prospective additions. If you will be using your compact for taping off the air or copying records, make sure it has tape-output jacks that are unaffected by volume and tone-control settings.

Some compact buyers start out with a tuner-less unit and a separate component tuner, either because they already own a good tuner or because they live in a difficult reception area where only a very sensitive tuner will give them adequate results. Note, however, that the tuners in today’s compacts are the equal of many component tuners and that they add far less to the compact’s cost than a separate component tuner would. What is more, a compact model that includes a tuner is usually little, if any, larger than a tuner-less equivalent.

Even if you spend most of your time listening to FM, a compact that also has an AM tuner may be worth serious consideration. But before paying the $20 or $40 extra, it might be wise to make sure there is sufficient AM programming in your area that you will want to listen to, and also how good the AM sound is when played through your chosen compact.

Most of the compacts in the chart that include FM have automatic stereo switching, stereo-broadcast indicator lights, and a stereo/mono switch to curtail interference when listening to weak stereophonic signals. Most also have tuning meters—a very desirable feature. IHF sensitivity is the only tuner specification listed, not because it is necessarily the most important, but because it is the best known and most widely quoted tuner specification. A more important specification is resistance to cross-modulation effects—distortion caused by strong local FM signals—and this can be checked in the audio shop by tuning slowly across the FM dial and listening for distortion (or some one strong station) popping up at several points along the dial.

Various tape-cartridge players are optional in some compacts. Although none will provide as good fidelity as
a reel-to-reel tape deck operating at speeds of 7 1/2 or 3 3/4 ips, they are both compact and efficient—they can be loaded without threading of tape. The eight-track cartridge players will appeal most to those who already have eight-track equipment in their cars. The cassette decks are the more versatile: you can record on them as well as play back both commercially recorded cassettes loaded without threading of tape. The eight-track cars are both compact and efficient—they can be a reel-to-reel tape deck operating at speeds of 7 1/2 or 3 3/4 ips, they are both compact and efficient—they can be loaded without threading of tape. The eight-track cartridge players will appeal most to those who already have eight-track equipment in their cars. The cassette decks are the more versatile: you can record on them as well as play back both commercially recorded cassettes loaded without threading of tape. The eight-track carriers, the chart ignores the differences between ceramic and magnetic models, and so can you. Both types are capable of excellent reproduction, and both can track records at the recommended low tracking forces.

Most of the turntables used in compacts are four-speed types. Though few buyers use the 16 2/3- and 78-rpm speeds much, it costs comparatively little to add the extra speeds to a changer that already must be equipped for 33 1/3 and 45-rpm play. If you do intend to play old 78's, make sure either that the phono-cartridge stylus can be easily removed and replaced with a 2.5- or 3-mil stylus, or that the entire tone-arm cartridge head can be unplugged and replaced with one holding a cartridge suited to playing the 78's wider grooves.

Component amplifiers are most often defined in terms of their power output. All other things being equal, the amount of power you need depends mostly on the efficiency of the speakers you use with the amplifier. When you buy a compact sold complete with speakers, you can assume that the amplifier has enough power to drive its speakers properly—that is, loudly and cleanly. But if you purchase a compact without speakers, amplifier power does become significant—especially if you plan to match your compact's control center to speakers of low efficiency. The chart, therefore, lists power ratings only for those compacts that are available without speakers. It is wise, in any case, to test-play the compact with its own—or other—speakers at the loudest level you think you will ever want to listen to it. Listen for distortion and bass loss. Comparative listening tests will quickly train you to make the distinctions necessary.

In comparing power ratings, remember that "IHF" and "EIA" music-power ratings are not directly comparable. IHF ratings are based on performance at a moderate distortion level (usually 1 per cent or less), whereas EIA ratings are based on 5 per cent distortion. This makes it possible for an EIA-rated amplifier to appear to have a greater power output (as much as 20 per cent) than an IHF-rated unit. Some manufacturers confuse the issue further by supplying a figure called "EIA peak music power." Numerically, it is exactly double the normal EIA music-power rating (and perhaps 2 1/2 times the IHF rating) though the amplifier's actual output level remains unchanged. What matters is simply whether or not the amplifier and speaker together can play as loud as you are likely to want without obtrusive distortion. If you can hear distortion in a unit you are listening to at your dealer's, you may want a compact with more power or more efficient speakers to play it through.

Controls are important, too. Basic, of course, are volume, balance, bass, and treble controls, a program-selector switch, tuning controls (if there is a tuner), plus stereo/mono and on/off switches. "Volume" and "loudness" controls are not identical: a volume control simply raises and lowers the sound level; a loudness control adds bass (and sometimes treble) boost to compensate for the ear's frequency limitations at low volume levels. The degree of compensation is controlled by the position of the loudness control, not by the actual sound level. Ideally, every compact with a loudness control (some are simply mislabeled volume controls) should also have a "loudness defeat" switch to remove the compensation when you don't want it. For compacts available without (or with a choice of) speakers, a loudness defeat is an absolute necessity; compacts with non-switchable loudness controls can sound muddy or boomy in the bass.

The volume or loudness knob on some compacts controls both channels simultaneously, with a separate balance control to set the relative levels of the channels. This is preferred to a setup using separate volume controls for each channel, ganged on a single shaft and friction-clutched to move together. To balance the channels with this type of unit, you have to hold one knob still as you turn the other—an inconvenient arrangement compared to separate volume and balance controls. A few cheap phonographs, some of which may try to masquerade as true compacts, have only separate left-channel and right-channel volume controls: to raise or lower the sound level, you must turn both knobs an exactly equal amount or you will alter the channel balance. Another hallmark of the non-compact is the single tone control: there should be separate controls for bass and treble.

Many compacts also include speaker-selector switches that permit listening to a second set of speakers in another room if you like. Some even let you use both your main and extension speakers simultaneously, and for these a few cautions are in order: never use speakers of less than 8 ohms impedance when the amplifier is to drive two speaker pairs (you could damage your amplifier). Make sure that your amplifier has power enough to drive both speaker systems adequately (when an amplifier drives two pairs of speakers the total power is divided
## STEREO COMPACT MUSIC SYSTEMS

<table>
<thead>
<tr>
<th>MAKE AND MODEL</th>
<th>TUNER</th>
<th>SIZE OF CONTROL CENTER</th>
<th>SPEAKERS</th>
<th>ADDITIONAL FEATURES</th>
<th>PRICE</th>
<th>ACCESSORIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benjamin 1030</td>
<td>AM, FM (3.5)</td>
<td>10½ x 18¾ x 16¾</td>
<td>same</td>
<td>EM-62, 20½ x 11½ x 10½</td>
<td>$439.50</td>
<td>optional cassette module in sliding drawer; fits under base of all models, $79.95</td>
</tr>
<tr>
<td>Benjamin 1040</td>
<td>AM, FM (3.5)</td>
<td>10½ x 18¾ x 16¾</td>
<td>same</td>
<td>EM-62, 20½ x 11½ x 10½</td>
<td>$439.50</td>
<td>optional cassette module in sliding drawer; fits under base of all models, $79.95</td>
</tr>
<tr>
<td>Benjamin 1050</td>
<td>AM, FM (3.0)</td>
<td>same</td>
<td>phone jack, T.O., Miracord 40A changer, mic/guitar input (can be mixed with other program sources); spkr. sel., phone jack, T.O., Miracord 50 changer</td>
<td>optional</td>
<td>$459.50</td>
<td></td>
</tr>
<tr>
<td>Bogen MSC-1</td>
<td>AM, FM (2.7)</td>
<td>10 x 25½ x 16</td>
<td>same</td>
<td>same as MSC-1 w/o tape player</td>
<td>$319.50</td>
<td>dust cover COV-3, $116.60</td>
</tr>
<tr>
<td>Bogen MSR-1</td>
<td>AM, FM (2.7)</td>
<td>9½ x 17¼ x 16</td>
<td>same</td>
<td>same as MSC-1 w/o tape player</td>
<td>$319.50</td>
<td>dust cover COV-2, $14.45</td>
</tr>
<tr>
<td>Electrohome SC-310</td>
<td>AM, FM (2.5)</td>
<td>8 x 30 x 15½</td>
<td>optional</td>
<td>same as 110 and without AM</td>
<td>$299.50</td>
<td>matching Electrohome spkr. systems</td>
</tr>
<tr>
<td>Fisher 50B</td>
<td>none</td>
<td>closed</td>
<td>8 x 23½ x 14¾</td>
<td>pair forms lid of case</td>
<td>$199.50</td>
<td>dust cover PC-2 for 105 and 110, $14.95</td>
</tr>
<tr>
<td>Fisher 110</td>
<td>AM, FM (2.0)</td>
<td>7½ x 17½ x 15½</td>
<td>optional, Fisher S-10</td>
<td>same as 110 and without AM</td>
<td>$399.50</td>
<td>$299.95 with spkr.</td>
</tr>
<tr>
<td>Fisher 105</td>
<td>FM (2.0)</td>
<td>same</td>
<td>same</td>
<td>same as 110 and without AM</td>
<td>$399.50</td>
<td>$299.95 with spkr.</td>
</tr>
<tr>
<td>Harman-Kardon SC-740</td>
<td>AM, FM (2.5)</td>
<td>10 x 18 x 18½</td>
<td>Harman-Kardon HK40, Dual 10095X changer</td>
<td>same as 2520 with AM, built-in cassette deck same as 2520 without spkrs., 30 watts IHF music power</td>
<td>$249.95</td>
<td>dust cover DC-77, $19.95</td>
</tr>
<tr>
<td>Harman-Kardon SC-2200</td>
<td>FM (2.9)</td>
<td>8½ x 18 x 17½</td>
<td>Harman-Kardon HK20, all series 2000 compacts have spkr. sel., phone jack, same as 2020 with AM, built-in cassette deck same as 2520 without spkrs., 30 watts IHF music power</td>
<td>$329.50</td>
<td>dust cover DC-44A for models 2020, 2320, 2520, 25, $19.95</td>
<td></td>
</tr>
<tr>
<td>KLI Eleven</td>
<td>FM (2.5)</td>
<td>8½ x 18 x 14½</td>
<td>18 x 10½ x 7½</td>
<td>spkr. off, phone jack, T.O., same as Twenty-Four with AM, spkr. off, phone jack, T.O., 199.50 with $249.95 with spkr.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lafayette SC-40</td>
<td>AM, FM (1.8)</td>
<td>7½ x 19¾ x 14½</td>
<td>same</td>
<td>same</td>
<td>$279.95 with $299.95 with spkr.</td>
<td></td>
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<tr>
<td>Lafayette LC-60</td>
<td>AM, FM (1.8)</td>
<td>7½ x 18½ x 16½</td>
<td>same</td>
<td>same</td>
<td>$279.95 with $299.95 with spkr.</td>
<td></td>
</tr>
<tr>
<td>Lafayette Twenty AM</td>
<td>AM, FM (2.5)</td>
<td>10½ x 26¼ x 18¾</td>
<td>optional, Criterion 500, 19½ x 12½ x 10¼</td>
<td>phone jack, 50 watts IHF music power output, built-in cassette deck, BSR-500 changer</td>
<td>$500.00</td>
<td>dust cover DC-77, $19.95</td>
</tr>
<tr>
<td>Magnavox KO-883</td>
<td>AM, FM (n.a.)</td>
<td>9½ x 32 x 15½</td>
<td>optional, S-62 23¼ x 14½ x 13½, S-73 26¼ x 17½ x 12¼</td>
<td>spkr. off, phone jack, 40 watts EIA output, built-in sliding-panel top</td>
<td>$375.00</td>
<td>$249.95 with $299.95 without spkrs.</td>
</tr>
<tr>
<td>Magnavox KO-812</td>
<td>AM, FM (n.a.)</td>
<td>7½ x 18½ x 16½</td>
<td>optional, Criterion 500</td>
<td>same</td>
<td>$375.00 with $249.95 with spkr.</td>
<td></td>
</tr>
<tr>
<td>Olson RA-984</td>
<td>AM, FM (1.8)</td>
<td>10½ x 15½ x 12½</td>
<td>optional, Olson S-838, &quot;Cube,&quot; 9½ x 9½ x 9½</td>
<td>phone jack, guitar input, 60 watts IHF music power output</td>
<td>$230.00</td>
<td>$298.88 with $249.95 with spkr.</td>
</tr>
<tr>
<td>Scott 2501</td>
<td>none</td>
<td>7½ x 16 x 15</td>
<td>Scott S-14 16 x 10½ x 6½</td>
<td>all Scott compacts have spkr. sel., phone jack, T.O., mic/guitar input</td>
<td>$249.95</td>
<td>dust cover, $19.95</td>
</tr>
<tr>
<td>Scott 2502</td>
<td>AM, FM (2.0)</td>
<td>same</td>
<td>same</td>
<td>same</td>
<td>$349.95</td>
<td>dust cover, $19.95</td>
</tr>
<tr>
<td>Scott 2503</td>
<td>AM, FM (2.0)</td>
<td>same</td>
<td>same</td>
<td>same</td>
<td>$349.95</td>
<td>dust cover, $19.95</td>
</tr>
<tr>
<td>Scott 2504</td>
<td>FM (2.0)</td>
<td>same</td>
<td>same</td>
<td>same</td>
<td>$349.95</td>
<td>dust cover, $19.95</td>
</tr>
<tr>
<td>Sylvania CS-5W</td>
<td>AM, FM (2.2)</td>
<td>20 x 17½ x 11½</td>
<td>comes without spkrs.</td>
<td>T.O., 40 watts IHF music power output, built-in special functions, same, but 80 watts IHF music power, Dual 1015 changer</td>
<td>$299.95</td>
<td>Sylvania spkrs. $170.00 to $229.95 a pair</td>
</tr>
<tr>
<td>Sylvania CS-8W</td>
<td>AM, FM (3.2)</td>
<td>8 x 18 x 16½</td>
<td>16½ x 9 x 6</td>
<td>phone jack, T.O., dust cover, 179.95</td>
<td>$299.50</td>
<td>automatic 45-rpm spindle same same</td>
</tr>
<tr>
<td>Sylvania CS-15WX</td>
<td>AM, FM (3.2)</td>
<td>7½ x 22½ x 14½</td>
<td>16½ x 10½ x 7½</td>
<td>phone jack, T.O., dust cover, 179.95</td>
<td>$299.50</td>
<td>automatic 45-rpm spindle same same</td>
</tr>
<tr>
<td>Wurlitzer MC-2</td>
<td>AM, FM (2.2)</td>
<td>10½ x 18 x 7½</td>
<td>9½ x 16 x 7½</td>
<td>spkr. sel., phone jack, T.O., 50 watts IHF music power output, railroad wood cover</td>
<td>$299.50</td>
<td>without spkrs. 399.00 with spkr.</td>
</tr>
<tr>
<td>Zenith. Moderne</td>
<td>none</td>
<td>10½ x 20 x 15</td>
<td>cylindrical 13½ H x 10¼ diameter</td>
<td>199.50</td>
<td>$199.50</td>
<td></td>
</tr>
</tbody>
</table>

All information has been supplied by the manufacturers and represents the most accurate and complete data available at the time of publication.

1 Figure given after "FM" is sensitivity in microvolts for 30 db quieting (IHF standard). All FM tuners used can receive stereo.

2 All sizes are in inches and are given in this order: height, width, depth. Heights are given with changer spindle in place.

3 When standard hi-fi components are used, model numbers are given. T.O. stands for a tape-recorder output; n.a.—information not available.
between them). Try to use identical speakers in both rooms so that the volume levels will be equal. If you want lower volume in the extension speakers, a volume control can easily be added at each speaker in the remote room.

Check the number of inputs and outputs carefully. Front-panel microphone and electrical musical instrument inputs are now making their appearance on compacts. These are useful not only for silent instrumental practice (listening through headphones), but for conveniently feeding microphones into a tape recorder. One compact offers not only front-panel guitar and microphone inputs whose signals can be mixed with those from the phonograph or FM tuner, but an optional cassette recorder too—an exceptionally handy arrangement for budding musicians.

Some compacts are available only with specific matching speaker systems, some with a choice of speaker systems, and others with no speakers at all—leaving that question entirely up to the user. As with all other hi-fi systems, the speaker used with a compact has a great effect on the sound you hear. And, as with speaker systems generally, the speakers offered with compacts range from pretty bad to superb. Therefore, if the compact whose price and features most appeal to you doesn’t stand up to your listening tests, don’t be dismayed. It may sound as good as anything available if you substitute another pair of speakers. And, conversely, don’t assume that because a compact sounds good with one pair of speakers it will sound equally good with others. Listen to the combination of your choice before you buy. You need not necessarily buy speakers of the same brand as the compact itself: if there is some other speaker that has impressed you when played with a component system, try it with the compacts you are considering. In general, avoid the showroom’s house-brand speakers.

The contribution of the control-center design to the function (as well as the appearance) of the compact should be noted. Consider the control panel: many compacts have the controls in a row beside the turntable, where they are handy if the compact is at waist level, on cabinet or table, but most un-handly if the unit has to be placed at eye-level or partially covered by a shelf. A vertical front panel for the controls is fine when the compact has to be mounted high, but is less convenient for low mountings. A sloping-front control panel can work fairly well in any location.

Dust covers are important too: if used, they will help your records to last longer. Some dust-covers must be removed completely when you are loading or unloading records, a bit of a nuisance that may discourage you from using them. Others are hinged, but these can only be used where the spaces above and behind the compact are free of obstruction. Some compacts have their turntables installed in wells, with access only from the top for loading and unloading, and sliding lids as dust covers; these can be the most convenient of all, provided the well is wide enough for easy access to the turntable.

Some compacts come in “portable” versions too, and when closed look more like luggage than furniture. But note that if you choose a portable model, you cancel your option to use different speakers: in portables, the speaker enclosures become part of the carrying case.

One of the virtues of a stereo component system is that it can be upgraded bit by bit—you may replace an amplifier here, a tuner there—as the state of the art (and your pocketbook) dictate. With compacts, the system you buy today is pretty much the system you will live with until you’re ready to trade the whole thing in and start over. But there are two areas in which you may be able to upgrade your compact, and these are the same ones that most affect the sound you hear: the loudspeaker and the phono cartridge. Any compact that is offered with a choice of speakers, or without speakers, can probably be improved at any time by substituting better speakers for the ones you bought originally. This is not necessarily true, however, of compacts that don’t provide for speaker choice in the first place. In some cases, the frequency response of either the amplifier or the speakers has been “tailored” to complement the other’s. Neither would work properly with other components. If you are in doubt about any speaker change, check with the manufacturer of your unit.

At the rate phono-cartridge technology has been advancing in the last couple of years, replacing an older cartridge with a newer, more expensive one may be the least expensive way of noticeably improving a system’s sound. If you think you may want to make such a change at a later date (most economically at the time your stylus also needs replacing), make sure that your compact’s tone arm will accept cartridges in standard mounts and can handle a fairly wide range of cartridge weights and tracking forces. Also check that the output level of the new cartridge is high enough to drive the compact’s amplifier properly. The very top-grade high-compliance cartridges may not be usable in the players that come with compacts, but there are a number of excellent-sounding cartridges designed to work at higher tracking forces that will.

In sum, the compact is for the man who wants good sound at a moderate price, is not inclined to fiddle with his system or up-date it regularly as new audio developments appear, and who finds that a compact fits into his decor. And, of course, it is perfect for a portable or second hi-fi system.

Bennett Evans is a well-known free-lance writer on audio topics. His most recent appearance in these pages was in the March, 1967, issue with his article on “How to Buy a Tape Recorder.”
The youngest octogenarian of them all still reserves the right to

COLOR IT STOKOWSKI

By HERBERT RUSSCOL

The American Symphony Orchestra, which is now completing its sixth successful season at New York's Carnegie Hall, is the youngest professional orchestra in the country. Since the average age of its players is twenty-seven, it is not surprising that its programs are challenging and bold. What is surprising is that its permanent conductor—and founder—turned eighty-six in April.

As befits the serenity of his years, last summer he enjoyed what for him was a restful pause, and stored his energy for the winter grind of rehearsals, concerts, and recordings. In June he sailed for France, conducted a highly successful series of programs with the student orchestra of the Paris Conservatoire, and served as conductor-supervisor of intensive recording sessions in London. He returned to New York, picked up his two teen-age sons, and hurried back to Europe for podium engagements in Monaco. He visited his daughter in Switzerland, and conducted a strenuous series of concerts in Stockholm, Copenhagen, and Oslo. He sailed home to New York (he never flies) in August, and returned to London almost immediately for a week of Promenade concerts, and for rehearsals, concerts, and a recording of Beethoven's Ninth Symphony. He sailed again for New York and plunged into rehearsals for the opening concerts of the American Symphony Orchestra and for recordings of the music of Charles Ives two days after the opening. He feels fine. His name, of course, is Leopold Stokowski.

Even at his venerable age, Stokowski is still a maverick on the musical scene. He is a pillar of the musical establishment, yet always the sardonic outsider. He has probably done more for modern music than any other man alive, and yet when you bring up his name music lovers will say, "Oh, yes, Stoky. A genius, of course, but..." and then come the damning qualifiers.

He has violated tradition, and he has made traditions. Even the master critic Virgil Thomson was at a loss to nail him down. "Stokowski has always managed to remain high in the musical world, notwithstanding his musical charlatanism," Thomson has written sourly. "Not in spite of his musical deviations, but because of them, he has had to make himself a master of orchestral technique. I am not sure that he is not the greatest practitioner of the art today."

What are some of these musical deviations? Well, Leopold Stokowski is the only man to add a Malayan tam-tam to the finale of Dvořák's "New World" Symphony—because he felt the urge to pep up the score. And it is doubtful that any other conductor ever had the vision—or the courage—to bring a live elephant on stage, as Stoky did for a youth concert of Saint-Saëns' *Carnival of the Animals*. On records, Stoky lent his name to an ill-advised "digest" performance of the first movement of Beethoven's Fifth Symphony, which casually omitted the development section. And on one of his recordings of the same composer's "Pastoral," he conducted the music with superimposed brook and forest sounds. We go to the latest Stokowski concert with eagerness, but wary of the jolts and shocks that may await us. We go knowing that we are in for a creative
adventure, even though our guide often enrages us. It is precisely this quality that Stokowski has brought to our musical life: creative adventure and a youthful experimentation, both encrusted with a diamantine patina of glamour.

But Stokowski's experimentation has not been confined to reinterpretations of the classics, nor even to pure symphonic music as heard in the concert hall. At least sixteen years ago he urged composers not to wait hat in hand for someone to play their music, but, like painters, to work directly in the medium of sound—the tape recorder. It was Stokowski alone of great musicians who foresaw the age of McLuhan, with musical sound following us through our day from radios, records, and television sets. He grasped at once what was being turned loose, and instead of turning up his nose, as almost every one else did, he immediately came to terms with it. He knew that a revolution had already erupted, even though others heard only vague and distant rumbles. No more would music simply cater in a genteel way to the privileged classes in culturally blessed cities; electronics had changed all that. As with the revolution in the mass reproduction of art, which led to "museums without walls," in André Malraux's phrase, suddenly a concert hall without walls was plunk in our living rooms.

"I knew there were thousands of persons in remote places who could know the message of music only through radio and recordings," Stokowski recalls. "I wanted to reach them."

He learned all he could of the new art-science of high fidelity, and a noted engineer has declared, "Stoky was the first musician who really talked our language." He was the first conductor to go on the air regularly for a commercial program. He launched the series with the remarks, "If you do not like Mozart and Brahms, say so, and I will not play any more radio concerts. But I will not play popular music." In 1929 he was broadcasting Philadelphia Orchestra concerts throughout the world via NBC.

He made his first recordings in 1917. These were among the first complete symphonic recordings ever made by an orchestra under its own name and that of its conductor. "They were terrible," he said recently. "We used the acoustical process, and the musicians had to be squeezed into an enormous horn. The double bass did not register at all, and I had to substitute a tuba. Musically, this was impossible, and I refused to go on with new recordings because of the distortion of the sound. Then I realized how stupid this attitude was. The thing to do was to keep on recording and to try to improve the method, to experiment with different procedures."

By 1925 there were fifty pieces by Stokowski and the Philadelphia Orchestra in the Victor catalog, an unheard-of number for a symphonic ensemble. Everyone was a little dazed by it all, and the Victor company advertised: "There is something almost uncanny in the thought that the polished black surface of this record-disc contains the co-operative efforts of nearly a hundred men, exactly attuned to the needs of your living room. It will no longer be necessary for you to make special pilgrimages to a large city to hear a musical program by a big organization."

With the great breakthrough of electrical recording, Stokowski worked with Dr. Harvey Fletcher of the Bell Laboratories to improve techniques. He seated his orchestra differently for each musical piece scheduled. He decided that, given sympathetic support in the control booth, he could accomplish more by manipulation of the orchestra than by turning a rheostat. Long opposed to broadcasting from "dead" studios, he persuaded the company to work from acoustically "live" studios—and Stokowski's goading and persistence are as much responsible as anything else for getting recording techniques started on the high-fidelity track.
For today’s youthful stereo buffs, the name Stokowski perhaps does not loom large enough that it would seem to be able to sway giant corporations of the recording industry, but thirty years ago it was a magical name indeed. In the 1930’s he was drawing $2,000 per concert in Philadelphia and earning $70,000 per year for radio appearances and another $60,000 per year in record royalties. This is big money today, and during the Depression it was an astronomical income for a symphonic conductor, but Stokowski was just about the biggest figure around. The public loved him, and Victor loved him—he had made, by far, the largest number of phonograph records of any conductor with a single orchestra.

And today’s aficionado of new and unexplored musical paths must pay homage to this man of incredibly broad musical tastes who fought the good fight more than half a century ago. In 1916 he gave the first American performance of Dar Lied von der Erde, when Gustav Mahler was just a recently deceased conductor whose compositions were hardly known here. In the same year he launched—no other verb describes it—the American premiere of Mahler’s Eighth Symphony in Philadelphia, with a cast of over a thousand: an orchestra of one hundred and ten players, and a chorus of nine hundred singers.

He demanded more than a year of rehearsals—the board thought him daft and howled over every penny spent. But the historic achievement made Stokowski world-famous and put Philadelphia on the map as an international music center. He presented the first American stage production of Berg’s Wozzeck, and he gave a still-remembered production of Schoenberg’s Gurre-Lieder. As the potential of mechanical reproduction widened, so did Stokowski’s recording ambitions. He made the first recording anywhere of a Shostakovich symphony (in 1932), and the first American recording of Stravinsky’s Le Sacre du printemps.

This one-man musical storm, Leopold Bolesławowicz Stanisław Antoni Stokowski, was born in London in 1882. His father was a Polish cabinetmaker, his mother Irish. He was educated at the Royal College of Music, and at eighteen he was organist of St. James Church, Piccadilly. He remained at that post for five years. With all the controversy that has raged about his Bach transcriptions for the modern orchestra, one should keep in mind that in his five years as a London organist, Stokowski explored the organ literature of Bach minutely and emerged with a considerable knowledge of it.

He also emerged with the conviction that the beauty of Bach would have a fuller impact through the use of modern lush colorations, and he calmly proceeded to color it Stokowski. He did it with aplomb and assurance while enraged purists clamored for his head, and the world of music has never been quite the same since.

Through Stokowski, millions have learned to love Bach, people who would never have otherwise given the composer a hearing. Stokowski firmly believes that he is enhancing Bach with the palette of the modern orchestra; contemporary taste violently disagrees with him. The stereo listener of 1968 wants his Bach in eighteenth-century style, clarino trumpets and all. But for casual listeners—and they number in the millions—Stokowski has undoubtedly provided a gateway to classical music.

Stokowski came to America as a choirmaster and organist at St. Bartholomew’s on Park Avenue. He was still in his mid-twenties. In 1909 he became conductor of the Cincinnati Symphony, and three years later, at the age of thirty, he assumed the leadership of the Philadelphia Orchestra. Here his innovations and successes—and news-sense—made him one of the most controversial figures in American cultural life. The Philadelphia Orchestra, earlier a very so-so ensemble, began to be ranked with New York and Boston. It was the golden age of the foreign-born virtuoso conductor—showman—and there were Toscanini, Koussevitzky, and Stokowski dominating the major podiums. All three were demons, or gods, if you prefer, and each had his host of true believers; all three names were almost household words throughout the country.

Stokowski remained in Philadelphia for a quarter of a century, and they were hectic years for the matrons of the Philadelphia Main Line. Besides the unheard-of music he hurled at them, the man made speeches at any time he chose during a concert. He scolded his audiences for not applauding, for applauding at the wrong time, and for not hissing if they really hated a piece. Above all, he upbraided them for leaving the hall before the music was over. The dowagers never missed a concert, but they always left some minutes before the end, just as Stoky was working up to a climax. It was almost a running battle between Stoky and the ladies who had to catch the Chestnut Hill train, and it’s hard to say who won.

In 1932 the board informed him that they had had enough of his “debatable music.” They didn’t say so, but they were also tired of what one intimate has called “his restless, almost unnatural compulsion to be different, to change, to startle, to experiment.” Stoky retorted to the proper Philadelphians: “I will play a modern piece whenever I see fit to do so, and I will play it twice for whomever cares to listen.” But the curtain was lowering. Stokowski resigned in 1936, the action to become effective in 1938, when Eugene Ormandy would take over as music director. It was the end of an era for Philadelphia, but for Stokowski it was only a milestone. He signed a huge contract to appear in the Hollywood film The Big Broadcast of 1937, and remarked piously, “I go to Hollywood to face a great spiritual challenge.”

MAY 1968

65
This was followed by real whipped-cream spectacles: *One Hundred Men and A Girl*, with Deanna Durbin, and Walt Disney's *Fantasia*.

It was all part of the glamorous-conductor routine, like his chopped raw-vegetable diet or his intriguing accent, which varied from year to year. Everything he did was news. He possesses a magnetism that has always drawn praise, blame, adulation, and (above all) attention. In the Hollywood period, his every move, his every comment landed him on the front page. The spotlight was trained on his personal life as assiduously as it was on the Stokowski of the podium, that white aureoled head, that fantastically tailored figure, those world-famous hands that never used a baton.

In 1940 he organized the All-American Youth Orchestra, and for it he auditioned youngsters from every state of the union. Observers were skeptical of his attempt to play virtuoso pieces with an orchestra of young musicians who had never played together before. But in a short time Stokowski had welded together a group with a character and musical personality of its own, and with more than a touch of the Stokowski sound.

Stokowski begged the young players to penetrate Beethoven and Tchaikovsky for themselves and then to recreate the music through him. He begged them to be artists, not automatons. All was going well, but in World War II the orchestra had to be disbanded because its members were of draft age. The few recordings the All-American Youth Orchestra made, though, are still outstanding for their fresh, warm, youthful glow, a flexibly individual music-making resulting from a kind of cooperation that other conductors dream about and only Stokowski achieves.

Stokowski has always had a special association with New York City. His visits with the Philadelphia Orchestra were always an event there, and Carnegie Hall often cheered his efforts while his home audience sat on its hands. At the request of Mayor Fiorello LaGuardia, who was as happy on the podium as he was on a fire engine, Stokowski was invited to build a City Center Orchestra for the City of New York, and he conducted it through the 1944-1945 season. A long spell of guest conducting followed this. In 1945 there was a foray to the Hollywood Bowl; from 1945-1950 he shared the podium of the New York Philharmonic with Dimitri Mitropoulos, the last year as musical co-director. In 1955 he accepted a position as director of the Houston Symphony, which he retained until 1960.

In 1962 he formed the American Symphony Orchestra, contributing $60,000 of his own money to get it started, and conducting without a fee. Again he announced that he would work with young people, again concert-sated New Yorkers predicted failure, and again the old master builder proved them wrong. Relations between the orchestra and its conductor have been described as an ardent love affair. A generous number of the players are women, and one of them says, "The real value of working with Stokowski is to experience the marvelous sound he can get. There is some sort of magic in the sound he draws from an orchestra. Not many can get it. But he is very strict and knows what he wants."

Stokowski himself admits to an iron hand. "I tell the musicians they have to play," he says. "No relaxing. I want them to give. I give. I tell them, if you do not give, I'll find someone who will." When asked if he was satisfied with his achievement with the American Symphony Orchestra, he replied, "Of course not. Every rehearsal must be better than the last, every concert better than the last. There is no ceiling."

At the recording sessions of the American Symphony, Stokowski, unpredictable still, works in five-minute sections. "It is much easier for the men that way," he says, "and there is usually a good place to stop, where you can splice. When each section of the work is satisfactory, I supervise the splicing of the sections together, and then I play through to see if the total meets with my approval." And he adds firmly, "I leave nothing to the engineers."

I recently spent some time with Stokowski, and our conversation dealt with musical matters. I wanted to get, among other things, his explanation of the famous "Stokowski sound," that big, lush, organ-like tone that is virtually the maestro's trademark.

We know that this sound, in particular the incredible legato that string sections achieve when he is on the podium, doesn't just happen through personal magnetism. It is the result of endless experimentation by Stokowski. The traditional seating arrangements of the orchestra, fixed for countless years, he threw overboard. The men of his ensembles were shifted and reshifted, endlessly seated anew as Stokowski endlessly sought new tonal experiences. Each of the first violinists became concertmaster for a season or less, in rotation; they were all encouraged to be individual artists, to bow up or down or sideways if they pleased, but to make beautiful music. The result is a gorgeous, feline, supple, sensuous sound that the world had never heard before, and you either love it or you hate it. But one thing seems certain—only he can coax that tone from a bunch of men scraping on catgut.

I had the impression that there was more to it than reshuffling the players, and I put this to Stokowski.

"Shall we be reasonable?" he replied innocently. "The players themselves make the sound. I just conduct. Don't blame me."

How is it that other conductors cannot get that sound? "Thank you for a very easy question," Stokowski beamed. "Ask the other conductors. But seriously," he
Leopold Stokowski conducting (far left) the War Chest Band of three hundred and eleven musicians at Franklin Field in Philadelphia on May 19, 1918. A few years later (near left) he chats with composer Richard Strauss.

Stokowski very early concerned himself with recording and reproduction problems—at left below he is shown experimenting with audio equipment at Bell Telephone Laboratories. At right below he examines a medal presented to him by CBS for his "distinguished contributions to radio art."

After a Hollywood Bowl concert, Stokowski is feted at a party (left) with Gladys Swarthout, Frank Cugnoni, and Arline Judge. With Walt Disney (above), he created Fantasia, an alliance of music and film starring a familiar figure (right) as the Sorcerer's Apprentice.
went on, “we must understand sound and value it very highly. No sound, no music. The tone of an orchestra can be coarse, relaxed, intense, delicate, subtle—thousands of variations. And there is music in which the sound must be beautiful, even spiritual, and there is modern music which demands harsh, even ugly sound. And—another factor—every great orchestra has a distinctive sound of its own. That is one reason why it is so interesting to conduct fine orchestras all over the world.”

“Another problem,” Stokowski continued, “is that the modern twentieth-century music requires knowledge of a vast palette of sound, a palette far greater than before. I use this word in the sense that a painter does, of course. You can take red and yellow, combine it into orange; red-yellow, yellow-red, in hundreds of subtle variations of shade. So it is with the infinite possibilities of quality of sound. I therefore have no single standard of good sound.”

How does he determine what quality of sound he wants?

“I ask the composer,” said Stokowski. “I am all the time saying to the composer, ‘at this moment in the score, what kind of a sound do you wish?’ He may be dead, but I have to sense his wishes. I have to keep an open mind to hear what the composer is telling me. I ask the spirit of Mozart, what kind of a sound here? And I try to persuade the players to produce that sound.”

“Of course, with a living composer, such as Alan Hovhaness—a very great American composer, by the way—I can ask him directly. When I worked with Stravinsky, Richard Strauss, de Falla, they told me what they wanted. With a dead composer it is not so simple. After all, there is very little that can be written on paper, into a score. It is more like a letter the composer has written you in a severely limited method of notation. There are thousands of musical things that our notation has no means to express. But if you listen intently, you begin to hear the inflection of the composer’s voice.

“And when you conduct the music, you represent the composer. You are responsible for the transmission of a work of art he has conceived and given you on paper. And above all, in a performance it must convince the audience that the players are transmitting the composer’s intention at that moment. It is very difficult to achieve this effect, this cooperation with the players. If they are sensitive, we understand one another. If they are not, it is too bad.”

Does he agree with the observation of many musicians that modern “serious” music and jazz and popular music are all growing closer in our day?

“Yes. All music seems to be growing closer together. Music, like everything in this universe, is in a constant state of evolution. It never stands still. All the arts are evolving—in the sense of moving outward from a given center. New kinds of feelings have emerged, and all music is developing in new directions. New generation, new ideas. All over the world there is a rising generation with which I am in touch, and they hear things in a new way. Take the new interest in Hindu music. We can learn much from them—their rhythm is much more advanced than ours. And in the Orient, each province has its own system of music.”

We spoke of Erich Leinsdorf’s abrupt resignation from the Boston Symphony and his protest that the work schedule of a conductor of a modern symphony orchestra is unbearably overloaded.

“Maestro Leinsdorf is correct,” Stokowski said. “The facts are these. Every two or three years a symphony orchestra makes a new contract with its players. The players wish to live well. Not richly, but well—and they deserve it. Then the treasurer of the orchestra says to the manager, ‘I’m going to have a very big deficit this year—please give more concerts, which means less rehearsals. The less rehearsals, the more you have to watch every detail in concerts. (As for me, speaking for myself, I always prefer rehearsals to concerts. Much more interesting.) In sum, it is a vicious circle.”

Could he foresee any solution?

“One possibility is what is happening in France. The French government granted a large sum of money for a new symphony orchestra, to give concerts in Paris and the surrounding area, with eight rehearsals per concert. In America we usually have four rehearsals.” Stokowski smiled, then added solemnly, “If Paris can do it, Washington can do it.”

I asked him what he made of the fact that he has always been such a controversial figure in the world of music, perhaps the most controversial of the century.

“You must ask the other people who examined what I tried to do. Don’t ask me. I just did it. You can only do what you believe in. If I believe in something I try to do it. But I have found that I learn more from failure than from success. If you analyze failure, you learn something. What did Michelangelo say? ‘Every day I learn.’ And he was at the top of his profession, mind you, with Popes begging him to paint for them. Every day I learn. In every rehearsal, I hear something new, catch something that until then was hidden from me. And then I go back and study the score again. You should see my scores—completely blotted over with marginal notes.”

Would he care to speculate on music of the future?

“When I meet you in heaven or hell,” said Leopold Stokowski, “I will answer that question.”

Herbert Ruscolm has played French horn with the Pittsburgh Symphony, the Boston “Pops” Orchestra, and the Israel Philharmonic. He is presently writing a biography of the composer Franz Liszt.
CBS achieves an uncommonly successful recording of the bold and compelling Bomarzo

Columbia is shrewdly on the ball with its release on the CBS label of Alberto Ginastera's Bomarzo, the Argentine composer’s second opera. A sensation when it was first produced almost a year ago by the Opera Society of Washington with Julius Rudel conducting, it is at this writing being prepared for its first New York showing with Rudel's New York City Opera Company at Lincoln Center. Even granting that New Yorkers are sophisticated, I believe that they are in for an inevitable shock, and we'll be hearing lots about Bomarzo in the Big City.

The score—I'll get to that in a while—is as bold and compelling as that of any contemporary opera I can think of since Berg's Lulu. But I'm willing to bet that this aspect of the opera isn't the one that will make the production a "hot-ticket" show at Lincoln Center. Instead, it will be the grotesque, shattering, sensational aspects of Manuel Mujica Lainez's libretto (adapted from his own novel) that will have audiences gaping—or struggling not to gape.

It makes one wonder anew about the revolution in sexual candor in literature and theater we've had here in the last decade or so. What ever happened to puritanical America? Edward Albee's Who's Afraid of Virginia Woolf? broke a new shock barrier in the serious legitimate theater in 1962. And although our censors used to clutter cutting-room floors snipping away at French films before they were shown here, the American film Bonnie and Clyde was recently censored by the French before it could be shown in Paris. Now we have Bomarzo, whose candor is without precedent in high musical culture, receiving its world premiere in our evidently stuffy national capital—only to be banned later in the composer's own Buenos Aires!

The libretto for what has already become known as "the topless opera" is actually a grim, serious, morbidly depressing, scrupulously honest work. The mere depiction of Pier Francesco Orsini, Duke of Bomarzo (a hunchbacked sixteenth-century Italian), as an operatic anti-hero is an existentialist attack on our popular romantic view of the Renaissance Man. Like the libretto for Ginastera's last success, Don Rodrigo, the new one is constructed in a chain of varyingly short scenes broken by fourteen orchestral interludes. (The model, of course, is Berg's Wozzeck.) Bomarzo is first seen in conversation with an astrologer who tells him that he is about to achieve the immortality promised by his horoscope. Still, Bomarzo expresses a wishful desire to change places with a shepherd boy whose little song is the first heard in the opera. Symbolizing, I presume, the Duke's alter ego, the boy tells us that he would not trade places with Bomarzo for all his wealth and power.

We learn immediately that the promised "immortality" is a hoax when the Duke is poisoned by his own nephew. As he dies, the opera unfolds in a sequence of shocking, harrowing flashbacks: a scene from his boyhood...
in which his two brothers taunt him and force him to
dress in his grandmother's clothes, and his father berates
him and calls him an effeminate hunchback; another in
which the astrologer predicts for Bomarzo the im-
ortality his grandfather wishes for him but which he
accepts with indifference; a scene in which a "topless"
courtesan mockingly tries to seduce him though he is
distracted by his own ugly reflection in the mirrored
room; the deaths of his father and brother which elevate
him to his position of power; an orgiastic celebration,
the staging of which requires that no holds—so to speak
—be barred; his unconsummated marriage to Julia
Farnese and his vision of the devil in his bridal chamber;
the depiction of hallucinatory erotic dreams.

In the closing moments of the opera, the disfigured,
dying, half-insane Duke likens himself to the marble
Minotaur—"disfigured, beautiful, and horrible, my hide-
ous mirror, my brother"—that stands among the noble
sculptures of Roman emperors. Bomarzo then enters his
"Sacred Wood"—his garden of volcanic rock carved
into gigantic monsters symbolic of his own depravity,
and surrounds himself with his "brothers" to die. They
are his promised immortality. The voice of the shepherd
boy, the first we hear in the opera, is also the last: the
echoes of his original sentiments compound the Freudian
irony.

Describing Ginastera's music for this operatic night-
mare is no simple task. Bomarzo runs a gamut of mod-
ern compositional technology that must be heard to be
believed. Since I've not seen a score of the work, I will
take it from a good authority that the orchestra used is
not large. But Ginastera handles it with such imagina-
tion and dexterity that my ears deny what I, in fact, be-
lieve. Simply trying to figure out what combination of
instruments is making what uncanny sound is an ex-
carcerating critical experience. Mandolins play tone
tones; according to Columbia's annotative material, aleatory
passages are involved; characters sing everything from
sing-song quasi-nursery rhymes to quasi-Gregorian
chant, to ordinary arias, to Sprechstimme; microtonal
techniques that I have long considered both boring and
passé are revived with haunting effect. There seems to
be no end to Ginastera's aural imagination. This new
opera is a sprawling affirmation of my contention that
warring schools of limited, rigid, avant-garde musical
disciplines have pretty much had their day.

Without a score, I can only speculate on the quality
of the performance. It sounds decidedly brilliant on the
instrumental side, and Rudel's control of the complexi-
ties of the score is apparently unassailable. The only par-
ticular complaint I have is the mixture of English-speak-
ing singers with those whose Spanish is native. I know
about ten words of Spanish, but even to me the differ-
ences in accent are joltingly obvious. Furthermore, the
Latin American singers seem somewhat more comfort-
able with the music. Salvador Novoa is frighteningly
urgent as Bomarzo, and Isabel Penagos does some lovely
pure-and-simple singing as Julia Farnese. And, accent
aside, Joanna Simon is vivid and lethal as Pantasilea,
Clara Mae Turner formidable as the Grandmother.

In sum, the recording of this work is, in my opinion,
a coup for Columbia and a boon for anyone interested
in new opera. The sonics are excellent, and the complex-
ities of the score have provided an uncommonly suc-
cessful field day for Columbia's stereo engineers.

William Flanagan

GINASTERA: Bomarzo. Salvador Novoa (tenor), Bom-
marzo; Richard Torigi (baritone), Silvio de Narni;
Michael Devlin (bass), Gian Corrado Orsini; Robert
Gregori (baritone), Girolamo; Brent Ellis (baritone),
Maerbale; Joaquin Romaguera (tenor), Nicolas Orsini;
Isabel Penagos (soprano), Julia Farnese; Joanna Simon
(mezzo-soprano), Pantasilea; Clara Mae Turner (mezzo-
soprano), Diana Orsini; David Prather (boy soprano),
Shepherd Boy; other soloists; Opera Society of Wash-
ington Orchestra and Chorus, Julius Rudel cond. CBS (© 32
31 0006 three discs $17.37.

FOR DISCERNING PALATES:
VINTAGE HOROWITZ

RCA's new release of archive recordings from 1928
to 1947 documents the art of the young virtuoso

While the Horowitz of the Sixties continues to per-
form and record with ever-increasing success and
for ever-growing audiences, the record companies are
digging into their vaults for the pianist's earlier record-
ing efforts. One can't blame them. These older discs are
marvelous, and they represent the young virtuoso's prow-
ess with stunning effect. The quality of RCA Victor's
newly released collection entitled "The Young Horo-
wit" should cause any Horowitz fan and piano enthusi-
ast to grab it as fast as he can.

Horowitz's recording career began, strangely enough,
ot in Europe, but in Camden, New Jersey, where in
1928 he first made discs for Victor. He made some
more for them in 1930, and then until the late Thirties
he did all his recording in London. (Most of the English
material has been reissued in Angel's Great Record-
ings of the Century series.) In the early Forties, Horo-
wit began recording again in this country, and the work
of the next two decades has been widely distributed by
RCA Victor. That company has reissued some of the
repertoire of the Forties, but the pianist's first efforts had
not been made available on long-playing discs until the
release of the present collection.

"The Young Horowitz" includes performances of
1928 and 1930 that are positively electrifying: the Scarlatti Capriccio with which the second side opens, for instance, or the incredible octaves of the Paganini-Liszt selection, or the astounding virtuosity to be heard in Dohnányi’s F Minor Capriccio, or the simplicity, subtlety of rhythm, and tonal shading of the Chopin Mazurka, Op. 30, No. 4—a performance from Horowitz’s first recording session. Not everything on this disc dates from that early period. There is also the first LP issue of a splendid Tchaikovsky Dumka (its original albummates, the Danse Macabre and Czerny’s Variations on La Ricordanza, all dating from 1942, were previously reissued by RCA Victor as part of “The Horowitz Collection,” LD 7021). Then there is the Chopin C-sharp Minor Waltz in a performance from 1946 and, finally, the latest item, Horowitz’s stunning 1947 recording of the Kabalevsky Third Sonata.

My only complaint is that RCA Victor still has material left—Horowitz’s own Variations on Carmen from his first session in 1928, for instance, or the early version of Liszt’s False Oubliée from that same time. Then there are six Scarlatti sonatas he recorded in the later Forties. But all of that repertoire would make a suitable volume two. Let’s hope that RCA Victor doesn’t delay in bringing it out, for this is not only young or vintage Horowitz; it is also a document of the development over the years of the pianist whom many have called the greatest in the world. RCA Victor’s transfers are amazingly good, with the exception perhaps of the Kabalevsky, which sounds slightly constricted.


ENTERTAINMENT

MEETING ON PARNASSUS: SINATRA AND ELLINGTON

The big-band-plus-vocalist format is revived for an amiable, unpretentious romp by two music masters

The new album by Frank Sinatra and Duke Ellington, “Francis A. and Edward K.,” is one of those summit meetings that could have ended in disaster but has instead emerged as a triumph for all concerned. Ellington and his orchestra sound superb; Billy May’s arrangements are loose enough to display to full advantage the virtuoso caliber of the orchestra’s instrumentalists; and Sinatra, dropping all traces of his sometime Villon-of-Vegas mannerisms, offers performances that are models of relaxed grace, security, and freedom. Reprise’s engineering and recorded sound, as in most recent Sinatra albums, are nearly perfect.

That this album featuring two of our greatest popular entertainers succeeds while many others in the same groove fail is probably attributable to two things: impeccable professional good manners on the part of both men, and the fact that at this point in their careers neither one has to prove anything to anyone. The result is that “Francis A. and Edward K.” is an album of pure, unselfconscious music-making by two masters of the popular form.

There is a note of nostalgia here, since Sinatra steps back into the role of band singer for the first time in more than twenty-five years. He performs this task with humor and obvious affection and with enough expertise in something like All I Need Is the Girl to make one wish for a contemporary revival of that once-flourishing field of employment for young singers. The tracks here run close to five minutes each, and all of the songs, because they are good songs, benefit from the full development given them. Indian Summer, for instance, in this treatment is so amiable, assured, and spontaneous that it could be stretched to twice its length and still provide joyous entertainment. Come Back to Me, from On a Clear Day You Can See Forever, is a song that has always seemed to promise a higher quality than it actually delivered, and now it is apparent why. Compared with the swinging and dexterous job that Ellington and Sinatra serve up here, all the other recorded versions are noticeably stodgy.

And perhaps that lack of stodginess is the most appealing thing about this album. Two fine musicians at the peak of their powers have made an album twice as youthful and carefree and unpretentious as most people less than half their age. As a matter of fact, I have a feeling that if they ever get around to recording September Song, Sinatra and Ellington are likely to produce something that sounds more like June in January. For my part, this album makes as good a case as any I know for the proposition that art on any level is the conscious production of people who know what they are doing and how to do it; amateurism, however earnest, however sincere, doesn’t make it.

FRANK SINATRA AND DUKE ELLINGTON: Francis A. and Edward K. Frank Sinatra (vocals); Duke Ellington (piano); The Ellington Orchestra, Billy May cond. and arr. Follow Me; I Like the Sunrise; Yellow Days; Poor Butterfly; Come Back to Me; Sunny; Indian Summer; All I Need Is the Girl. REPRISE ® FS 1024, F 1024* $4.79.
The Glorious World of Words and Music
That's what this month's Red Seal albums are all about

Leontyne Price
Verdi's "Ernani"
Words and music are joined lovingly in the first complete three L.P. stereo recording of ERNANI. Leontyne Price stars, with Carlo Bergonzi, Mario Sereni, Ezio Flagello and Thomas Schippers conducting.

Kate Smith, Arthur Fiedler and the Boston Pops
A beloved singer of words joins a renowned purveyor of music in a unique album. APRIL IN PARIS, BRAZIL, BECAUSE, BE MY LOVE and ALL THE WAY are just a few of the absolute delights.

Erich Leinsdorf
The Boston Symphony Orchestra
One of the glories of the orchestral repertoire is the Brahms Symphony No. 4. One of the glories of the orchestral world is the Boston Symphony Orchestra. So, Brahms' 4th and the B.S.O. belong together. Now they are, and the album completes the Brahms cycle of symphonies by the orchestra.

Original Soundtrack Album*
A lifetime can be spent poring over the sheer genius of James Joyce and his "Finnegans Wake." Highlights of the acclaimed film's soundtrack have been gathered into an album that both dazzles and dizzies.

Heifetz-Piatigorsky Concerts
Music sings without words in this brilliant, continuing series. Included in the new album are the Brahms Piano Quartette in C Minor, the Boccherini Sonata for Violin and Cello and the only available recording of Toch's "Divertimento."

The Robert Shaw Chorale
The lilt of Irish poetry is wedded to the beauty of Irish melody by the Robert Shaw Chorale. The result, "Irish Folk Songs," is an album including WEARIN' OF THE GREEN, I KNOW WHERE I'M GOIN' and JOHNNY, I HARDLY KNEW YE among others.

All albums in Dynagroove except*

CIRCLE NO. 50 ON READER SERVICE CARD

HIFI/STEREO REVIEW
BACH: Cantata No. 26, "Ach wie füglich, ach wie nüchtig"; Cantata No. 134, "CH: Cantata No. 106, "Gottes Zeit ist die allerbeste Zeit" ("Actus tragicus"), Ursula Buckel (soprano, in No. 26); Herbert Töpper (alto); Ernst Haefliger (tenor); Theo Adam (bass); Munich Bach Choir and Orchestra, Karl Richter cond.

DEUTSCHE GRAMMOPHON ARCHIVE 5 198402 $5.79.

Performance: Excellent
Recording: Excellent

Stereo Quality: Excellent

Except for its opening chorus (which Walton arranged for orchestra as part of the "Wise Virgins" ballet), Cantata No. 26 is not very well known, and this is only its second recording. Written for the twenty-fourth Sunday after Trinity, it is an intriguingly descriptive work, graphic in its drama and well worth hearing. Its far better-known disc mate has, of course, been recorded many times, and it continues to be a gem among the entire corpus of cantatas, with its marvelous choruses and delicate scoring. The most recent version of this piece, conducted by Gönnenwein on Angel (5 56354), was an extremely satisfying performance; so, too, is Karl Richter's, whose choir, as usual, is in splendid form. All the soloists are exceptionally fine in both cantatas, and the recording is very vivid. Texts and translations are included.

BERG: Lulu Suite (see SCHOENBERG)

KARL RICHTER

Fine leadership for Bach cantatas

The Alto Rhapsody and the Psalmus Hungaricus—the former a philosophical cantata with religious undertones, the latter a religious cantata with patriotic overtones—make an unexpected but rather appealing combination on this record. Since both are expertly performed, the record is a winner, and, although yet another version of the Tragic Overture was hardly called for, Markievitch's vital and muscular performance of it may be regarded as a generous bonus.

It is regrettable that Markievitch is so infrequently heard on records, for his work is nearly always exciting, and he seems to have a special knack for抓住每一个细节，把握每一个节奏，让作品的每一个音符都充分展现。

The Alto Rhapsody has a great deal of force and passion, and Markievitch's conducting is very vivid. Texts and translations are included.

At the same time, the high level of performance and the high quality of the recording make this record a winner, and, although yet another version of the Tragic Overture was hardly called for, Markievitch's vitality and muscularity of performance of it may be regarded as a generous bonus.
HiFi/Stereo Review

Record and Tape Service

Have you been having a little difficulty obtaining some of the records and tapes reviewed in this issue? HiFi/Stereo Review Record and Tape Service to the rescue! Not a record club—no discounts, no special deals. We're here simply as a service to those of our faithful music-loving readers who are about to give up the search for "hard-to-get" records and tapes. If you want help in your musical dilemma, all you need do is complete the coupon below and mail it in with your remittance. We'll see to it that your records and tapes are mailed to you promptly, well packed and fully guaranteed against damage or defects.

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BRAHMS: Piano Concerto No. 2, in B-flat Major, Op. 83. Vladimir Ashkenazy (piano); Vienna Philharmonic Orchestra, Karl Bohm cond. LONDON ® CS 6530 $5.79.

RECORDING OF SPECIAL MERIT


PERFORMANCES: Big

Recording: Superb

Stereo Quality: Natural and impressive

Although I'm a great believer in owning two recordings of a masterpiece rather than one, I wouldn't buy these two as a pair; the approaches are too similar. Backhaus, as you might expect, essays the monumental, the broad tempos, the big line. Unexpectedly, Ashkenazy does too. But, although it is painful to say so, Backhaus can't manage it any more (he is, after all, eighty-four years old). The sheer power he used to have is simply gone now, and it is obviously difficult for him to get from one end of the keyboard to the other in the requisite time. Böhm sympathetically holds down the orchestra to keep it from swamping the pianist, but what results is a skeletal framework for a big performance, lacking the guts and muscle to be a living thing.

Ashkenazy's interpretation, on the other hand, I find extraordinarily successful. Unlike Backhaus, he has never been noted for his strength, and one can almost see him rising from the piano stool to get the whole weight of his body into certain big chords. But the fact is that he makes it all work through the big first two movements; finds nothing of any difficulty in the third, and is completely in his element in the last, where most pianists are out of theirs. Mehta's handling of the orchestra is all in accord with what Ashkenazy does, and yet the collaboration doesn't have the feel of a long-studied affair, but of a more intuitive mutual understanding. This is a record well worth owning, either as a first presentation of the concerto in a young collection, or to stand beside your Gilels, Richter, Backhaus, or Serkin performance. Both recordings are sensationallly good sonically, although, obviously, the Ashkenazy/Mehta collaboration has the greater mass to convey.

James Goodfriend


PERFORMANCES: Firm and steady

Recording: Good

Stereo Quality: Good

For me, the Fifth is a problem child among the Bruckner symphonies: it aspires to the sublime apocalyptic tone of the Eighth and Ninth, but belongs in many aspects of its thematic substance to the more bucolic world of the Fourth.

The Fifth remains a very tough nut for conductors to crack—to put over in a way that is both structurally cohesive and dramatically convincing. The last movement, with its combined fugue and chorale elements, is the stumbling block, and even the blazing augmented brass choirs at the end (Continued on page 76)

HIFI/Stereo Review
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Upon his return to the States, the young pianist performed the work in New York, to the tune of praise like this, from the Post: “Andre Watts played as if he were a universe of music. He possesses a gift that defies explanation. This was more than mature playing—it demonstrated wonderful insight, intensity, poetry, a sweeping command of the keyboard and extraordinary communication—all to an overwhelming degree. As an interpreter, Watts is ageless before he has grown up.”

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CIRCLE NO. 17 ON READER SERVICE CARD

MAY 1968
are not enough to obviate the sense of anti-climax that can arise from a less-than-expert reading of this episodic movement. A wholly satisfactory stereo Bruckner Fifth has yet to be recorded. This new Klemperer performance for Angel is an improvement over the Jochum-Amsterdam Concertgebouw performance for Philips recorded "live" in the Abbey of Otterburen. For one thing, the four movements are allocated one to a side, thus eliminating the annoying side-break in the slow movement that marred the Philips album. For another, Klemperer's tempos are relatively steady, as opposed to the somewhat jarring contrasts encountered in the first and third movements of the Jochum performance. There is more spacious drama in Jochum, but greater clarity of structure and texture in Klemperer—in part because of the studio work on the part of the Angel engineers. The latter performance is generally more lyrical and dynamically low-key than Jochum's. I find the first three movements quite satisfying, but in the finale, things bog down. Not only is there no noticeable extension of dynamics, but, most unhappily, Klemperer adopts a ponderous tempo for the initial fugue theme, with no noticeable extension of dynamics, but, most unhappily, Klemperer adopts a ponderous tempo for the initial fugue theme, with the result that the whole machine lurches along, never getting off the ground. Jochum wins hands down in this movement, which he keeps going at a fine clip so that the ending becomes a truly overwhelming climax. A side note: The Angel sound is warm and full, if not as spacious as the Philips. It is understandably superior to the Philips in bringing clarity to the complex inner voices of the score, notably in the finale.

Now it's London's turn. Will it be Böhm or Solti with the Vienna Philharmonic? Böhm created a sensation in New York early last season with the Vienna players in this work. If London's sound is anything like what we have been getting lately from Vienna, a truly satisfactory Bruckner Fifth may be close at hand. D. H.

RECORDING OF SPECIAL MERIT

CARISSIMI: Jepthe; Judicium Extremum. Eileen Laurence, Janet Frank, Eleanor Clark (sopranos); Jane Gunter (alto); Stafford Wing, Seth McCoy (tenors); Gerd Nienstedt, William Fleck (basses); Amor Artis Chorale, Johannes Somary cond. DECCA ® DL 79430 ©, $5.79.

Performance: Very good
Recording: Excellent
Stereo Quality: Excellent

Giacomo Carissimi (1605-1694) was perhaps the most influential force in the development of the oratorio: he broke away from liturgical techniques and strictly liturgical texts, invested his music with pulsating drama, heightened the expressiveness of the often mechanical recitatives, and exhibited a rare ability for tone-painting. In all these elements, his influence on Handel was noteworthy and freely acknowledged by the latter master.

The color and dramatic strength of Carissimi's music are all too apparent in these effective renditions of Jepthe and Judicium Extremum, the former no stranger to the record catalog, the latter less well-known but equally significant and memorable. Both works are distinguished by consistently expressive and admirably controlled choral singing. Of the soloists, the outstanding interpreter is Gerd Nienstedt, who sings the part of Christ in Judicium Extremum with dignity, steady tone, clear enunciation, and a liquid ease in the florid passages. William Fleck also contributes some fine bass solos; the other singers, while not exceptional, are acceptable, and all rate praise for their expressive handling of the Latin texts.

Producer Israel Horowitz and the engineers are responsible for clear and exceptionally well-balanced sonics in which voices are precisely differentiated and deployed, and the continuo is given good presence. There are detailed notes by Ellen Rosand, which reveal much pertinent data, although in the wealth of scholarly detail one point is overlooked: instrumentation. The fine continuo work (duly credited) is by Igor Kipnis (harpsichord) and Michael Radiakov (cello).

G. J.


Performance: Twenty-century Chopin
Recording: Excellent
Stereo Quality: Fine

The Sofia-born American pianist Alexis Weissenberg has some extremely individualistic ideas in this Chopin recital; to describe his basic style as exclusively twentieth-century, complete with Horowitzian excitement and finger dexterity, only tells part of the story, however. There is a poetic quality to his playing which manifests itself primarily in slower sections of the scores—in the third movement of the sonata and the full-bloom section of the first Scherzo, for instance. This seems deeply felt and not tacked on, as so often is the case with today's younger pianists. Yet, when Weissenberg attacks fast sections, the sensitivity, the poetic qualities, tonal shadings, and the rhetoric tend immediately to dissipate themselves in favor of the hammer-and-tongs technique of modern piano playing. One can admire his ability to generate electric excitement, but the interpretations at such moments fail to move or to convince. Excellent sound.

I. K.

COPLAND: Billy the Kid; Rodeo: Four Dance Episodes from the Ballet. Fanfare for the Common Man. Dallas Symphony Orchestra, Donald Johanos cond. TURNABOUT ® TV 34169 ©, $5.20.

Performance: Clean
Recording: Good
Stereo Quality: Good

COPLAND: Billy the Kid; Appalachian Spring. Pittsburgh Symphony Orchestra, William Steinberg cond. COMMAND ® CC 11038 ©, $5.79.

Performance: 50/50
Recording: Excellent
Stereo Quality: Fine

I must say straight-off that I find Steinberg's performance of Appalachian Spring misguided. The work's magic is, admittedly, in its lyricism. But although it has its quota of "good tunes," the lyricism of the piece—its poetry—dwell in its musical texture. Forget the fact that conductor Steinberg doesn't seem to "feel" Copland's more intricate rhythmic passages—maybe we still need an American to get those just right; at least, even the most frequently excerpted clean-textured work is slightly muddy in this performance. But Steinberg wins off on the wrong foot with the first notes of the introduction: the thirteenth-struck pedal note on A (it should be heard as a single pulse which should be whacked out as I have never heard it. Straight through the introduction the outlined triads, which function as a kind of quasi-lyrical animation, are played here like assertive thematic utterances. And so it goes: the entrancing final Shaker variation is clearly off in timing: the ensuing "like a prayer" (ppp con sord) is given as if it were a passage in Parsifal; and, for no reason that I can see, the divisi break up of a crucial chord in the second violin and viola is either omitted or inaudible, or my equipment is stubborn in its refusal to reproduce it.

It is perhaps not so odd as it first struck me that Steinberg comes off better with Billy the Kid. There is, to be sure, a certain awkwardness in dealing with the cowboy rhythms and folk derivations here, too. But the magnificent, and for all practical purposes, identical opening and closing of the piece can take all the grandeur and sweep that Steinberg and his orchestra bring to them here if the entire work is to have the aura of epic folk legend.

Next to Steinberg's overall conception of Billy the Kid, Johanos' work with the Dallas Symphony Orchestra sounds clean, thin, and a little mechanical—admitting the young conductor's flair for the more straightforward Americana in the score. I like his treatment of Rodeo. The score itself seems to me much the least of the three, and Johanos' rather no-nonsense approach to it is appealing.

Both orchestras play well enough, although it's interesting to observe, in the present comparison, how Copland's transparent scoring has a way of showing up the innate superiority of one group over another where the work of another contemporary might make it less apparent. There is no mistaking the Pittsburgh's superiority here as an orchestra and, for that matter, no mistaking Command's far superior recorded sound and stereo.

(Continued on page 78)
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CIRCLE NO. 32 ON READER SERVICE CARD

MAY 1968
Although there are plenty of good performances of this music listed in the Schwann catalog, I can recommend this low-budget reissue to the economy-minded collector without reservation. Argenta's view of the music is warm, leisurely, and colorful in a way that is winningly uninstinctive. Ibéria—a piece that isn't easy to make "work" as an entity—he does especially well by. It comes off here as I have rarely heard it, and the only explanation I can find for the conductor's success with it is the sense of relaxation that pervades the playing over the entire disc. The recorded sound is spacious and clear—not a grey hair visible, as it were—and the stereo is managed nicely. W. F.

**RECORDINGS OF SPECIAL MERIT**

GAY-PEUPSCH (arr. Austin): _The Beggar's Opera_. Elinor Morison, Monica Sinclair, Constance Shacklock, Anna Pollak, John Davisson, Law Vallance, Owen Brannigan, and Alexander Young (singers); Zena Walker, John Neville, Rachel Roberts, Eric Porter, Paul Rogers, Daphne Heard, and other members of the Old Vic Company (actors); Pro Arte Orchestra and Chorus; Sir Malcolm Sargent, cond. SERAPHIM ® SIB 6023 two discs $4.98.

**Performance:** Incomparable
**Recording:** Superb
**Stereo Quality:** Points up the action

When the Puritans took over England for a decade in the middle of the seventeenth century, they not only put an end to the monarchy but banned the production of plays, denouncing all stage-players as "rogues." Even business got around the injunction by putting music into everything and billing it as opera. In 1660 the monarchy was restored to power, but the opera habit lingered on until, in 1728, John Gay's _The Beggar's Opera_ practically laughed it out of London. Indeed, it mocked so sharply and so memorably the Handel Italian operas which held English audiences in thrall; it turned all the values of the day topsy-turvy in a devastating mockery of human folly. The stage was transformed into a living Hogarth engraving (Hogarth returned the compliment by supplying one of the production as a display poster) abounding with pimps, pickpockets, prostitutes, beggars, and highwaymen. The gang's organizer, Mr. Peacham, upholds the old virtues of industry and enterprise—provided they are placed in the service of crime and corruption. He and his wife are offended that their daughter Polly should marry at all—but that she should marry for love instead of money they find utterly upsetting. If she had had only an intrigue with the fellow," Mrs. Peacham sighs when she learns that Polly has wedded the highwayman MacHeath, "why, the very best families have excused and huddled up a sighs when she learns that Polly has wedded an intrigue with the fellow," Mrs. Peacham finds utterly upsetting. "If she had had only

**Next Month in HiFi/Stereo Review**

**American Composers Series:**

**HOWARD HANSON**

by Patricia Ashley

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**Anyone for the Harp?**

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**Dynamic Range:**

The Loud and the Soft of It

Live and Recorded

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**Anyone for the Harp?**

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**Dynamic Range:**

The Loud and the Soft of It

Live and Recorded

by Craig Stark

**Proclamation**

had gone out summoning the most suitable talents in the British Isles to the microphones by royal decree. The result is a crisp, sharp-edged, fast-moving, and fist-dustingly mounted delight, from prologue to the final dance of MacHeath in the company of doxies, cutthroats, and thrush-voiced assassins. I am one who compulsively prefers this production so boundingly to life. The Pepusch score, further refined by Frederic Austin in 1920 for a famed revival at the Lyric Theatre in Hammersmith, was orchestrated by the late Sir Malcolm Sargent for this production under his baton, and the recording proves one of the crowning achievements of his career. It is as though a Radio Chorus and Gewandhaus Orchestra, Vadim Neumann cond. ANGEL ® SBL 717 two discs $11.58.

**GLUCK: Orfeo ed Euridice.** Dietrich Fischer-Dieskau (baritone), Orfeo; Gundula Janowitz (soprano), Euridice; Edda Moser (soprano), Amore; Munich Bach Choir and Orchestra; Karl Richter cond. DEUTSCHE GRAMMOPHON ® 939268/69 two discs $11.58.

**Performance:** Both worthy, neither ideal
**Recording:** Both good, DGG brighter
**Stereo Quality:** Both good

Utter-text-watches please note: both these new recordings are based on the original Vienna version (1762) of _Orfeo ed Euridice_. The portions added for the subsequent Paris version of 1774 (the Dance of the Furies, the Dance of the Happy Spirits with its sublime flute solo, and the aria "E gueft aitio amena") are all omitted by Angel. DGG retains the Dance of the Furies, placing it between the opening chorus of Act II and Orfeo’s first plea—unconventional but dramatically valid. Thus the Paris additions, which are nearly always included when the opera is staged, are sorely missed. Orfeo is weaker without them.

And it is best not to pursue this matter of authenticity very far, since neilit of these conditions follows. Charles Mackerras’ recent example, in a Bach Guild set issued about a year ago, of re-creating the eighteenth-century performance style in matters of phrasing, appoggiaturas, and ornamentations. Neumann’s approach is traditionally Romantized, with stately tempos, rich sound, and columnar orchestral textures, and it is somewhat unimaginative. Richter surpasses him in every way (save for a serious miscalculation detailed below): his tempos are brisker, his textures lighter, his dramatic incline keener, his phrasing more evident. The ballet sections have a lilt and buoyancy not fully realized under Neumann, and the orchestral execution of the Munich players is more polished.

Angel’s Grace Bumbry has moments of great effectiveness; her tones are rich and solidly projected, particularly at full volume. She has the makings of a first-rate Orfeo, though at present she is uneven: there are instances of failing intonation and inelegant phrasing. Fischer-Dieskau’s command of expressive nuance is altogether rare, and beyond the reach of current mezzo Orfeos; artistry of this caliber simply cannot be gained, whatever one may think of the appropriateness of casting. Unfortunately, here he too is quite uneven: his recitatives are delivered with exceptional sensitiv-ity and restraint, and the two big arias are sung with eloquent lyricism. But in the more dramatic utterances he becomes explosive—as passion mounts, control of legato and purity of intonation desert him. Worst of all, his pleas to the Furies are sung not meltingly, but at an aggressively fast pace, with an almost menacing and quite unattractive tone—singer and conductor must share the blame here. Had Orfeo used such an approach, the...
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KODÁLY: Psalmus Hungaricus (see BRAHMS, Alto Rhapsody)

LUTOSLAWSKI: Concerto for Orchestra; Funeral Music; Venetian Games. Warsaw National Philharmonic Symphony, Witold Rowicki cond. PHILIPS ® PHS 900159 $5.79.
Performance: They sound good
Recording: Fine
Stereo Quality: Excellent

Performance: Characteristic
Recording: Good
Stereo Quality: Good

Witold Lutoslawski (b. 1913) is a contemporary Polish composer whose work has gradually become known on an international level within very recent years. But not enough—at least so far as my experience goes—to get the composite picture of the man’s accomplishments that these two releases offer. I mean particularly, of course, the Philips all-Lutoslawski release. The biggest work here, in the sense of size at least, is the Concerto for Orchestra; it is also the earliest (1954). Taken simply as command of the musical disciplines—form, counterpoint, and particularly orchestration—the work is by no means to be ignored. It “sounds” all the way through and, in spite of its development “of a folk theme” presumably Polish in origin, the work brings to mind more than once both the musical language and overall gesture of Bartók’s Concerto for Orchestra. But, curiously enough, it lacks what I have come to regard as the Hungarian master’s intention to write a popular piece (nothing wrong with that, of course); if Lutoslawski’s command of his resources, considerable as they are, is less total than Bartók’s, his work nonetheless seems to say something more ambitious.

Regarding the two more recent and shorter works of side two, I prefer rather to listen to the music than spoil its value by trying to read the composer’s statements on it. Of Fan...
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MAY 1968
although the pacing might have been more dramatic. The reproduction is splendid, and texts and translations are included. I. K.

RECORDING OF SPECIAL MERIT

MAHLER: Songs of a Wayfarer; Kinder¬
totenlieder; Ich bin der Welt abhun¬
den gekommen, Janet Baker (mezzo-soprano). The Hallé Orchestra, Sir John Barbirolli cond. ANGEL © S 36465 $5.79.

Performance: Subdued and lyrical
Recording: Very good
Stereo Quality: Very good

Although both these Mahler cycles have been frequently recorded, at the present time only the discs by Kirsten Flagstad (London OS 250099) and Christa Ludwig (Seraphim S 60026) have the same coupling as this new release. The earlier versions are first-rate, but Janet Baker is in the same class here.

DIMITRI MITROPOULOS (1896-1960)

An impassioned, neurasthenic Mahler Eighth

Her voice is light in timbre, without the opulence in the low register that characterizes the singing of Christa Ludwig, but it is a lovely instrument, malleable and gracefully used. She sings with superb discipline and noticeable emotional restraint, and by and large this subdued approach is admirably valid here. The only exception is "In diesem Wetter," the last of the Kindertotenlieder, which is too much understated by both singer and conductor.

Christa Ludwig remains my choice mezzo interpreter of these cycles, but there were moments on this disc that made me waver. Miss Baker can float some perfectly enchanting pianissimi, she makes a regular habit of negotiating the most difficult interval skips with unbelievable ease, and, in general, she is a masterly singer—but perhaps a shade too self-effacing for her own good. Sir John Barbirolli handles the beautiful orchestral pages with utter clarity and a caressing lyricism. It is surprising that a bad horn passage in the conclusion of "Nun will die Sonn' so kell angeb'" (the first of the Kindertotenlieder) was allowed to mar the overall effect.

G. J.

MAHLER: Symphony No. 8, in E-flat ("Symphony of a Thousand"). Soloists and choirs, Vienna Festival Orchestra, Dimitri Mitropoulos cond. EVEREST ® 3189-2 two discs $9.96.

Performance: Impassioned
Recording: 1960 broadcast
Stereo Quality: Electronic channeling

I give the credits above as they are stated on the Everest record labels, but research into the files lead me to believe that this album is derived from a 1960 Salzburg Festival tape with the Vienna Philharmonic Orchestra, the soloists being Mimi Coertse and Hilde Zadek (sopranos), Lucretia West and Ira Malaniuk (altos), Giuseppe Zampieri (tenor), and Otto Wiener (baritone). Mitropoulos died suddenly in Milan a few months after his broadcast, while he was rehearsing the Mahler Third Symphony.

In spite of the minor mishaps that must inevitably be a part of "live" recording, this performance constitutes a remarkable documentation of Mitropoulos' special approach to Mahler. His nervously impassioned, even neurasthenic, communication of Mahler's message (rather than Bruno Walter's more sentiment-laden way) seems to me to be the forerunner of Leonard Bernstein's remarkable Mahler readings.

This recorded performance offers just an inkling of what might have been realized had Mitropoulos lived to commit his reading to tape under conditions comparable to those of the Bernstein-Columbia recording in Lon-

D. H.

MOZART: Sonatas for Piano and Violin: No. 7, in F Major (K. 376); No. 6, in G Major (K. 301); No. 4, in E Minor (K. 304); in C Major (K. 296). George Szell (piano), Rafael Druian (violin). COLUMBIA ® MS 7064 $5.79.

Performance: Disappointing
Recording: Okay
Stereo Quality: Okay

This is a brilliant, energetic, exasperating, disappointing disc. George Szell is obviously the selling (no pun intended) point. His picture is all over the album cover and his name comes not only before Rafael Druian's (a billing that might be partially justified by the music), but even before Mozart's. But as a Mozart pianist he often turns out to be shockingly mediocre, talking about technical questions but musical ones. His basic approach is rigorous, with little flexibility where it would count but funny little speed-ups and ritardos here and there. A major problem is the very restricted dynamic range in works that clearly show strong dynamic variations (and which we know, from Leopold Mozart's treatise on violin-playing, would never have been played on the flat, even keen that passes for "classical" style here). Finally, there are some terrible hang-ups on the ornamentation; Szell (Continued on page 84)
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consistently misses the long appoggiaturas and fudges some of the short ones in funny ways; sometimes pianist and violinist play the same melody one after the other with different versions of the ornaments. Draun, by the way, is capable enough, and indeed it would be a mistake to imply that Szell comes off as a total duffer. But in view of the billing, the reputations and the music involved, one has the right to expect coherent, consistent performances that are, at least, stylistically right. At the very least. Good sound.

E. S.

RACHMANINOFF: Symphonic Dances (see LUTOSLAWSKI)

RECORDING OF SPECIAL MERIT

SATIE: Piano Music, Volume Two. La Belle Excentrique (four hands); Description automatique; Véritables préludes flatuates (pour un client); Viênnese sequins et vielle carouses; En habit de cheval (four hands); Sports et divertissements; Chapitres tournés en tous sens; Aperçus désagréables (four hands). Aldo Ciccolini (piano). ANGEL 5 S 5649 $5.79.

Performance: Crisply idiomatic

Recording: Excellent

Stereo Quality: Fine

When the post-WEBERNite vogue was at the peak of its influence in this country some ten years ago, Virgil Thomson, during an informal discussion, all but redefined the term avant-garde for me with specific reference to the music of Erik Satie. His argument was that the dodecaphonic craze wasn't avant-garde in any true sense because its prophets and practitioners would invariably become (as indeed they have) tomorrow's Establishment, Satie, on the other hand, having innovated an aesthetic rather than a method and, out of it, having composed a music that would always be for special rather than mass tastes—i.e., eternally separated from the main stream—is the quintessential avant-garde composer.

Take or leave Thomson's definition of the term, he was most certainly correct in insisting that Satie was an important composer, one who cast a long shadow over history, but whose music is a very specially acquired taste. For Satie's theory that music can be simple, banal, and fun—but still of excellent taste. For Satie's theory that music can be simple, banal, and fun—but still of excellent taste. For Satie's theory that music can be simple, banal, and fun—but still of excellent taste—was the one that lay behind France's avant-garde during the earlier decades of this century. There could have been no Poulenc, no Ravel or for that matter Virgil Thomson's argument with specific reference to the music of Erik Satie. His argument was that Satie was an avant-garde composer. Satie, on the other hand, having innovated an aesthetic rather than a method and, out of it, having composed a music that would always be for special rather than mass tastes—i.e., eternally separated from the main stream—is the quintessential avant-garde composer.

I once asked a man of a record company why we have no modern first-rate recording of Satie's masterpiece Socrate. But I knew what he was going to say before he said it. "Who do we have who would, or could, conduct it?" For the very qualities which the music makes the slightest false

finding it absolutely nowhere. I see suddenly that the joke is rather galling on see. The composer is laughing at me, not with me.

Given its premise, all the music you'll hear on this release is a delight. It is also extraordinary. There's not a note that isn't "right," nor is there one that isn't absolutely necessary; the materials are honed down to absolute essentials. Even Serre Reprimand, which is like a dolorously virtuosic study of C纪委监y, is oddly economical even in its mock flamboyance.

To write that the playing here is superb is to say that, by definition, it's better than that. I once asked an a-or man of a record company why we have no modern first-rate recording of Satie's masterpiece Socrate. But I knew what he was going to say before he said it. "Who do we have who would, or could, conduct it?" For the very qualities which the music makes the slightest false

Stereo Quality: Fine

RECORDING OF SPECIAL MERIT

SCHONBERG: String Trio, Op. 45. Members of the Juilliard String Quartet, Ode to Napoleon Buonaparte, Op. 41. John Horton (speaker); Glenn Gould (piano); Juilliard String Quartet. Variations on a Recitative, Op. 40. Marilyn Mason (organ); Phantasy for Violin and Piano, Op. 47. Israel Baker (piano), Glenn Gould (piano). "SCHONBERG: String Trio, Op. 45. Members of the Juilliard String Quartet, Ode to Napoleon Buonaparte, Op. 41. John Horton (speaker); Glenn Gould (piano); Juilliard String Quartet. Variations on a Recitative, Op. 40. Marilyn Mason (organ); Phantasy for Violin and Piano, Op. 47. Israel Baker (piano), Glenn Gould (piano)." Schirmer recently told me that the Theme and Variations, Op. 45, originally written for band at the suggestion of Schoenberg's publisher, but heard here in the composer's version for full orchestra, and the Variations for Organ, Op. 40, both belong in the first category. Both works apparently far exceeded, in complexity of style and difficulty of execution, the terms of the publishers' commissions, but, as is often the case, Schoenberg was a bit ahead of the game. These works, although slow to catch on, are performed rather often nowadays. The Organ Variations, chromatic complexities and all, are virtually a staple of the modern organ repertoire. And an executive of G. Schirmer recently told me that the Theme and Variations is one of the most successful pieces in that company's catalog—not in the orchestral version, which is still rarely played, but in the original band scoring. Surprisingly, this is the first recording of the orchestral version (the one for band has been recorded by Frederick Fennell at Eastman), and it turns up—in apparently the same performance—in Volume VII of Columbia's "The Music of Arnold Schoenberg" as well as on Columbia ML 6441 at $5.79.

The Ode to Napoleon Buonaparte, written during World War II, belongs to the category of "dramatic," committed works. This piece, scored for speaker, string quartet, and piano, is based on Byron's vehement, satirical ode, which Schoenberg obviously intended should apply to Hitler. The piece is set to a very precise rhythmic declamation and a rather curious notation which shows notes, naturals, sharps, and flats but no identifiable pitches. The net effect of the vocal setting is (unlike Pierrot Lunaire) that of rhythmic speech with background music. It takes quite an effort of concentrated and repeated listening to get beyond the declamation to the musical setting to discover that it is one of Schoenberg's most brilliant, varied, and exciting pieces. The Phantasy and the String Trio belong to (indeed, virtually make up) the third category listed above. Schoenberg was no longer so intent on reconstructing traditional form (as he was in most of his earlier twelve-tone pieces) and the formal structures emerge as the natural result of the ideas themselves. This is most obvious in the Trio, which, in spite of its "romantic" second subject and precise recapitulation, is (as George RW recently points out in his liner notes) the most contemporary-sounding of all of Schoenberg's work. This is partly a technical matter—the statement and use of the row material is quite different here from what it is in earlier works. But it is also the product of a remarkably simple technique of fragmentation and juxtaposition. The Phantasy for Vi olin and Piano is a successful and quite beau
He knows the way. He was there twice, and Russian music lovers took as quickly to the Fantasticheskaya sinfonia as Berlioz was impressed by the musicians of Moscow and old St. Petersburg. Now, a century later, Berlioz can introduce you to the best Soviet musicians and singers, and to stereo recording engineers who are among the world’s finest. The ticket: a breathtaking new Melodiya/Angel stereo recording of his Symphonie fantastique by the Moscow Radio Symphony Orchestra conducted by Gennady Rozhdestvensky. This dramatically fresh-sounding performance has been captured in stereo of fantastically vivid impact. And for a limited time, we’re offering it at this fantastic price. (After this first specially priced edition is exhausted, the recording will be available only at the normal list price of $5.79.) Later we trust that you’ll go back again (at the regular full fare) for more Melodiya/Angel discoveries: new recordings by David and Igor Oistrakh, Irina Arkhipova, Ivan Petrov, Kiril Kondrashin and the Moscow Philharmonic . . . the Western record debuts of pianists Nikolai Petrov and Grigory Sokolov, violinist Viktor Tretyakov and bass Boris Shitokolov . . . Tchaikovsky and Prokofiev symphony cycles taped on native soil . . . and first recordings of Prokofiev’s Ivan the Terrible, Shostakovich’s Execution of Stepan Razin and Katerina Ismailova, Kabalevsky’s war Requiem and music by the young Rodion Shchedrin. Ask your dealer for a complete catalog.

*PRICE AND TIME OPTIoNAL WITH DEALER
In Straussian chronology, Le Bourgeois Gentilhomme followed Rosenkavalier and preceded completion of Die Frau ohne Schatten. The Orchestral Suite, Op. 60, I find a congenial bore. Its Germanic orchestration scarcely seems the three numbers adapted from Lulu, and I can't much to hum, sing, or whistle elsewhere in the work.

But I love waltzes by practically anyone—Richard Strauss or Richard Rodgers or Jo- 

hann Strauss. And certainly the first Waltz Sequence from Der Rosenkavalier, Op. 59, with which Lorin Maazel completes this Strauss release, is among my favorite waltz episodes. But he has as in the Suite from Le Bourgeois Gentilhomme, Maazel's performance sounds lumpy, sometimes eccentric, and lacking in conviction—rather as if he doesn't like the music at all, or any of it. (He probably loves it, of course.) Unless this coupling is really for you then, I'll not suggest you run to your nearest retail shop. The

The Philadelphia record might almost carry the subtitle "The Romantic Viennese at His Best." It is con-

ceived, however, by contract with the world's greatest living composer, a major recording company is therefore willing to finance a release of this sort, meager addition to the composer's complete output though it may be. "Recent Stravinsky" is described as an au-

thentic title, but except for a not very recent Septet (1953), the only works presented here of more than a held-breath's duration are Movements for Piano and Or-

chestra (1959) and A Sermon, A Narrative and A Prayer (1961). And both of these performances, as well as those of Anthems, Epitaphs, and the Double Canon, are available in other Columbia couplings.

The otherwise unrecorded works (the 'rec-

tence' ones!) consist of Fanfare for Two Trumpets (1964: 0:53), The Oed and the Pussycat (2:32), and Elegy for J.F.K. (1:50). This leaves the buyer of Columbia's Stravinsky-conducts-Stravinsky series with a total of fifteen minutes and twenty-eight seconds of new music (including the Septet), consisting largely of pieces of sub-vignette length. In trying to justify the expenditure of $5.79 for this release, he can hardly be pleased with the knowledge that he is dup-

licating performances he probably already owns.

Oh, well. Fanfare (1964) sounds pretty much like any fanfare—even if it was com-

posed to open the New York State Theater at Lincoln Center and even if it is con-

structed on "the four orders of the [twelve-

note] series." The Oed and the Pussycat (1966) is an innocuous little song which Adrienne Albert sings attractively. And Elegy for J.F.K. (1964)—I do not question the seriousness of its intention—came across to me as another of the master's curtained studies in dolcefatic linear construction. With these fragments behind us, we can now discuss the more substantial Septet. Composed in 1933, it is distinctly a cousin of the Dumbarton Oaks Concerto of 1938. Essentially tonal and diatonic, it is still new-

classicyastic in gesture; it gets bright, un-

expected sounds from its instruments and, characteristically, it is written texturally. In spite of its free-flowing poly-

phony, it is not without interest that (as Columbia's jacket annotator puts it) "... the entire Septet is engendered by the leading idea in a way that is unique in Stravinsky: no earlier work derives its formal and har-

monic structure so closely from a single theme." It seems clear, then, that this strid-

ingly attractive work was a step forward to Stravinsky's ongoing serial practice. As usual, in such a grab-bag of works recorded at different times and places, one can expect unevenness neither of musical per-

formance nor of recorded sound. But one as-

sumes the musical side of it to be authentic and variable though they are, the sound cannot range from good to excellent.

The Webern pieces are early works re-

cently rediscovered in Austria by Dr. Hans 

Mahler. In Summering, a late-Ro-

Italian late chamber work in a fully developed chamber style that is quite free of 'new-

mater for a new kind of expressive syn-

thesis quite distinct from both instrumental and electronic music.

Stockhausen's Mikrophonie I and II re-

present a remarkable importation and trans-

mutation of these (essentially) American ideas in terms of European serial thought. All the sounds of Mikrophonie I, with the exception of a few vocal interjections, are made on a giant tape reservoir which is manip-

ulated by two players in an enormous num-

ber of ways—scratched, rubbed, bent, jangled, etc. A second pair of performers holds microphones which they move toward and away from various parts of the vibrating metal, occasionally actually rubbing the mikes against the gong. A third pair of per-

formers operate volume controls and filters to produce the final, transformed result. In spite of the weight of the serial procedures applied to the procedures and a certain at-

tempt at aural variety, the result—the whole half hour of it—does not add up to much more than a kind of noise environment. Mikrophonie II is a different case entire-

ly. The sound sources here are mainly hu-

man voices, mostly live, four groups of ac-

<...>
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He knows the way. He was there twice, and Russian music lovers took as quickly to the Fantasticheskaya sinfonia as Berlioz was impressed by the musicians of Moscow and old St. Petersburg. Now, a century later, Berlioz can introduce you to the best Soviet musicians and singers, and to stereo recording engineers who are among the world's finest. The ticket: a breathtaking new Melodiya/Angel stereo recording of his Symphonie fantastique by the Moscow Radio Symphony Orchestra conducted by Gennady Rozhdestvensky. This dramatically fresh-sounding performance has been captured in stereo of fantastically vivid impact. And for a limited time, we're offering it at this fantastic price. (After this first specially priced edition is exhausted, the recording will be available only at the normal list price of $5.79.) Later we trust that you'll go back again (at the regular full fare) for more Melodiya/Angel discoveries: new recordings by David and Igor Oistrakh, Irina Arkhipova, Ivan Petrov, Kiril Kondrashin and the Moscow Philharmonic... the Western record debuts of pianists Nikolai Petrov and Grigory Sokolov, violinist Viktor Tretyakov and bass Boris Shtokolov... Tchaikovsky and Prokofiev symphony cycles taped on native soil... and first recordings of Prokofiev's Ivan the Terrible, Shostakovich's Execution of Stepan Razin and Katerina Ismailova, Kabalevsky's war Requiem... and music by the young Rodion Shchedrin. Ask your dealer for a complete catalog.
The Philadelphia record might almost carry the subtitle "The Romantic Viennese School" or "Memories of Old Vienna." Ormandy gives the magnificent Lulu Suite—complete and in Berg's own order—the full, sweeping, Philadelphia-sound interpretation. The able soprano, Luisa De Sett, is unaccountably placed far in the background in the final pages, however, and her low notes here are altogether swamped. Why is it that anything to do with Lulu is invariably botched or wrong? For example, contrary to the liner notes, the Rondo is not drawn from Act I of the opera, but is the connecting passage of Act II, broken up in the opera but pulled together as a continuous piece in the Suite. Poor Berg; poor Lulu. Someday, perhaps, it will all be straightened out and we will have what Berg wanted.

The Webern pieces are early works recently rediscovered in Austria by Dr. Hans Burkhard. In a letter to his brother-in-law, a late-Romantic tone poem dated 1904, suggests the later Webern in a few places in which short, abortive bits and pieces come up in odd juxtapositions and successions; unfortunately, these are also the most awkward and unconvincing moments in the pieces. In essence, this is a student work. The Three Pieces of only a few years later are another story. They are apparently part of a large group of short orchestral works, only five of which were published (as the composer's Op. 10). Whatever the story, these three incredibly condensed and powerful miniatures are superb in their intensity and suggest a much greater expressive range than Webern has generally been given credit for. There are supposed to be another ten of these still to be brought out. Let us think Mr. Ormandy for what we have and eagerly await the rest. E. S.

SCHUBERT: Symphonies: No. 1, in D Major (D. 82); No. 2, in B-flat (D. 125). South German Philharmonic Orchestra, Karl Ristenpart cond. CHECKMATE ® C 76005 $3.50. Performance: Good Recording: Very good Stereo Quality: Excellent

A first stereo pairing of these two youthful and altogether charming Schubert symphonies is most welcome. Ristenpart turns in good, solid readings, aided by excellent orchestral performance and recorded sound exceptional in its body and its balance of stereo spread with depth and illusion. A check of these recorded performances against those of Denis Vaughan in the RCA Victor album of the complete Schubert symphonies shows the Englishman to have a somewhat lighter hand than Ristenpart in the D Major Symphony, but RCA's recorded sound is thinner and a bit more diffuse. In any event, the Checkmate disc is an eminently satisfactory accomplishment. D. H.

RECORDING OF SPECIAL MERIT

STOCKHAUSEN: Mikrophonie I, II. Aloys Kontarsky, Johannes Fritsch, Karlheinz Stockhausen, Hugh Davies, Jaap Spek, and others (tam-tam, microphones, Hammond organ, filters, ring modulators, etc.); members of the West German Radio Chorus and Studio Choir for New Music; Herbert Schernus cond. (in Mikrophonie II). CBS 32 11 0044 $5.79. Performance: Authentic Recording: Effective Stereo Quality: Built-in

An important development in recent years has been a kind of "live electronic music" in which sound-producing bodies—musical instruments, voices, or almost anything that can be scratched, scraped, rubbed, thwacked, or bonked—are put into direct and active relationship with microphones. The mikes are physically attached and are themselves manipulated in some way so that they are not just transmitting sound but are active ingredients in its production. These sounds are then amplified and further manipulated through electronic means. The results often suggest a kind of "junk music" aesthetic in which scraps of aural experience become the... (Continued on page 88)
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It may be the finest cartridge you ever heard.
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**RECORDING OF SPECIAL MERIT**

It must be better and nicer than just about anything to be Igor Stravinsky. As he is regarded, by common consent, the world's greatest living composer, any recording company is therefore willing to finance a release of this sort, meager addition to the composer's complete output though it may be. "Recent Stravinsky" is the record's dubious inclusive title, but except for a not-very-recent Septet (1953), the only works presented here of more than a held-breath's duration are Motet for Piano and Orchestra (1959) and A Sermon, a Narrative and a Prayer (1961). And both of these performances, as well as those of Ecloga, Epiphanius, and the Double Canon, are available in other Columbia couplings.

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As usual, in such a grabbag of works recorded at different times and places, one can expect evenness neither of musical performance nor of recorded sound. But one assumes the musical side of it to be authentic, and variable though they are, the sound and stereo range from good to excellent. W.F.
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Sansui Electric Company, Ltd., Tokyo, Japan • Electronic Distributors (Canada), British Columbia
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Flutes, Strings, and Continuo (Musique de Table, Production 1). Jens Nygaard (harpsichord); Samuel Baron and Philip Dunigan (flutes); Henry Schuman and Philip West (oboes); Theodore Weiss, Alan Dean, and Richard San Filippo (trumpets); Sterling Hunks (cello); Loren Glickman (bassoon); The Esterhazy Orchestra. David Blum cond. VANGUARD BACH GUILD ® BGS 70695 $5.79, @ BG 698® $4.79.

Performance: High spirits
Recording: Excellent
Stereo Quality: Fine

This is an extremely attractive and well-played Telemann collection that includes, so far as I know, at least one premiere: the "La Patain" Suite. This work, partly based on character sketches of a brothel (patain means prostitute), doesn't serve up its humor obviously, but the score, with or without its — literary allusions (The Seductress' Dance, Playboys Cousin Gouldbard, etc.), is a most entertaining piece of late-Baroque writing. The B-flat Concerto, with some very enjoyable sections, does not seem to have found its way to domestic discs before. The most festive work is the Concerto for Three Trumpets, which receives a scintillating performance from all the participants (Henry Schuman's superb oboe playing must be singled out for special praise). All the interpretations are extremely stylish and spirited, and David Blum's orchestra maintains the high level of its excellent recordings of Haydn symphonies. In a few places, I feel Blum pulses his tempos a little too hard, and I wish he would allow his continuo player a little more room for embroidering his part. Overall, however, this talented conductor reveals poesie et tierre and a flair for this kind of music that places this collection high on the list of the best Telemann on discs. Fine sonic reproduction.

I. K.

RECORDING OF SPECIAL MERIT

VERDI: Ernani. Carlo Bergonzoni (tenor), Ernani; Mario Sereni (baritone), Don Carlo; Ezio Flagello (bass), Don Ruy Gomez de Silva; Leontyne Price (soprano), Elvira; Julia Hamari (soprano), Giovanna; Fernandez Lopez (tenor), Don Riccardo; Hartje Mueller (bass), lago. RCA Italiana Opera Orchestra and Chorus, Thomas Schippers cond. RCA VICTOR ® LSC 6183, ® L M 6183® three discs $17.37.

Performance: Outstanding
Recording: Excellent
Stereo Quality: Excellent

As a dramatic work, Verdi's fifth opera, Ernani (1844), leaves much to be desired. Since Verdi was not the astute and pains-taking judge of librettos in 1844 that he was to become later, he appears not to have been unduly disturbed by a drama in which all principal characters behave foolishly. But whatever his weaknesses may have been in dramatic judgment, he atoned for them in his music; for, though the music is not up to his high standards, it is a gem of melodiousness, and whose affinity and understanding come to the title role, but Bergonzoni's restraint lends a becoming melancholy air to the figure of this Aragonian Robin Hood, and his fervent yet unexaggerated delivery, his noble phrasing, and his accurate ornamentation are constant delights. In the second-act duet "Ab macht," he and Leontyne Price draw a fine sound from the orchestra throughout.

Hail some of the greatest singers of past generations not lost audible mementos of Ernani's vocal riches; my enthusiasm for the present cast of sterling Verdian would be boundless. It seems sensible, however, to have guidelines in criticism, and in vocal matters one should always apply the gold standard.

There are no problems at all with Carlo Bergonzoni, whose reliable and cultivated artistry measures up to any predecessor's. It is possible, of course, to bring more flamboyance to the title role, but Bergonzoni's restraint lends a becoming melancholy air to the figure of this Aragonian Robin Hood, and his fervent yet unexaggerated delivery, his noble phrasing, and his accurate ornamentation are constant delights. In the second-act duet "Ab macht," he and Leontyne Price offer eloquent testimony to the fact that the art of bel canto endures.

(Continued on page 92)
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Elvira is not the best possible part for Miss Price, for it requires repeated descents below the staff (to low B-flats), a region where she is distinctly uncomfortable. In addition to this drawback, her "Ernani, involami!" also exhibits some edginess in the opening section and less than immaculate passagework in the cabaletta. The souring freedom of the soprano's top register, however, is quite unique, and she endows Elvira's passive character with a commendable dramatic presence.

Mario Sereni's work is stylish and entirely acceptable, though the weight and authority the role should have are seldom present. I liked his suave mezzo-voce handling of "Ah, vieni meco, sol di rose" in Act II, but, as he was invoking the departed spirit of the great Charlemagne in Act III, I could not help recalling the departed (yet enduring) sounds of Mattia Battistini and Titta Ruffo. And yet, with the possible exception of Cornell MacNeil, I cannot think of another contemporary baritone who could have surpassed Sereni's effort. The demanding music of Silva is sung by Ezio Pinza with vivid dramatic force and impressive sonority.

In the characteristic manner of the early Verdi operas, Ernani is full of choruses that are thinly disguised patriotic exhortations bursting with Italian color and sentiment. The Rome singers perform stirringly and with precision. Technically, the recording is first-rate. RCA Victor rates thanks and appreciation for this welcome addition to recorded Verdi.

WEBERN: Im Sommerwind; Three Pieces for Orchestra (see Schoenberg)

COLLECTIONS


Performance: Sumptuous
Recording: Very good
Stereo Quality: Very good

Rarities indeed! All of the seven Verdi operas represented here pre-date Rigoletto, except Aroldo, and that too is really an improved edition of the early (1850) Stiffelio. None has proved really stageworthy, although the Verdi anniversary year of 1951 produced performances (and recordings) of Un Giorno di Regno and I Lombardi, and Alzira was given in a concert performance in New York during the past season. It is not likely that the future will hold much for these obscure works, though I, for one, would certainly like to see Attila, partly because I suspect that it is the best of the particular lot, and partly because I'd like to see an opera in which the feared Hun is presented in a sympathetic light.

Nothing on this generous program could be called great music, or even top-grade Verdi. And yet, for all the indebtedness to (Continued on page 94)
For that “orchestra right in the room with you” sound, you’d better have the right room.

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Rossini, Bellini, and Donizetti that is revealed in these early works, there are flashes of unmistakable Verdian inspiration, melodies throbbing with the special brand of passion that could not have come from any other source. Odabella's aria from *Attila* is a good case in point: it is composed of glorious fragments that recall Bellini's *Norma* and yet point ahead to Lady Macbeth and beyond, to the glorious line of tragic plaintiveness that culminates in the music of Desdemona in *Otello*.

Montserrat Caballé's is the perfect voice for this repertoire—the aloofness and lack of animation that sometimes inhibit her stage presence is nullified by an unforgettable vocal means. Her tones are beautifully equalized, her legato is seamless, and her portamento is liquid, with no trace of effort. She offers not only those perfectly floated pianissimos for which she is deservedly famous, but also exquisite gradations over the entire dynamic scale. And with so much lustrous vocalism there is still an admirable musicianship to her singing, a determination to serve the music and illuminate the text itself. From the critical accounts, Enesco emerges as a fascinating if somewhat unpredictable performer. In the present recital, his achievement is as a fascinating if somewhat unpredictable performer.


**Performance:** Good, if unexceptional

**Recording:** Satisfactory

The renowned teacher, versatile composer, and prodigiously gifted violinist and pianist Georges Enesco (1881-1955) was one of the outstanding musical minds of this century. The source of these recordings is not revealed in Shirley Fleming's otherwise excellent annotations, but Veritas is to be complimented for adding this recital to Enesco's meager available recorded legacy.

A rare photo of Georges Enesco (r.), taken late in his life, with his pupil Yehudi Menuhin.

**RECORDING OF SPECIAL MERIT**


**Performance:** Classic interpretations

**Recording:** Good for the period

The beloved Lotte Lehmann reached her eightieth birthday on February 27th, and this reissue was intended to celebrate the occasion. It is a well-chosen companion disc to Angel COLO 112, for it duplicates none of the titles, and the program is of comparable interest. In fact, some of the selections are quite rare: the arias from *Andrea Chénier* and *Tales of Hoffmann*, and the duet from *Arabella* (recorded shortly after the opera's premiere) were unknown even in the 78-rpm days.

*(Continued on page 96)*
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The singing is quite irresistible. As always with Lehmann, we are not overwhelmed by range or power or bedazzled by technique, but enchanted by her combination of charm, intelligence, and expressiveness, to say nothing of her disciplined artistry.

Of special interest here are her beautifully proportioned Willow Song, her uncommonly introspective La mamma morta, and her exuberant Gavotte. All selections are sung in German. The two Wesendonck Songs offer an interesting contrast to the piano-accompanied version on Columbia ML 5778, which were recorded some ten years later. On the present disc, the voice is fuller, the projection bolder and more intense. For their age (1928-1933), the recordings are very well reproduced.

G. J.


Performance: Unique
Recording: Dated

First things first: by all means get this record. The price is ridiculously low, the selections are hard to get by Tauber, and Tauber renditions are always worth acquiring even when he stoops to determined crowd-pleasing (which he does here) and even when he sings unadulterated Kschessitsch (ditto).

But, low price or not, the contents of the disc baffle me. If, as the title suggests, it was intended to be an all-Viennese souvenir, any knowledgeable stock clerk could have assembled a perfect program from the tenor's enormous legacy. Why make a hodgepodge by breaking up the light Viennese mood with Bohn's pompous Still wie die Nacht, and why include Tosti's La Serenata and Marittimi's Plaisir d'amour?

Back to Tauber. The man was a miracle—an ordinary voice, but with superhuman control he could make it sound ravishing. He phrased like Fritz Kreisler, with exquisite turns, mordents, and head-tones like flageolets on the violin. His singing radiated his own love of life and specific delight in his own art. And in everything he did there was highly polished art, even when the songs seem to have been tossed off with careless abandon.

These recordings date from the Twenties and Thirties, and they are technically faded. But don't let this deter you.

G. J.


Performance: Astonishing
Recording: Documentary

Contrabass!? The new virtuosity among young performers and the new collaboration between composer and performer are major developments in American music that have not received their proper share of attention. This virtuosity extends far beyond the conventional solo instruments, and this record is a remarkable case in point. Turetzky, who is the director of the Hartt Chamber Players and a mainstay of many modern-music concerts, has single-handedly brought a whole new repertoire to being, and some of the best of it is here. His taste and judgment are shown by the selection of composers—there is a good cross-section of the "younger middle generation"—and his skill and musicality are displayed by the case with which he negotiates fearful difficulties of all sorts. George Perle, whose solo piece is a charm, is the oldest of the group (b. 1915); the others are in their late twenties or early thirties. Charles Whittenberg's Study is a successful combination of live instrument and tape. Kenneth Gaburo's Two is a tiny canzone for soprano, double-bass, and tape. Benjamin Johnston's Duo for flute and bass uses microtones and a clever play of meters and tempo; the final "Flight" is a delight. Well, you get the idea. One hitch; the disc is a collection of tapes of various performances made at different times and places, some of them during live concerts; the recorded sound quality is therefore very uneven. Nevertheless, a good deal of this is most attractive and remarkable, even on first hearing.

E. S.

RECORDING OF SPECIAL MERIT


Performance: Exemplary
Recording: Very good
Stereo Quality: Very good

This recital, originally a Eurodisc import, adds yet further testimony to a claim already proved: that the passing of Fritz Wunderlich was a severe loss to operatic art. The first side (Mozart to Lortzing) offers a flawless display of the artist's total mastery of the German Romantic style, as realized through an unmanpered delivery, elegant phrasing, impeccable enunciation, and just plain beautiful singing. But, in some way, the somewhat less perfect side two is even more interesting. For here, Wunderlich performs the magic feat of making Italian opera sound not only acceptable, but also idiomatic in German—an achievement few of his contemporaries have shared. There are some few strained top notes, but the unforced smoothness of his legato is a joy, and a true, youthful lyricism pervades his singing throughout.

The uniformly well-directed, topnotch orchestral accompaniment deserves much credit. The uniformly well-directed, topnotch orchestral accompaniment deserves much credit.
The first reviews of the AR amplifier.

After years of rumor and waiting, the AR amplifier finally has appeared. This first electronic product from a firm known up to now for its speakers and turntables is, in our view, an unqualified success, a truly excellent and unimpeachable amplifier, the more outstanding for its comparatively low price vis-a-vis today's market for the top cream in stereo products. Harmonic distortion was among the lowest ever measured, almost nonmeasurable across most of the audio band. The IM characteristics must be counted as the best we've ever seen: again, almost nonmeasurable up to high power levels. Actually, the amplifier has more than enough power reserves and stability to drive any speakers...this is one of the quietest amplifiers yet encountered: free of hum and free too of annoying noise pulses that you sometimes hear when turning on solid-state equipment...

High Fidelity commenting on test data supplied by CBS Laboratories, February, 1968.

AR states that it is virtually impossible to produce an unnatural sound quality with their tone controls, and we agree. Their unusual effectiveness invites regular use, and although we normally take a dim view of tone controls, these are an exception to the rule...

Our laboratory tests showed that the AR amplifier is rated with great conservatism. At 50 watts into 8 ohms, the distortion was under 0.15 per cent over most of the frequency range, and under 0.26 per cent even at 20 and 20,000 Hz. IM distortion was of very low proportions. Into 4-ohm loads, the AR amplifier delivered a staggering 110 watts per channel at the clipping point (about 0.5 per cent distortion)...

it ranks among the very best available. Perhaps its most remarkable feature is its price—$225—which is less than any comparable rated amplifier and is actually less than some of the better kit-type amplifiers...

W ith a rush and a whoosh, the recording industry has suddenly discovered that technology can produce—not merely reproduce—musical experiences. Let's hear it for Marshall McLuhan, Felix Ascher! Electronic music is to the usual recording as an original photo is to the reproduction of a painting. That doesn't mean that audio reproduction no longer serves any purpose, but it does mean that the electronic medium also can be (and is being) used creatively.

Recordings are, in fact, the natural medium for this new music, and perhaps it is only surprising that it took the industry and the public so long to find it out. At any rate, I have at hand a stack of recent releases devoted more or less to the proposition that the recording medium can be the message. Sometimes the message comes through loud and clear, sometimes there seems to be a mental short in the system, but the output is nearly always in some way fascinating. Like it or not, there is no doubt that a whole younger generation grooves with this music, the natural expression of the "telemetric" age.

There are many common but misleading ideas about electronic music. One is that it does away with performers. A corollary of this notion is that, without fallible and vainglorious interpreters to mess things up, you never have to worry about whether the interpretation is authentic. Right! Wrong! Here are two different recordings of Luciano Berio's Omaggio a Joyce and one of them is two minutes longer than the other!

There is a rational explanation, of course. The Mercury recording omits Cathy Berberian's magnificent reading of the original Joyce text, a tape track that is the sole source for the rest of the piece. Turnabout prints the text and includes the sound source for the rest of the piece. The German side of things is less effectively represented by Cologne studio works of the Argentinian Mauricio Kagel, the German Herbert Eimert, and the Hungarian György Ligeti. The French pieces are by Pierre Henry (whose pioneer work goes back to 1949), Yannis Xenakis (a Greek living in Paris), Luc Ferrand, and Jean Baronne and François Dufrêne (whose tiny, jointly-produced U 47 is a remarkable example of pseudo-electronic slapstick).

Eager listeners who turn to the liner notes of the album for supporting information are advised to be wary. Pierre Henry's Studio Apsome was not "the first private studio..." nor was he "the first of the 'traditional' composers to interest himself in electro-acoustical techniques." Pousseur's Scambi is not the "first electronic work which is not based on a fixed form. ..." Familiar terms are idiotically left in French, the same studio is confusingly called by three or four different names, and so on.

These works were produced by what is known as "classical studio technique"—mostly tape and simple electronic manipulation of basic sound materials. A good deal was once made of distinctions between electronically produced and pre-recorded sound, but nobody pays much attention to this anymore—everyone mixes. Ikhn Mimaroglu's Piano Music for Performer and Composer is made out of a piano improvisation by George Flynn which is then tape-tempered. Mimaroglu, a Turk living in New York (these electronic boys are international types), is also represented by a set of electronic preludes derived from various sound sources including a rubber band and a Turkish poem. Jakob Druckman's Animism I represents still another dimension: tape against live. A solo trombone engages in a kind of titanic struggle against the machine. This is a piece that is meant for live performance—the distinction between live and recorded is obviously lost when everything is recorded—but it comes through nonetheless as an effective piece of work.

Three Odyssey releases also combine electronic and live performance in a variety of ways. Many of the works here belong to a kind of post-Cage aesthetic in which sounds, sound-distortions, and processes formerly relegated to the scrap heap of aural experience are transformed into a series of fascinating "junk" sound environments. These are strictly defined, highly limited experiences, minimal works which show analogies to trends in the visual arts: Cage early produced such music, and the cool, random, perfectly ordered art of Morton Feldman was also a great influence. Both of the founding fathers are actually represented on the superbly performed choral record: Feldman by a typically spare, quietly intense work; Cage by a vocal piece "realized" by David Tudor and Gordon Mumma as a powerful, even terrifying, transformation of voice sounds which are electronically crushed and scrambled. Toshi Ichinayagi's Extended Voices has an electronic tape set against whistling and vocal sounds drastically transformed and merging into the pulsing, whooshing electronic spectrum that frames them. Pauline Oliveros' Sound Patterns and vocal whispers, clusters, clicks, and pops in a clever way and provides the most obvious examples of the virtuosity of this remarkable new-wave chorus. Robert Ashley's work is non-electronic, like the Feldman and the Oliveros consists of a single short sentence spoken over and over as the members of the chorus pick up sound elements and sustain them; the idea is fascinating, but the results are mild and unobtrusive.

The Time Capsule of the director Alvin Lucier is a sensational novum in which stacks of random vocal material are squeezed into an electronic mangle known as a Vocoder, a kind of computer that processes vocal data. The results are like flipping the dial of a short wave set; you keep thinking you've got Mars on the line but can't quite make out the message. Ah, comes the answer loud and clear: the medium is the message.

Of the three pieces on David Tudor's record of "organ" music, only one, the Kagel, is for traditional organ; even these fat, written-out "improvisations" are abetted by three extras who juggle the registration and emit vocal shrieks, giggles, hums, cries, and guffaws which echo down as a series of hilarious commentaries on the music. Christian Wolff (an early Cageian) has provided an open-form frame out of which Tudor, in his inimitable manner, has made a realization for Baroque organ—in fact, two superimposed realizations, one on the keys and the other smashed around inside the organ. With short, sharp hoots followed by loud, brusque whooks, it makes a quirky, crockety, but not infective piece. Mumma as a powerful, even terrifying, transformation of voice sounds which are electronically crushed and scrambled. Toshi Ichinayagi's Extended Voices has an electronic tape set against whistling and vocal sounds drastically transformed and merging into the pulsing, whooshing electronic spectrum that frames them. Pauline Oliveros' Sound Patterns and vocal whispers, clusters, clicks, and pops in a clever way and provides the most obvious examples of the virtuosity of this remarkable new-wave chorus. Robert Ashley's work is non-electronic, like the Feldman and the Oliveros consists of a single short sentence spoken over and over as the members of the chorus pick up sound elements and sustain them; the idea is fascinating, but the results are mild and unobtrusive.

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tune noises environment. Don't sit still; get up, walk around, approach it, walk away, do modern dance, let it grab you, or shake it off. Twenty-four minutes and, if you can bear it, quite overwhelming.

On the third Odyssey disc, the Oliveros and Maxfield works both use electronic circuitry to generate and modulate audio signals in such a way that the jam-ups, static, and modulations of the system actually become the music itself. In the Oliveros particularly, twenty minutes of pulsing, overlapping, hallucinatory signals, feeding back and reverberating at the outer limits of consciousness, provide quite an electronic trip. Steven Reich's *Come Out* is the simplest of all: a single spoken phrase on a loop is moved out of channel phase while reverb is added slowly over an agonizing thirteen minutes. The effect is like a kind of desperate graffiti scrawled over and over on the same line until only an unintelligible smudge is left. These works are in fact obsessive, hypnotic, extremely limited in their expressive intentions; they track down certain experiences to their ultimate, farthest-out conclusion. There is a kind of renunciation and fervent commitment that some will find very beautiful (and others madden ing). In a way, criticism is irrelevant; we are dealing here not with works of art in the old sense, but with kinds of experience which have—if you know how to read them—a certain kind of desperate, apocalyptic meaning and beauty.


**A SECOND WIND FOR ORGAN.** Kagel: *Improvisation Apologe*. Mumma: *Meta for Cybernetic Bandoneon*. Wolff: *For 1, 2 and 3 People*. David Tudor (organ and bandoneon). ODYSSEY ® 32 16 0158, @ 32 16 0157 $2.49.

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CIRCLE NO. 18 ON READER SERVICE CARD
ARCHIE CAMPBELL: The Golden Years. Archie Campbell (vocals); orchestra. Fall Away; The Golden Years; Most Richly Blessed; Young Just Yesterday; Shameless; and six others. RCA Victor ® LSP 3892®, © 1968 $4.79.

Performance: Almost surreal
Recording: Good

This album gives me the creeps. The cover drawing is one of those obscenely sentimental jobs with a grey-haired man and wife sitting in front of a fireplace, the man plucking away at a guitar, the wife smiling at him as if the family dog looks adoringly at both. The songs are all celebrations of the joy of the September years and they are sung and recited by Archie Campbell. Campbell’s singing is standard country-and-western and the songs are uniformly awful. When Campbell recites, however, his voice sounds enough like that of LBJ to give anyone a turn. The sentiments expressed here about the pleasures of growing old together sound pretty grim to me, and the whole atmosphere of the album is one of insincerity and Nashville-style Kitsch.

RAY CHARLES SINGERS: At the Movies with the Ray Charles Singers. The Gentle Rain; Thoroughly Modern Millie; Born Free; Rosie; My Friend the Doctor; Fortuosity; This Is My Song; and five others. Commander ® RS 923 SD $5.79, ® 925* $4.79.

Performance: Overcooked
Recording: Beautiful clarity
Stereo Quality: Excellent

For weeks, one of the local radio stations has been advertising the fact that another exciting “first” from the Ray Charles Singers would soon be on sale. The “first” has arrived and after one spin I’ve already given my copy away to a friend who, though devoted and loyal (she makes great chicken soup and once brewed me a hot rum punch that cured all winter colds for two years), admits her musical tastes are, at best, tepid. She’s the kind of girl who still misses Ma Perkins. She’ll love the Ray Charles Singers.

These over-decorated songs from movies are definitely for people who never go to movies and therefore have no idea of how sophisticated movie music has become. I doubt very much that Ray Charles ever goes to the movies, although the liner notes indicate that he became a movie addict when he was growing up in Chicago. And perhaps he did, because his music sounds almost exactly like what he heard when he saw Lawrence Tibbett in Rigoletto. After getting things off to a breezy start with My Friend the Doctor from Dr. Dolittle, the airs become polluted with over-arranged syrupy smog. Rosie and Fortuosity have to be two of the most forgettable songs ever composed, and I dare say nobody will chime in on these sing-along versions. Mr. Charles joins his singers as soloist on a super-hot-fudge-strawberry-pistachio-topped-with-marshalette- and-whipped-cream rendition here of If Ever I Would Leave You, with enough banality to suggest that Jack Jones has nothing to worry about. Mr. Charles is not going to be our next great vocalist. You’re much better off replaying the original soundtracks of all the films represented here.

(Nota bene to camp readers and trivia enthusiasts: this album has the dubious merit of “rediscovering,” on My Own True Love, Jerry Duane, the whistler on the soundtrack recording of The High and the Mighty. Remember?)

CLEAR LIGHT: Clear Light. Clear Light: Cliff De Young, Bob Seal, Ralph Schuckett, Douglas Lubahn, Dallas Taylor, Michael Ney, Robbie Robison, and Lee Housekeeper (vocals and instrumentalists). Black Roses; Sand; A Child’s Smile; Mr. Blue; Night Sonatas; Lonesome; Think Again; and five others. Elektra ® EKS 74011, ® EKL 74011 $4.79.

Performance: Good
Recording: Very good
Stereo Quality: Excellent

Still another new group. The Clear Light is professional and mildly adventurous, and they have been given a superb production job here by producer Paul Rothchild and Elektra. There is a note on the album to the effect that one should play this record at high volume “to fully appreciate the spectacular sound of double drumming.” I followed the advice for a band or two, and it is pretty effective; but then again, I’ve somehow grown attached to my plaster ceiling and I like it where it is—that is, on the ceiling. The more courageous may dig these molar rattlers more than I. However, even at moderate volume, there is a reasonable amount of enjoyment here. I particularly liked Black Roses and Street Singer. This last has a nice free dream-like quality of words and music and is intelligently delivered by Cliff De Young and the group.

RECORDING OF SPECIAL MERIT

LEONARD COHEN: Songs of Leonard Cohen. Leonard Cohen (vocals); orchestra. Suzanne; Master Song; Winter Lady; The Stranger Song; Stories of the Streets; Teachers; and four others. Columbia ® CS 9553, © 2733® $4.79.

Performance: Adult
Recording: Excellent
Stereo Quality: Immaterial

This is an impressive album by the highly gifted young Canadian novelist and poet Leonard Cohen. In some ways it is a flawed piece of work, yet in others it is formidably good. What is good, of course, is Mr. Cohen’s poetry, which is rich, allusive, subtle, and virile. Also good are his performances of his songs which, while remaining performances in every sense of the word, are also infused with a directness and humor about himself that are a welcome change from the bleeding-heart egoism of narcissistic huckies. Finally, what is very good indeed is the audacity of the whole enterprise. For here we have a literary talent working in a medium that right now commands the attention of the whole culture. Cohen had an established reputation as a writer long before this, his debut recording, and the transparent earnestness and sincerity he brings to it clearly mark it as more than an attempt to be “in” or to go slumming culturally. He

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by CLIVE BARNES • NAT HENTOFF • PAUL KRESH • REX REED • PETER REILLY

HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

MAY 1968
probably had more to lose by making this album than he had to gain—literary reputations being the dangerously volatile things they are.

The closest thing to a real pop song here is So Long, Marianne, which has a mildly rock setting and a female chorus to back up Cohen. Most of the other songs sound more like rhythmic readings than attempts at singing, and the arrangements are sparse and kept well back in the background. But there are some fine moments on the album. Among them is the lovely Sisters of Mercy, which contains such fine lines as "If your life is a leaf/ That the seasons tear off and condemn/ They will bind you with love/ That is graceful and green as a stem."

Cohen is a straight-on performer with no tricks and little affectation. Mercifully he does not adopt the pseudo-Woody Guthrie voice that seems almost obligatory these days, but speaks clearly in his normal voice. As I have said, there are a few flaws—the music often dwindles to the level of recitative, and occasionally the recording level of the voice seems too low, but these are minor complaints. With the imminent decese of hard rock, this album is probably a parting of things to come. In the next few months I think we will all be listening to many more albums in which the words will be the important thing, and the music will serve only to strengthen and increase their meaning. If there is an all as honest and direct, "Songs of Leonard Cohen," then it's going to be an interesting time. P. R.

VIC DAMONE: The Damone Type of Thing. Vic Damone (vocals), Perry Botkin, Jr., J. Hill, and Dick Grove cond. and arr. Time After Time; Gone with the Wind; Guess I'll Hang My Tears out to Dr). No-wonder John Sebastian's songs are being selected for re-release from the Decca catalogue. "They may have been carefully processed, but they certainly were not carefully selected. The sound is alternately constricted and furry. The "stereo enhancement" is merely an idle claim. P. R.

MICHEL LEGRAND: Cinema Legrand. Orchestra, Michel Legrand cond. and arr. Tango Theme; Watch What Happens; La Vie de chateau; A Time for Love; and seven others. MGM ® SE 4491, @ E 4491 ® $4.79.

I fear that even the considerable arranging and conducting talents of Michel Legrand cannot quell my boredom with most of what is on this album. Tango Theme, for example (from you-know-what screen epic), has been so uniformly fogged to listening death by its inclusion in every album of movie music since pre-LP days that no amount of Mr. Legrand's skill can save it from tedium, although he makes a manful try. Aside from two of Legrand's own songs (Watch What Happens from The Umbrellas of Cherbourg and La Vie de chateau from the film of the same name), the material he has chosen seems rather thin. Marche de Carnaval from Black Orpheus is a substantial piece of music, but again it is something I think I have now heard too often. The rest, things like Mancini's theme for Two for the Road or Make Me Rainbows from Fitzwilly, seem to me to be distinctly minor efforts not worth all the care and attention Legrand has given them. P. R.

TEN LEWIS: Ted Lewis' Greatest Hits. Ted Lewis (vocals and clarinet); orchestra, Ted Lewis cond. When My Baby Smiles at Me; Just Around the Corner; The Old St. Louis Blues; Ticker Racy; King For A Day; Good Night; and six others. DECCA ® DL 74905, @ DL 4905 ® $4.79.

TEN LEWIS has always seemed to me one of those wind-up performers. By that I mean I have the feeling that if you went to see him in a club he would do exactly the same act he has been seen doing on television since the days of the twelve-inch tube, line for line, note for note, clarinet solo for clarinet solo. I also have a feeling that if one went back-stage, it is not unlikely he might leap to answer a knock on his dressing room door with the query "Is everybody happy?"

The recordings presented here are of songs that have been identified with him through-out his long and successful career. When My Baby Smiles at Me is trolled (fox, that is) out for what must be the ten-thousandth time, as are Ticker Rag in a clarinet solo and Good Night, his famous closer. This album is only for fans—and I should imagine only die-hard ones at that.

Decca states on the jacket that "all the records in this album have been carefully selected for re-release from the Decca catalogues. They may have been carefully processed, but they certainly were not carefully selected. The sound is alternately constricted and furry. The "stereo enhancement" is merely an idle claim. P. R.

RECORDING OF SPECIAL MERIT

THE LOVIN' SPONFLL: Everything Playing. The Lovin' Spoonful (vocals, instruments). Boredom; Only Pretty; What a Fool Try a Little Bit; Money; Pisces; Millionaire; and six others. KAMA SUTRA ® KLP 8061 $4.79, @ KLP 8061 ® $3.79.

I fear that even the considerable arranging and conducting talents of Michel Legrand cannot quell my boredom with most of what is on this album. Tango Theme, for example (from you-know-what screen epic), has been so uniformly fogged to listening death by its inclusion in every album of movie music since pre-LP days that no amount of Mr. Legrand's skill can save it from tedium, although he makes a manful try. Aside from two of Legrand's own songs (Watch What Happens from The Umbrellas of Cherbourg and La Vie de chateau from the film of the same name), the material he has chosen seems rather thin. Marche de Carnaval from Black Orpheus is a substantial piece of music, but again it is something I think I have now heard too often. The rest, things like Mancini's theme for Two for the Road or Make Me Rainbows from Fitzwilly, seem to me to be distinctly minor efforts not worth all the care and attention Legrand has given them. P. R.

MARTIN MICHAELs: Times They Are A-Changin'. Marilyn Michaels (vocals); orchestra, Tommy Goodman arr. Show Me; (Continued on page 1014)
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Listening to Marilyn Michaels is like eating mashed potatoes with a pair of tweezers. In almost every cut on this debut disc, the songs slip out of her grasp and fall into a soggy heap on the floor. I can think of nothing more distasteful than an aspiring young singer defeated and done in by songs she neither understands nor respects. Take Kansas City. What could be more simple? I own at least ten recordings of this basic, throb-bing, light-hearted, rocking-blues song which I shall insist on taking with me into the hereafter. It is a song that, quite simply, gives me joy. But in Miss Michaels' pretty hands, it is all but strangled in a death grip. Show Me (from My Fair Lady) is trampled here. Starting by David Shire, the multi-talented composer called Hello Springtime has been provided. It is little left to say about the repetitive, inane, sometimes even important musically). There are folk-like ballads and other pieces with a rock or a country and western base, but in none are the melodies more than just pleasant and eclectic. Worse yet, the lyrics lack originality, being unfailingly bland, and the voices are strange-sounding. Perhaps the mistake was in bringing them into the studio where they were made. Number One on the trade charts. My only suggestion is that the Monkees either stop aping their masters or take the advice contained in What Am I Doing Hangin' Round—they 'should be on that train and gone.'

THE MONKEES: Pisces, Aquarius, Capricorn and Jones Ltd. The Monkees (vocals), Salsman; She Hangs Out; The Door into Summer; Love Is Only Sleeping; Cuddy Toy; Words; What Am I Doing Hangin' Round; Pleasant Valley Sunday; Don't Call Me; and three others. COLEMS 5 COS 104 $4.79, @ COM 105 $5.79.

Performance: Repetitious
Recording: Fair
Stereo Quality: Fair

Here they come again, TV's mini-Beatles, continuing their basic formula of singing songs imitative of the hits of every other rock group. With its bugaloo beat, this disc seems old-fashioned now that the Beatles, the Fifth Dimension, the Cylkere, and other such groups have introduced us to psychedelia and also taught us that trash can be fun (and sometimes even important musically). There is little left to say about the repetitive, inane, and almost inaudible lyrics contained on this record, since the Monkee fans have already made it Number One on the trade charts. My only suggestion is that the Monkees either stop aping their masters or take the advice contained in What Am I Doing Hangin' Round—they 'should be on that train and gone.'

R. R.

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JERRY MOORE: Life Is a Constant Journey Home. Jerry Moore (guitar, vocals), Fermi Corvetti (guitar), Bill Salter (bass), and C. Emlyn Smith (drums), RALPH MACDONALD (conga drum). Drugged; Anti Bellum Sonnet; Ballad of Birmingham; Winds of Change; and three others. ESP-DISC @ 1061 $4.98.

Performance: Searching for a style
Recording: Good
Stereo Quality: Good

Jerry Moore, about whom no biographical information is provided, is characterized as having a warm, hoarse voice and strong emotions. He is for life and against personal and institutional rigidities. But his singing style and the music he writes for his own and others’ lyrics are still too derivative to propel him into the front ranks of today’s messianic bards. I’m not sure who Moore’s particular influences are, but the general area is that of Richie Havens and Len Chandler. My unsolicited advice would be for Moore to particularize, to get away from general concepts and into actual, perhaps personal experiences that can be transmuted into music. He has the potential to be powerfully affecting, as is clear in the soft but chilling Ballad of Birmingham. Mr. Moore is on the right track; it just has to become much more his own.

JAN PEerce: Fiddler on the Roof and Ten Classics from Jewish Song. Jan Peerce (tenor); orchestra, Vladimir Golschmann cond. Di Toire (traditional); A Nigun (A Tune); Tags Ein, Tags Ois (Source, Swinging); Ofi’n Pri牝ehok (On Top of the Brick Oven); Reizele; and nine others. VANGUARD ® VSD 79258 $5.79, @ VRS 9258 $4.79.

Performance: Operatic but folksy
Recording: Excellent
Stereo Quality: Inconspicuous

Mr. Peerce, in his autumn years still the possessor of a voice that should be the envy of most tenors half his age, undertakes here a schmaltz-laden program made up of selections from Fiddler on the Roof sung in Yiddish and interspersed among a group of real Yiddish songs from the old country. Presented this way, the tender and touching songs from Fiddler sound quite at home in the company of their older neighbors. Particularly revealing is a vigorous performance of If I Were a Rich Man (in Yiddish it comes out the equivalent of “If I Were a Rothschild’) that bears no resemblance to either Zero Mostel’s or Herschel Bernardi’s version but comes across movingly in its own, somewhat operatic right, delivered with such fervor that the singer had some conscious thought of bringing the whole musical to the Met. I hope not. For even he cannot overcome the stickiness of such a number as Sensitive, Sunset and, deliberately or not, he offers us a version of Tradition that is woefully devoid of humor. He is most at home, and expectedly persuasive, in the old tunes (The Ribbi Elimelech, in whose wine brings out the best) and in various Chassidic melodies, and he is downright stirring in the byron Avi eachanan (“I believe”), which Jewish victims sometimes managed to sing on their way to death in Hitler’s camps. In all, this is a record that is lovely to hear, and further distinguished for the exceptionally appropriate arrangements by Robert De Cormier.

JERRY MOORE: Life Is a Constant Journey Home.

Performance: Searching for a style
Recording: Good
Stereo Quality: Good

QUARTETO TIPICO DE GUITARRAS DE MARTINHO D’ASSUNÇÃO: Lisbon by Night. Quarqteo Típico de Guitarras de Martinho d’Assunção (guitars). Rapsodia Portuguesa; Fado Canção; Variações em Re Maior; Ballado do Fado; and seven others. LONDON INTERNATIONAL ® SW 99455, @ TW 91455 $4.79.

Performance: Peppery
Recording: Excellent
Stereo Quality: Pungent

Mix the flamenco of Seville with the gypsy music of old Budapest and what you get is fado, a mournful, sobbing kind of Portuguese music slightly licked-up in here by flashy four-guitar arrangements but still redolent of the real flavor of Lisbon. The works played here by a group of nimble-fingered gentlemen from that city are all on the popular side, yet they manage to retain a kind of classic purity that is most appealing. Within the limitations of this style, the program is fairly varied, for melodies of a mournful wistfulness alternate with lively dances that culminate in dazzlingly intricate codas. Particularly effective are Rapsodia Portuguesa (the opening number which sets the mood for the whole program), a spectacular and original composition by M. d’Assunção called Romanias do Norte, and the title piece, which brings an unusual concert to a haunting close.

EILEEN ROMLEY: Eileen Romley Sings. Eileen Romley (vocals), orchestra, Joe Cavernieri arr. Baby Won’t You Please Come Home; Blues in the Night; Solitude; Come to Me; Joz; Who Knows; and six others. AUDIO Fidelity ® AFSD 6185, @ AFLP 2185 $4.79.

Performance: Clear and cool, but aloof and repetitious
Recording: Good
Stereo Quality: Good

Eileen Romley makes an auspicious record debut but here with a collection inexplicably consisting primarily of uneventful slush and tired old standards. She handles each song with a great deal of sensitivity and emotional intensity, enunciates each syllable perfectly, and performs in a lively range similar to Eydie Gormé’s. On Blues in the Night her “Whoose” is one of the sexiest I’ve ever heard, and Baby Won’t You Please Come Home is simple but plaintive.

But (and this is an economy-sized hat) this album is sadly lacking in variety of style or pace. Except for a moderately upbeat In the Name of Love, the songs are all tediously arranged ballads. Miss Romey’s talent is not developed or interesting enough to allow her to get away with such a blandly thought-out first album. If there is a second, I hope it will include some swingers to show whether or not she has versatility. R. R.

FRANK SINATRA AND DUKE ELLINGTON: Francis A. and Edward K. (see Best of the Month, page 71)

TAMMY WYNNETTE: Take Me to Your World. Tammy Wynette (vocals); orchestra. Take Me to Your World; I Don’t Wanna Play House; Bornwithit; Cry; Fuzzy Wuzzy Ego; and six others. Epic ® BN 20535, @ LN 24553 $4.79.

Performance: Routine
Recording: Good
Stereo Quality: Okay

Tammy Wynette here seems a distinctly average country-and-western singer. Her two big hits are Take Me to Your World and I Don’t Wanna Play House and in this album she sings both. I Don’t Wanna Play House has its moments, but Take Me to Your World is just plain god-awful as a song and as a recording. Fuzzy Wuzzy Ego is supposed to be a humorous put-down song, but it just sounds sort of mean here. The only band I found of any interest at all was Ode To Billie Joe, which Miss Wynette performs capably enough and which leads to the thought that perhaps with better material she might be of more interest.

P. R.

THE YOUNGBLOODS: Earth Music. Jerry Corbitt (piano, harmonica, vocals), Jesse Colin Young (bass, vocals), Banana (guitar, piano, vocals), Joe Bauer (drums). All My Dreams Blue; Sugar Babe; I Can’t Help My Soul; and seven others. RCA Victor ® lsp 3665, @ LPM 3665 $4.79.

Performance: Promise but not yet fulfillment
Recording: Very good
Stereo Quality: Excellent

The Youngbloods have been quoted in one of the pop music magazines as saying they were not quite sure of what they wanted to do and where they wanted to go when this album was made. I came to the same conclusion, I might add, before reading the interview. It is not so much the range of material—rhythm-and-blues, folk, country-and-western, and even a touch of Dixieland—that accounts for their blurred impact. They don’t yet have a cohesive point of view as to how to function in these various territories. And when they try a serious song of love, such as All My Dreams Blue, it sounds inadvertently like a put-on. But they certainly have the potential in spirit and in musicianship, best illustrated here by Jesse Colin Young’s singing of Sugar Babe and the collective high-spirited irreverence of The Whole Song. I’m looking forward to the next album, and particularly to the evolution of Mr. Young.

N. H.

(Continued on page 108)
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MAY 1968
Don Ellis's music is a big-band blast furnace of sound taking notice. He goes on to identify one composition based on "a musical cycle of 1", which is divided into 5-5-7 with a use of stop choruses and call-and-response patterns and tells how Ellis's music is played with his own special effects. Don Ellis's compositions are nothing less than the loveliest ballads ever recorded by an orchestra. Poetry is poetry, electric or not. Performance, Absorbing
Stereo Quality, Very good

Recording of Special Merit
DON ELLIS ORCHESTRA: Electric Bath.

Recording: Excellent
Stereo Quality: Excellent

After being bored to death last summer in Central Park listening to a concert by the much-heralded Thad Jones-Mel Lewis Jazz Orchestra, I seriously began to worry about the future of big-band jazz. But this dazzling display of fireworks from Don Ellis's electronic orchestra erases all apprehensions. Not only is this the most exciting instrumental album I've heard this year, it's also the first time I've seen jazz take any kind of major step toward combining all the new sounds—raga, rock, electronic psychedelia—and aim at a cohesive musical style of the future. Don Ellis has brought two opposite poles together and produced a swinging blast furnace of sound that simply stagers the imagination. And it still swings.

Avoid one thing: don't read the liner notes before you play the record. They will scare the living daylights out of you. In an attempt to explain what Don Ellis and his twenty-one musicians are trying to accomplish by the use of highly unusual and sensitive electronic equipment, writer Digby Diehl has provided notes so technical they'll send any ordinary music lover straight to the nearest Bass Morgan rack, and so richly prosed you could grow cauliflowers in them. Either Mr. Diehl knows everything there is to know about music, from time signatures to the complicated structural makeup of the Fender Rhodes piano, or Mr. Ellis sat him down and drew diagrams (I suspect the latter), but either way these notes are pretentious. "Conceive, if you can, an aural collage created by the Beatles, Karlheinz Stockhausen, Ravi Shankar, and Leonard Feather's Encyclopedia of Jazz," writes Diehl, continuing: "If you could see Andy Williams bobbing his head in patterns of 3-2-2-2-1-2-2-2 to follow one of Don's compositions in 19/4, you'd know why the musical world snobs. It is simply music for people who like big-band jazz and care about where it's going. So don't be afraid to dig it."

JazzMAN

Recording of Special Merit
THELONIOUS MONK: Monk's Music.

Recording: Good
Stereo Quality, Very good

ABC Records is currently reissuing and repackaging material from the Riverside catalog. This one could have been better programmed. The jacket proclaims: FEATURING JOHN COLTRANE. Coltrane has solos, however, on only two of the five tracks (a brief sixth track, Adile with Me, is listed but is not on my copy). I wonder why ABC didn't also include such other Coltrane-Monk performances of this period (1957) as Trinkle, Trinkle and Nuts. This objection aside, the music is strongly original, with Monk himself in superb form both as soloist and challenging accompanist. Particularly intriguing is the presence here of both Coleman Hawkins, secure in his achievements but still open to new ideas, and John Coltrane, who was discovering during this association with Monk that he had only begun to plumb the depth of his own potential. In sum, as they say, it's a historic recording.

N. H.

MAXINE SULLIVAN/DOC SOUCHON

Recording: Adequate to good
Stereo Quality: Good

Judging by this record of the principal events, the first Manassas, Virginia, Jazz Festival on May 29, 1966, was an intimate occasion at a time when "festival" connotes the opposite. For the sake of the music, I hope the entrepreneurs of Manassas can keep it small, because this is delightfully unpretentious, heterogeneous entertainment. Clift Jackson provides the bucolic background, Doc Souchon of New Orleans is a warm, prideful antiquarian as singer and string player; and there is crisp, deft accompaniment by such as Tom Gwaltney and Steve Jordan. The main reason I shall keep this record, however, and recommend it to you, is the singing of Maxine Sullivan. She has never sounded better—precise timing; graceful, witty phrasing; and, more than that, a fullness of presence that calls for a series of new albums by her. I wish the recorded sound held equal presence.

(Continued on page 110)
THE DUBLINERS: A Drop of the Hard Stuff. Ronnie Drew (vocals, guitar), Luke Kelley (vocals, guitar), Barney Mackenna (vocals, mandolin), Caron Burke (vocals, guitar), John Sheahan (vocals, violin, mandolin). The Gateaway Races; I'm a Rover; I'm a Free Born Man; Black Velvet Band; and ten others. ELECTRA ® EKS 7326. $5.79, @ EKL 326* $4.79.

Performance: Cheerful
Recording: Good
Stereo Quality: Excellent

Theodore Bikel, in most of his previous recorded appearances, has impressed me as a Jewish Spencer Tracy, burning with causes and passions, and with a performing manner so personal that I began to think the only way we should listen to him would be to sit in a circle around his feet. But he relaxes here, and with seven ladies known as the Pennywhistlers, comes up with a delightful album. Mr. Bikel and ladies romp through a collection of folk songs from Russia, Yugoslavia, Spain, Scotland, Greece, and Israel. Their bounce and good cheer in most of the Russian and Slavic material is reminiscent of the Moiseyev company, and the Greek and Macedonian songs have an authentic air. The only slip-up I noticed here were the Scottish Get Up, Get Out and the Spanish Segaba la Nina, both of which seemed to be pushed too hard for effect. Otherwise this is an album that I think almost everyone will enjoy. It is so good that I think a sequel is called for, and I look forward to it.

THE DUBLINERS: A Drop of the Hard Stuff. Ronnie Drew (vocals, guitar), Luke Kelley (vocals, guitar), Barney Mackenna (vocals, mandolin), Caron Burke (vocals, guitar), John Sheahan (vocals, violin, mandolin). The Gateaway Races; I'm a Rover; I'm a Free Born Man; Black Velvet Band; and ten others. ELECTRA ® EKS 7326. $5.79, @ EKL 326* $4.79.

Performance: Cheerful
Recording: Good
Stereo Quality: Excellent

Although popular in Ireland and England, the Dubliners may have a harder time filling halls in the United States because the Clancys came first and the Dubliners are neither different enough nor quite as good. They focus on traditional Irish songs of wandering, drink, love, and rebellion. Strong of voice, festivity of spirit, they do stir the air. What I miss is the sharpness of wit of the Clancy expedition and what seems to me deeper, more sensitive lyricism. But for those with a taste for Irish song, and for a pint besides, satisfaction is to be had here.

THE HEART OF BART: A Musical Tribute to the Songs and Shows of Lionel Bart. Orchestra, Johnny Harris cond. and arr. The World's a Lovely Place; Far Away; I'd Do Anything; Dream Child; Where It Love; and seven others. UNITED ARTISTS © UAS 6530. @ UAL 3550 $4.79.

Performance: Enough porridge, sir
Recording: Good
Stereo Quality: Good

Lionel Bart wrote the score for the hugely successful musical Oliver, which is currently undergoing inflation into a wide-screen film. It was a good show with good songs. Several of them are included here, such as Where Is Love?, the cockney version of Mon Homme, known as As Long As He Needs Me (which suffers in this orchestral version from the absence of Georgia Brown, who sang it so well), I'd Do Anything, and Who Will Buy? There are also songs from Maggie May, a show that was only a middling success; Blitz, which had to rely on its sets and stage effects for audience approbation, and Twang, which is generally regarded as one of the major disasters of recent English musical theater.

Strangely, there is not a great deal of difference between the songs Bart wrote for Oliver and the ones that he wrote for the failures—at least not as heard in the performances here. This is one of those lush orchestral jobs that roll along with all the velocity of hot fudge being poured from the pan. Maybe you have to be in the theater (as I was with Oliver) to work up much enthusiasm about Bart's efforts. A case in point may be the From Russia with Love track: in the film of the same name, I remember it as considerably more exciting than I find this performance.

The liner notes—in the now de rigueur form of free verse—are by Bart. He attempts to pay tribute to this album, which, in turn, he considers a tribute to his work. He needn't have been grateful.

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Stereo Quality: Good

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Strangely, there is not a great deal of difference between the songs Bart wrote for Oliver and the ones that he wrote for the failures—at least not as heard in the performances here. This is one of those lush orchestral jobs that roll along with all the velocity of hot fudge being poured from the pan. Maybe you have to be in the theater (as I was with Oliver) to work up much enthusiasm about Bart's efforts. A case in point may be the From Russia with Love track: in the film of the same name, I remember it as considerably more exciting than I find this performance.

The liner notes—in the now de rigueur form of free verse—are by Bart. He attempts to pay tribute to this album, which, in turn, he considers a tribute to his work. He needn't have been grateful.

THE HEART OF BART: A Musical Tribute to the Songs and Shows of Lionel Bart. Orchestra, Johnny Harris cond. and arr. The World's a Lovely Place; Far Away; I'd Do Anything; Dream Child; Where It Love; and seven others. UNITED ARTISTS © UAS 6530. @ UAL 3550 $4.79.

Performance: Enough porridge, sir
Recording: Good
Stereo Quality: Good

Lionel Bart wrote the score for the hugely successful musical Oliver, which is currently undergoing inflation into a wide-screen film. It was a good show with good songs. Several of them are included here, such as Where Is Love?, the cockney version of Mon Homme, known as As Long As He Needs Me (which suffers in this orchestral version from the absence of Georgia Brown, who sang it so well), I'd Do Anything, and Who Will Buy? There are also songs from Maggie May, a show that was only a middling success; Blitz, which had to rely on its sets and stage effects for audience approbation, and Twang, which is generally regarded as one of the major disasters of recent English musical theater.

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Performance: Enough porridge, sir
Recording: Good
Stereo Quality: Good
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FROM THE PIT. If you listen carefully, you can show is the appearance of Ole Galore, the rpaced out with sexy dance routines to tinny dirty ones-in fact, they've tried to do here. And the effort is more spirited, too. This, one hopes, would have that thought if they brought back burlesque it would be on a phonograph record. Yet that's just what they've tried to do here. And the effort is a valiant one, from the girl in the string on the electrifying cover to the resurrection of the old jokes, bumps and grinds, and comedy routines in which the participants can be heard knocking into other over the head with bladders. The record, as a pitch from the candy butcher offering glimpses of life in the raw for a quarter of a dollar. Then come comedy routines resurrecting all the old woe, including the dirty ones-in fact, practically every bath- room joke ever delivered at Minke's—spaced out with sexy dance routines to thin accompaniments. I tell you, all you have to do is close your eyes and you can positively see Blue Sapphire stripping down to her thimble rattle. The high point of the show is the appearance of Ole Galore, the temptress, in a fierce rendition of a Spanish-type number called Hot Peppers, a performance aided by shoves, catcalls, and whistles from the pit. If you listen carefully, you can almost detect the sniggering footsteps of the detectives from the vice squad ready to close down the joint. The trouble with "Live Burlesque Live," though, is that it isn't any- where near as good as my description may suggest. The jokes (perhaps because they're told) fall flat as old prattals, the routines drag, the orchestra butts, and it does go on.

SPOKEN WORD

OLIVER GODSMITH: She Stoops to Conquer. Swan Theatre Players; David Thorndike, director. SPOKEN ARTS @ SA 958/9 two discs $11.90. Performance: Indifferent Recording: Adequate

Goldsmith's She Stoops to Conquer is one of the funniest comedies ever created. For all its series of misunderstandings, its farcical follies, and its elegant contrivances, its beauty still rests in the power of its charac- ters. Goldsmith has created timeless figures, absurdly human and lovably recognizable. This present recording, directed by David Thorndike and recorded in Dublin with a cast of modest reputation, is of only fair in- terest. I think we have now reached the point with recordings of operas where we must admit that the finest function of recording should be to preserve memorable, even great, performances. This one is not in such a ball park, and its competence does not fire the heart.

Perhaps the best performance comes from John Franklin as the curmudgeonly yet sweet-minded Hardcastle; and David Thorn- dike's own vigorously waggish Tony Lumpkin makes an impression, as does the spirit of Pamela Mant's Kate, the girl who stoops to conquer. But, overall, the polish and fi- nesse of high-comedy playing is missing from a cast adequate enough for provincial reper- tory but not worth the frozen immortality of a recording.

RECORDING OF SPECIAL MERIT

PETER SCHICKELE: P.D.Q. Bach on the Air; John Ferrante, (counter-tenor); I Virtuosi di Heidelberg, Schickele, narrator and cond. Echo Sonata for Two Unaccompanied Groups of Instruments; Triomferei for Un- accompanied Piano; Schleptet in E-flat Ma- jor; and others. VANGUARD @ VSD 79268 $3.79. @ VRS 9268 $4.79.

Performance: Hilarious Recording: Superb Stereo Quality: Adds to entertainment

Having banished Mr. Schickele some time ago from my conscious mental life as being a fellow whose music was both on records and television, struck me as la- bored, clumsy, and utterly sophomoric, it was’est it, Bob?”). There is a "field trip" to the home of a Teutonic pianist who pouds out P. D. Q. Bach's Triomferei for Unaccom- panied Piano on an untuned instrument while family life rages in the background. On the "Dull and Late Show" assigned to side two, Station WOOF assails its victims with farm reports, home economics lectures, an arch quiz program called "What's My Men's Line" and a comparison of a Schleptet in E-flat Major, wherein mad musical ideas are pursued to oblivion in bouts of hollow rhetorical musicality. There are in these bands enough punctures for the soft underbelly of the intellectual broadcast- ing establishment, but their insufficiently. It won't happen, of course, but the prey is certainly subjected to a thoroughly deserved mauling on this brilliant disc. P. K.

MR. WINTERS, now under new and prosper- ous auspices with his own CBS television show, assures us, in his liner notes for this first album he's done for Columbia, that "eighty per cent of this material was 'winged' right on the floor" of a Los Angeles club. It sounds it—in the best sense and in the worst. The record has all the virtues of a related interview—unusual, unstrained, startling quality as the comedian meanders from imitations of Bonnie and Clyde to one of those classic situations in which Mr. Mil- quetoast tries to return to a toaster to a bully- ing store clerk, and an interview with "King Kwazi of Kwaziland," an undeveloped country 137 miles long and twelve feet wide for which the ruler has arrived in America to borrow money. One of this performer's vir- tures is his ability to vanish clear into one of his staple characters—like sassy old Maude Frickett, who is on hand here for an en- counter with a traffic cop on the freeway and a couple of other bright moments. Winters also valiantly takes on a series of audience suggestions for spurt-of-the-moment charac- terizations, including "a sports reporter ignoring a bombing to go on hysterically describing the game, a homosexuals in a "health club," a shy groom on his wedding night, and a hippie getting his first GI haircut. Here, however, the disadvantages of "winging it" are all too clear, and the comedian just barely gets by. P. K.
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MAHLER: Symphony No. 3, in D Minor.

Shirley Verrett (mezzo-soprano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Victor ® TR3 5016 $10.95.

Performance: Carefully ordered
Recording: Finely detailed
Stereo Quality: First-rate
Speed and Playing Time: 3½ ips; 9'147".

Mahler's huge symphonic fresco of nature, life, and love ranges in its youthful exuberance from the gorgeous vulgarities of the half-hour opening movement through the charm and nostalgia of the middle movements, to the sublimities--by turns solemn and childlike--of the three final sections. To put this music across as a valid artistic experience requires a conductor totally committed to every aspect of the work. Leonard Bernstein fills the bill magnificently in his rendition of the score, aided by topnotch orchestral playing and by recorded sound from the RCA Victor engineers that captures everything. In short, the textural strands of the music are revealed beautifully and in flawless balance. The brief choral parts are nicely handled here, and Shirley Verrett projects with feeling the message of Nietzsche's "Dämonen." Both these ballet scores date from the period prior to Prokofiev's permanent repatriation to the Soviet Union. It has always seemed agreed by common consent that, even after his return, Prokofiev succeeded more than any of his more celebrated colleagues in maintaining the "official" artistic pose of the Stalin regime and his personal integrity as an artist.

Still, whatever his successes in walking such a tightrope, I have often confessed in the columns of this magazine a bias for most of the composer's music before his final return. Only when scores like Chant (1914) and even Le pas d'acier (1925) are compared with Stravinsky's achievements one feels that the pleasure of Prokofiev's earlier ballet scores is threatened. Conceding rivalry, conceding the influence of Stravinsky on the earlier Prokofiev, conceding, if you wish, the overall superiority of Stravinsky's accomplishment, both of these Prokofiev ballet suites are full of talent, precocity, fun, and youthful, attention-seeking vitality. They deserve the attention of those who know only the composer's later work.

The performances are excellent, and I prefer the recorded sound on the tape to the somewhat more subdued sonic results on the disc release. The stereo treatment is especially good.

COLLECTIONS

PILAR LORENZAR: Operatic Recital.

Performance: Excellent but stylistically unvaried
Recording: Superior
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 4'35".

The singer endowed with the Big, Beautiful Opera House Voice is sometimes both blessed and threatened artistically—as this generally distinguished operatic recital by Pilar Lorenzar demonstrates. For, be it at Lincoln Center or La Scala, the voice is The Thing; whatever must be sacrificed to emphasize its particular beauty is invariably sacrificed.

I've often wondered, when we talk about opera singers who "specialize" in the French, Italian, or German repertoire, if we're not really talking about singers who are more comfortable in one stylistic area because it particularly suits the ideal sound they want to make—not because they can't make stylistic adjustments.

Miss Lorenzar, in the present recital, has a big, expressive, dramatic voice. Dealing with the Puccini excerpts, she is absolutely convincing, even superb. And within this repertoire, she encompasses a wide diversity of mood. But, if she can do this with Puccini, what goes wrong with the rest of the program? It's beautifully "sung," but I sense that the music isn't so felicitous a showcase for Miss Lorenzar's particular voice; so rather than adjust to stylistic differences she merely ignores them.

"Depuis le jour," for example, can be sung with at least two approaches. One is a slushy, melodramatic memory of First Love; the other is a gently nostalgic one. The latter is surely more subtle stylistically, but since this kind of undertatement doesn't dramatize the singer's vocal qualities, she chooses (quite probably by instinct) the for-
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RECORDING OF SPECIAL MERIT

Throughout this tape, which is taken from two separate operatic recital discs, Leontyne Price's singing is uncommonly beautiful. She is in excellent voice, and there is not one aria that does not provide evidence of this singer's great artistry, though one might wish that Handel's "Care selve" had not been rendered in such an unattractive, Romantically orchestrated version. The orchestral contributions are competent, but not of the same caliber as Miss Price's performances, and the recording is perhaps a bit muddy on the low end and lacking in brightness, though in general quite satisfactory. Texts and translations can be obtained by sending in the usual post card.

I. K.

RECORDING OF SPECIAL MERIT
DUKE ELLINGTON: Far East Suite: Tourist Point of View; Bluebird of Delphi; Isfahan; Derpy; Mount Harissa; Blue Pepper; Agora; Amaud; Ad Lib on Nippon; The Popular Duke Ellington: Take the "A" Train; I Got It Bad; Paradox; Mood Indigo; Black and Tan Fantasy; The Twitch; Solitude; Do Nothing 'Til You Hear From Me; The Mooche; Sophisticated Lady; Creole Love Call. Duke Ellington (piano); Harry Carney, Jimmy Hamilton, and Paul Gonsalves (reeds); Lawrence Brown, Buster Cooper, and Paul Conners (trumpets); Cootie Williams, William "Cat" Anderson, Mercer Ellington, and Herbie Jones (trumpets); John Lamb (bass); Rufus Jones (drums). RCA Victor © TRP 5055 $9.95.

Performance: Fabulous
Recording: Excellent
Stereo Quality: First-rate
Speed and Playing Time: 3 3/4 ips; 104" 25" "

It's a curious experience for me to study a tape for a review of Duke Ellington's art at this point in my life. Since my training in "serious" or "concert" (or whatever adjective offends you least) music began as late...
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as age twenty, when I took my first theory lessons; since just three years before that my knowledge of the "classics" ran to Carmen and other operatic excerpts from old Grace Moore films; and finally, since my knowledge of "contemporary" concert music ran no deeper than Gershwin's Rhapsody in Blue or his Concerto in F, I grew up like most kids on jazz and popular music—as few "serious" composers have—and Duke Ellington was part of my musical boyhood before I got hung up on Beethoven and Hindemith.

But even before that, I "knew" that Ellington's music was pretty high-class stuff. Now, after years of conservatory training and private study, nothing can keep me from asking why and how it was (and is) so special in technical terms.

Sequence B on this RCA tape is mostly a set of standards; everyone knows them. But the tunes apart—Mood Indigo, I Got It Bad, Solitude, Sophisticated Lady—the musical treatment of the material is original and distinguished and, in an odd way, resembles Stravinsky's later work. Not only is the harmonic language personal, but the blending and meshing of far-out instrumental timbres and registrations, along with the curiously garaled part-writing and unexpected symmetries (or asymmetries) of rhythm, are as startlingly inventive as a good deal of modern "concert" music that I'll wager works far harder at it.

Far East Suite evolved out of a tour Ellington made of the Near and Middle East in 1963. Its greater ambitions interest me less. I don't suggest that either Ellington or his composer-collaborator, Billy Strayhorn, was ever a "primitive"; but neither would be the first popular musician to over-reach himself when recognized by "intellectuals."

The music here is as often as not more naive than the early work. None of the musical qualities I've mentioned above is lacking in this ambitious project, and the melodic invention is of a profusion that seems just short of wasteful. But I feel I'm being had a little (maybe I am) with the innocently perceived and crudely integrated exoticisms of the rhythms and lines. Some of the "impressions" steer mostly clear of this attempt: Isfahan has a beautifully shaped line of straight blues-cum-torch-song derivation, and it's first-class Ellington. And there are some fascinating but poorly realized goings-on elsewhere: the bare dissonant intervals of the piano introduction to Amad, for example, promise far more than the (admittedly elegant) kootch-dance that follows.

The playing of Ellington's celebrated orchestra is breathtakingly virtuosic and expressive on both tape sides. Since the sonics and stereo are superior, I recommend the tape wholeheartedly—taking into consideration the possibility that I am either too square or too sophisticated to grasp the pretensions of the Far East Suite.

W. F.

THE LEFT BANKE: Walk Away, Renee/Pretty Ballerina, The Left Banke (vocals and accompaniment). Lazy Day; What Do You Know; Evening Gown; Pretty Ballerina; Walk Away, Regina and six others. SMASH SMX 67088 $5.95.

Performance: Rowdy
Recording: Fair
Stereo Quality: Fair
Speed and Playing Time: 3½ ips; 28'49".

(Continued on next page)
The craze for Baroque (harpischord, strings, fugal writing) has extended itself to pop-rock, and judging from this tape, the Left Banke quartet should have no peers in performing it once they’ve arrived at a true definition of their goals. Although they come on like Steve Canyon fighting the Chinese army, they still lack the basic requirement for this sort of arrangement: elegance. Their records sound too desperate and sickly to be really convincing. There is no recognizable concept behind it all. Walk Away, Renee, Pretty Ballerina, and Lazy Day are fashionably chunky and casual, but the rest of the tape sounds weak and under-rehearsed. The Left Banke sounds as though it is a group still searching for style.

R. R.

JIMMY SMITH AND WES MONTGOMERY: The Dynamic Duo. Jimmy Smith (organ); Wes Montgomery (guitar); orchestra, Oliver Nelson cond. On two tracks, Smith and Montgomery are accompanied by Ray Barretto (percussion), Grady Tate (drums). Down by the Riverside (Night Train; James and Wes; 13 (Death March); Baby, It’s Cold Outside. Verve ® VSTC 8678 $7.95.

Performance: Exuberant but thin in ideas. Recording: Very good
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 36" 20"

This is an exceptionally clean, clear tape—superior in sound to the disc. But hearing this music again hasn’t changed my mind about it. Oliver Nelson’s scores are lean and propulsive, but without originality. Jimmy Smith plays with torrents of energy, but with few ideas of even moderate interest. Wes Montgomery has a remarkably flexible, resourceful technique, but not much to say with it. Oh yes, the emotions are strong and direct, but it’s like being in a gallery of bold but limited paintings which leave little to the imagination. A rather subtle line drawing come as quite a relief.

N. H.

THE SUPREMES: The Supremes Sing Holland-Dozier-Holland. The Supremes (vocals), orchestra, You Keep Me Hangin’ On; Love Is Here and Now You’re Gone; I Guess I’ll Always Love You; I’ll Turn To Stone; Love Is Like a Heat Wave; Remove (vocals), orchestra. You Keep Me Hangin’ On. Riverside; 13 (Death March); Baby, It’s Cold Outside. Verve ® VSTC 8678 $7.95.

Performance: Feline
Recording: Good
Stereo Quality: Fine
Speed and Playing Time: 7½ ips; 36" 20"

The Supremes are a pretty parcel of pussy-cats, and they sound that way too. There is a purring, insinuating sort of selectiveness in the way they deal with a song that makes this trio hard to resist. The title refers to their official team of composers, whose output is described in Scott Rogers’ gushing liner notes as distinguished by “feeling, depth and soul.” I found all three qualities missing from these insipid ballads about absent lovers, broken hearts, and threats to turn into stone if “you” don’t come back. The girls do their best to take the curse off the material, as in their canonic, kidding treatment of Love Is Here and Now You’re Gone, but by the time I had turned the tape over, to be greeted by an utterable monotony brazenly entitled It’s the Same Old Song, I couldn’t help but agree.

P. K.
TAPE COOKERY

May great-aunt Carla makes a New England fish chowder to which all other New England fish chowders compare quite unfavorably. She is not at all secretive about how she assembles it; she has sent me the recipe twice. Both times I followed the recipe precisely and both times I produced an unhappy mush of fish and potato that fully justifies the wide prejudice against New England fish chowder. Fish soup? Ugh! Aunt Carla reads the papers and the women's magazines, and in them she reads recipes that are conventionally formalized masterpieces of telegraphic brevity. If this were how recipes should be written, Carla could do it—and did. But as my two pots of unappetizing mush proved, her chowder recipe should never have been telegraphic.

Since my great-aunt is understanding, cooperative, and an easy talker, I decided to pay her a visit with a very fresh three-pound haddock and a well-scuffed twenty-pound tape recorder. My plan was to encourage her to think out loud step-by-step as the chowder took shape.

The idea sold itself with no effort. But knowing how a lot of technical gear can be unnerving to some people, I tried to use a setup that would not be too distracting. I used an omnidirectional microphone that would pick up Carla's voice no matter where she was in the kitchen, and I put it at a compromise distance between work table, stove, and sink. The tape recorder was kept close to the mike to avoid long cable runs that would get in the way. And by using a 1,800-foot reel of tape at 3 3/4 ips I got ninety uninterrupted minutes of recording, with no need to stop and turn the reel over. For this purpose, the fidelity at 3 3/4 ips was more than adequate to provide good vocal intelligibility and clarity.

I started the recorder and set the level with minimum ceremony and no aural disturbances like “Testing, one, two, three.” In a couple of minutes we were ignoring the recorder and discussing the onions sautéing in the bottom of the cast-iron kettle. (They should end up clear, not brown. If they tend to brown, you add just a dash of water.)

We discussed the raw potatoes that are sliced (not diced), lowered gently (not dumped) into the cooling onions, and poked around (not stirred). The idea is to waterproof them slightly with the cooking oil so that the liquid added later will not reduce them to mush.

We discussed the headless, tailless haddock wrapped (not bagged) in cheese cloth for cooking. Very gentle handling in all operations preserves the large chunks of sweet white flesh to be flaked apart and savored by the fortunate eater.

We discussed the Worcestershire, added drop by drop as the final crowning glory. You keep adding and sampling until you can just barely taste it. We did not discuss cooking times. There were casual mentions of the starts and stops as the cooking progressed, and with these markers, the tape could be timed later without difficulty.

Aunt Carla's chowder can be duplicated accurately and reliably. No women's page has room for this recipe in all of its detail, but it is now safely on tape for my family's home economists.

May 1968
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CLASSIFIED ADVERTISING ORDER FORM

Please refer to heading on first page of this section for complete data concerning terms, frequency discounts, closing dates, etc.

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SIGNATURE

WORD COUNT: Include name and address. Name of city (Des Moines) or of state (New York) counts as one word each. Zip Code numbers not counted. (Publisher reserves right to omit Zip Code if space does not permit.) Count each abbreviation, initial, single figure or group of figures or letters as a word. Symbols such as $50, ©, PO, AC, etc., count as one word. Hyphenated words count as two words.

MAY 1968

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As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

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The X in the new Pickering XV-15 stands for the numerical solution for correct "Engineered Application." We call it the Dynamic Coupling Factor (DCF). DCF is an index of maximum stylus performance when a cartridge is related to a particular type of playback equipment. This resultant number is derived from a Dimensional Analysis of all the parameters involved.

For an ordinary record changer, the DCF is 100. For a transcription quality tonearm the DCF is 400. Like other complex engineering problems, such as the egg, the end result can be presented quite simply. So can the superior performance of the XV-15 series. Its linear response assures 100% music power at all frequencies.

Lab measurements aside, this means all your favorite records, not just test records, will sound much cleaner and more open than ever before.

All five DCF-rated XV-15 models include the patented V-Guard stylus assembly and the Dustamatic brush.

For free literature, write to Pickering & Co., Plainview, L.I., N.Y.
Setting New Standards In Sound

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

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

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

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