What Does Your Stereo-component Dollar Pay For
Great American Composer Louis Moreau Gottschalk
Tuned in
Our 250-T
M/FM stereo receiver.

ushbutton
tuning.
That panel of buttons on the right side of the new Fisher 250-T may look like something in an elevator, but there the similarity ends. The buttons are Fisher's pushbutton memory tuning (Tune-O-Matic®) that lets you pretune any five FM stations and, later, switch to any one by pressing a button. This tuning is electronic, and dead accurate.

While pushbuttons are the most obvious new feature of this new Fisher receiver, there are other aspects, even more important, that become just as obvious when you hear the 250-T connected to a pair of good speaker systems.

The receiver delivers 100 watts music power (IHF) into an 8-ohm load. That's enough power to drive a pair of low-efficiency speaker systems. With enough power left over to drive another pair of speakers in another room.

Speaking of distortion, the 250-T has virtually none. Harmonic distortion is 0.5% or less at rated output. Hum and noise are 90 dB below rated output (volume control at minimum). Frequency response is from 20 to 20,000 Hz., plus or minus 2 dB.

The FM tuner section, which features both pushbutton and flywheel manual tuning, has an FET front end and uses IC's in the IF amplifier. IHF sensitivity is 2.0 microvolts. Which is low enough to bring in both strong and weak signals with equal clarity. Stereo separation is greater than that of most stereo cartridges: 38 dB. The tuner includes Fisher's patented Stereo Beacon**, which automatically signals the presence of a stereo signal, and switches to the stereo mode.

As for the controls, the new Fisher 250-T has Baxandall tone controls, a loudness contour switch, a muting switch, a switch for the mono mode, plus enough other switches, controls and jacks to please the most sophisticated audiophile.

Since the new Fisher 250-T is more versatile and more advanced than any other receiver we've ever made, you'd expect it to cost what Fisher receivers have always cost: a lot.

But the only part of this new receiver that's uncharacteristic of Fisher is the price. $299.95*.
Press five, please!
Feature by feature, the SL 95 is today's most advanced automatic turntable

An investment of $129.50 in an automatic turntable cannot be taken lightly. When you're ready to buy, compare carefully—feature by feature. You will find that Garrard's SL 95 meets your every requirement since it offers all the innovations that distinguish a superlative instrument plus the assurance of years of flawless performance. Here's why:

**Synchronous motor:** Look for a synchronous motor, the only type which can really guarantee constant speed regardless of voltage, record load, warm up and other variables. By locking in, to the fixed 60 cycle current (rather than varying voltage), this type of motor guarantees the unwavering pitch and distortion-free record reproduction you should insist upon in a top-notch record playing unit. Garrard's revolutionary new Synchro-Lab Motor™, which powers the SL 95, is not only synchronous...it also offers the advantages of the induction type motor—instant starting, high driving torque and freedom from rumble.

**Light, kinetically matched turntable:** The SL 95's synchronous motor has obsoleted the heavy turntable which was developed because of the need to override fluctuation in the speed of induction motors, through flywheel action. The relatively light (3 pounds), but magnificently balanced turntable, precision matched to the kinetic energy of the motor, now relieves weight on the all-important center bearing and reduces wear and rumble in this most critical area. Furthermore, its full-sized 11 3/4" diameter gives your records maximum edge support.

**Low-mass tonearm:** Look for tracking capabilities which can only be obtained through light weight and low resonance damping, combined with rigidity and advanced pivotry. The SL 95's distinctive, dynamically balanced one-piece arm of Afrormosia wood and aluminum is mounted within a gyroscopically gimballed assembly which permits it to float virtually friction-free on jewel-like needle pivots. The need for plug-in shells is eliminated by a new cartridge clip which insures flawless alignment. It is compatible with the latest, most compliant pick ups and the arm will track them perfectly down to the smallest fraction of a gram specified.

**Permanently accurate anti-skating control:** Look for a control that relies on a counter-weight and is not affected by wear or temperature. The SL 95's patented control, which neutralizes side pressure on the stylus, is adjusted by a simple sliding weight rather than springs.

**Convenient, gentle, cueing control:** The SL 95 features single action cueing—one control is used to start the motor and lift and lower the tonearm. Its location at the front of the unit plate facilitates the safeguarding of your records in manual and automatic play.

**Accurate audible/visible stylus force adjustment:** The SL 95 combines accurately calibrated visual positions with detents for positive 1/4 gram settings.

**Two-point support for automatic play:** It has been found vital to have positive support of records at center and edge. The SL 95's center spindle dropping mechanism guarantees perfect operation at all times, regardless of the condition of center hole or size or thickness of records. A unique support platform telescopes into the unit plate when the SL 95 is used as a manual player. Patented automatic spindle handles up to six records safely; manual spindle rotates with record, has durable, friction-free Delrin® tip.

We urge you to send for a complimentary Comparator Guide with full, feature by feature descriptions. Write Garrard, Dept. AM5-8, Westbury, N.Y. 11590.

Garrard®
World's Finest
THE MUSICT

THE BASIC REPERTOIRE

Respighi’s ‘The Fountains of Rome and ‘The Pines of Rome’ ....... MARTIN BOOKSPAN ........... 49

LOUIS MOREAU GOTTSCHALK

As composer-pianist, a grass-roots American and a ground-floor Romantic. ROBERT OFFERGELD ....... 53

THE EQUIPMENT

NEW PRODUCTS

A roundup of the latest high-fidelity equipment................................................. 16

HI-FI QUESTIONS AND ANSWERS

Advice about readers’ technical problems....................................................... 22

AUDIO BASICS

Scratch and Rumble Filters................................................................. HANS H. FANTEL ....... 26

TECHNICAL TALK

Distortion II; Hirsch-Houck laboratory reports on the Sansui Model 2000

AM/FM receiver, the Sony TC-560 auto-reverse tape recorder, and the

Bose 901 speaker system........................................................................... JULIAN D. HIRSCH ....... 29

DOLLARS AND SENSE IN STEREO

Do non-audible “improvements” subvert the value of your audio dollar? ....... DAVID STEVENS ........... 68

TAPE HORIZONS

Tape Maps.................................................................................... DRUMMOND MCINNIS ....... 133

THE REVIEWS

BEST RECORDINGS OF THE MONTH ..................................................... 71

CLASSICAL ................................................................................................. 77

ENTERTAINMENT .................................................................................. 109

STEREO TAPE ...................................................................................... 129

THE REGULARS

EDITORIALLY SPEAKING ................................................................. WILLIAM ANDERSON ....... 4

LETTERS TO THE EDITOR ................................................................. 6

GOING ON RECORD ................................................................. JAMES GOODFRIEND ....... 42

INTRODUCING THE STAFF: MARTIN BOOKSPAN; PETER REILLY ....... 106

ADVERTISERS’ INDEX; PRODUCT INDEX ........................................... 136

COVER: PHOTO BY BRUCE PENDLETON; DESIGN BY BORYS PATCHOWSKY

EDITORIALLY SPEAKING

AN ESTIVAL FESTIVAL IN NEW YORK

Among the unadvertised delights of attaining membership in one of the misunderstood over-thirty generations is that of being able to say no, without excuse or explanation, to those things you really do not want to do. It is a delight that has to be both learned and earned, a reward that is waiting for all who are young today and will be older tomorrow. It is not the same as "doing your own thing," for in that discipline, as in any other, there is a list of approved "things," and any thing not on the list is a "hangup" (a crew-cut, church-going Boy Scout who likes Lawrence Welk and disdains beads, for example, has at least five). One of the things I have learned to say no to with delight is music festivals—but I learned the hard way: summer after summer of trotting off several hundred miles, stumbling over assorted blanket parties and beer cans, to sit in heat or in cold, in drizzle or mosquito-heavy swelter, in order to overhear some thrice-familiar work in unfamiliar surroundings. Peer-group approval kept me at it longer than I care to admit, but neither temptation nor blandishment, pressure nor shame will ever get me to suffer for culture again.

A festival in my back yard is something else, however. New York’s Lincoln Center Festival ’68, just concluded, is my idea of a real festival: convenient, inexpensive, air-conditioned, and offering a really incredible program: the Rome Opera, New York Philharmonic (Bernstein), Pittsburgh Symphony (Steinberg), Boston Symphony (Leinsdorf), Royal Philharmonic (Dorati), Preservation Hall Jazz Band, English Chamber Orchestra (Barenboim), American Ballet Theatre, plus many other musical and theatrical treats. Like a kid in a candy store, I was in an agony of indecision, but I finally opted for the Rome Opera (Figaro, Rossini’s Otello, and Verdi’s I Due Foscari) and the Ballet Theatre (Swan Lake and others). For my taste, I couldn’t have chosen better. The Figaro, brilliantly conducted by Carlo Maria Giulini, was warmly human and thoroughly Italian throughout—though savoring rather too much of garlic for New York Times critic Harold Schonberg. But an opera composed by an Austrian to an Italian libretto adapted by an Italian from a Frenchman’s Spanish story and ought to satisfy in just about any language. Open out minds and accept the conventions as we will, porcelain—by an Italian from a Frenchman’s Spanish story and ought to satisfy in just about any language. A festival in my back yard is something else, however. New York’s Lincoln Center Festival ’68, just concluded, is my idea of a real festival: convenient, inexpensive, air-conditioned, and offering a really incredible program: the Rome Opera, New York Philharmonic (Bernstein), Pittsburgh Symphony (Steinberg), Boston Symphony (Leinsdorf), Royal Philharmonic (Dorati), Preservation Hall Jazz Band, English Chamber Orchestra (Barenboim), American Ballet Theatre, plus many other musical and theatrical treats. Like a kid in a candy store, I was in an agony of indecision, but I finally opted for the Rome Opera (Figaro, Rossini’s Otello, and Verdi’s I Due Foscari) and the Ballet Theatre (Swan Lake and others). For my taste, I couldn’t have chosen better. The Figaro, brilliantly conducted by Carlo Maria Giulini, was warmly human and thoroughly Italian throughout—though savoring rather too much of garlic for New York Times critic Harold Schonberg. But an opera composed by an Austrian to an Italian libretto adapted by an Italian from a Frenchman’s Spanish story and ought to satisfy in just about any language. Open out minds and accept the conventions as we will, porcelain—

But if any of those seats were empty because lazy Gothamites were dozing before the tube, they were doing the wrong thing.
NOW—HAVE A
DISCOUNT RECORD STORE IN
YOUR OWN HOME

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

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

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

THERE IS A BETTER WAY: The Longines Symphonette's New Citadel Club

gives you a huge "Discount Record Store" in your own home ... acts like
a "record buyers cooperative".

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

1) ANY RECORD, ANY ARTIST, ANY LABEL, ANY KIND OF MUSIC! What do
or TV themes? Order Herb Alpert, Barbra Streisand, Bob Goulet, Dean Martin, Frank Sinatra, Herman's Hermits, any original Broadway
Cast ... you name it. Citadel has it.

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

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

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

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

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

SEND NO MONEY
MAIL COUPON TODAY!

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

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

Mr. ___ Mrs. ___ Miss ___
ADDRESS ____________________________
CITY ____________________________ STATE __________ ZIP 775-014

SEPTEMBER 1968

CIRCLE NO. 16 ON READER SERVICE CARD
As people who care about recordings tend to be, they'll spend hours telling you about Hans Werner Henze, Germany's most talked about contemporary composer, and the brilliant Henze collection on DGG. For these delightfully opinionated listeners, this month we offer two additional Henze premières...on one record. Muses of Sicily and Moralties (139 374) conducted by the composer himself in our continuing project of recording Henze's major works.

Sibelius: Symphonies Nos. 6 in D Minor, 7 in C Major—Berlin Philharmonic, Herbert von Karajan, conductor. 139 032
Brahms: Serenade No. 2 in A Major; Academic Festival Overture—Berlin Philharmonic, Claudio Abbado, conductor. 139 371
Romantic Duets—Evelyn Lear and Thomas Stewart. Song favorites by Schubert, Schumann, Weber, Foster, others. 139 303
Debussy: String Quartet in G Minor/Ravel: String Quartet in F Major—Drolc Quartet. 139 369

LETTERS TO THE EDITOR

Loves Letters

I really love the Letters to the Editor. And I don't mean that sarcastically. Now I see the target has switched from Eric Salzman—for daring to criticize, however lovingly and intelligently, some leading musical heroes—to William Flanagan—for not being 'objective enough.' I say, nuts!! I've read the work of quite a few 'critics' who were trying with all they had to be objective, to eliminate or incapacitate all their personal biases. The result is mostly sterile, empty, and meaningless. You can see this sort of thing at its worst in the music sections of the weekly news magazines. Some of them even carry this depersonalizing so far as not to tell us just who has written what. And why do they do this? To give their copy a false air of authority. They're trying to make their readers believe the judgments they print come from On High.

After reading this tripe, what a pleasure it is to read the reviews of Mr. Flanagan and the others on your staff! Here are knowledgeable people forcefully and passionately stating their feelings about something that means a lot to them. Mr. Flanagan gets a bit more het up than most critics do, at least partly, I would guess, because he is a composer; and composers know that the proof of a musical work must be in the hearing (the rest of us know it too, but composers keep that fact uppermost in their minds more than do other people). Composers are very hard on other composers—and rightly so. Thus Mr. Flanagan writes that 'Lukas Foss should go stand in the corner for writing Phorion.' It's what he believes and he has the courage to state it unequivocally.

Mr. Flanagan's detractors also might keep in mind that Mr. Flanagan is at least a little bit Irish, and, as most of us know, the Irish are not much for suppressing their individuality. In fact, they assert it at every opportunity. That other marvelous Irishman, G. B. Shaw, put it as well as anyone has: 'People have pointed out evidences of personal feeling in my notices as if they were accusing me of a misdemeanor, not knowing that a criticism written without personal feeling is not worth reading. It is the capacity for making good or bad art a personal matter that makes a man a critic.' Mr. Flanagan cares enough to make it personal. We can only be grateful.

Thanks to you all for putting out the most consistently engrossing music publication around.

Karen Bryan
Salt Lake City, Utah

Dynamic Range

I say bravo to Craig Stark for his article on the dynamic range of music (June). This is certainly one aspect of high fidelity that has been completely lost in the rush of FM broadcasters to sound "louder" than their competitors.

The idea that audio compressors can extend the range of an FM transmitter is based on a misconception of the FM process. This is not only the fault of broadcasters themselves, but also of equipment manufacturers who have rushed to take advantage of the situation. For example, one major company has a line of audio processors which are designed to compress an audio signal to a dynamic range of 0.5 dB.

Any communications engineer knows that the output power of an FM transmitter is constant and cannot be raised by increasing the average modulation level. Thus the range of an FM signal is independent of modulation and depends only on the transmitter power, which is the same at 0 and 100 per cent modulation.

In contrast, the output power of an AM transmitter is increased 50 per cent at 100 per cent modulation as compared to 0 modulation. Thus, in AM, compression of the signal's dynamic range to maintain higher average modulation levels is standard practice. It is here that I believe the misconception of the FM process originated.

William M. Leach
Atlanta, Ga.

Mr. Leach is correct as far as he goes, but there are other factors that he ignores. The major difference between a listenable broadcast signal and one that is not lies in the signal-to-noise ratio—how much noise there is versus how much signal. If one is listening in an extreme fringe area to two stations that have the same radiated power, the station with the higher percentage of modulation would be received with a better signal-to-noise ratio (since the audio level is higher compared to the noise level) and, hence, provide a more listenable signal.

(Continued on page 8)
<table>
<thead>
<tr>
<th>NO.</th>
<th>PRICE</th>
<th>MERCURY $3.19 Each</th>
</tr>
</thead>
<tbody>
<tr>
<td>SRE 6099</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>SRE 6126</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>SRE 6132</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>SRE 6135</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>SRE 6164</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>SRE 6606</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>SRE 6607</td>
<td>$1.19 Each</td>
<td></td>
</tr>
</tbody>
</table>

**CHECK ALBUMS DESIRED AND SEND NOW WITH REMITTANCE AND COUPON BELOW**

**INSTANT SERVICE—YOUR ORDER IS PROCESSED THE DAY RECEIVED**

**FREE MAILING ANYWHERE IN USA!**

**THE PRICE OF THE RECORD IS ALL YOU EVER PAY!**

Choose from these best sellers listed below...

## Great Artists...Great Recordings...Great Music

- **Regularly $4.79 EACH**
- **STEREO $3.19 EACH**
- **Regularly $5.79 EACH**
- **STEREO $3.89 EACH**

### Mail Order Special!

**Another KING KAROL MAIL ORDER SPECIAL!**

Great Artists...Great Recordings...Great Music

**NOW...THE ENTIRE CATALOGS OF...**

- **SMASH**
- **PHILIPS**
- **LIMELIGHT**
- **MERCURY**
- **PHILIPS**
- **LIMELIGHT**
- **MERCURY**
- **PHILIPS**
- **LIMELIGHT**

<table>
<thead>
<tr>
<th>NO.</th>
<th>PRICE</th>
<th>PHILIPS $3.89 Each</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHS 900-001</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-002</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-003</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-004</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-005</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-006</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-007</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-008</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-009</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-010</td>
<td>$1.19 Each</td>
<td></td>
</tr>
</tbody>
</table>

**Another KING KAROL MAIL ORDER SPECIAL!**

Great Artists...Great Recordings...Great Music

**NOW...THE ENTIRE CATALOGS OF...**

- **SMASH**
- **PHILIPS**
- **LIMELIGHT**
- **MERCURY**
- **PHILIPS**
- **LIMELIGHT**
- **MERCURY**
- **PHILIPS**
- **LIMELIGHT**

<table>
<thead>
<tr>
<th>NO.</th>
<th>PRICE</th>
<th>SMASH $3.19 Each</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHS 600-001</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-002</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-003</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-004</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-005</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-006</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-007</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-008</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-009</td>
<td>$1.19 Each</td>
<td></td>
</tr>
</tbody>
</table>

**Check Albums Desired and Send Now With Remittance and Coupon Below**

**INSTANT SERVICE—YOUR ORDER IS PROCESSED THE DAY RECEIVED**

**FREE MAILING ANYWHERE IN USA!**

**THE PRICE OF THE RECORD IS ALL YOU EVER PAY!**

Choose from these best sellers listed below...

### Mail Order Special!

**Another KING KAROL MAIL ORDER SPECIAL!**

Great Artists...Great Recordings...Great Music

**NOW...THE ENTIRE CATALOGS OF...**

- **SMASH**
- **PHILIPS**
- **LIMELIGHT**
- **MERCURY**
- **PHILIPS**
- **LIMELIGHT**
- **MERCURY**
- **PHILIPS**
- **LIMELIGHT**

<table>
<thead>
<tr>
<th>NO.</th>
<th>PRICE</th>
<th>PHILIPS $3.89 Each</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHS 900-001</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-002</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-003</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-004</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-005</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-006</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-007</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-008</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-009</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-010</td>
<td>$1.19 Each</td>
<td></td>
</tr>
</tbody>
</table>

**Another KING KAROL MAIL ORDER SPECIAL!**

Great Artists...Great Recordings...Great Music

**NOW...THE ENTIRE CATALOGS OF...**

- **SMASH**
- **PHILIPS**
- **LIMELIGHT**
- **MERCURY**
- **PHILIPS**
- **LIMELIGHT**
- **MERCURY**
- **PHILIPS**
- **LIMELIGHT**

<table>
<thead>
<tr>
<th>NO.</th>
<th>PRICE</th>
<th>SMASH $3.19 Each</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHS 600-001</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-002</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-003</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-004</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-005</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-006</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-007</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-008</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-009</td>
<td>$1.19 Each</td>
<td></td>
</tr>
</tbody>
</table>

**DISCOUNT SPECIAL!**

**Super Specials**

**SMASH**

<table>
<thead>
<tr>
<th>NO.</th>
<th>PRICE</th>
<th>SMASH $3.19 Each</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHS 600-001</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-002</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-003</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-004</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-005</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-006</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-007</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-008</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-009</td>
<td>$1.19 Each</td>
<td></td>
</tr>
</tbody>
</table>

**FREE Shipping Anywhere in USA and APO & FPO Addresses! (Add 15% for Foreign Shipments—Minimum Charge $1.50) Send check or M.O. with order—Minimum order 3 Records!**

**Super Specials**

<table>
<thead>
<tr>
<th>NO.</th>
<th>PRICE</th>
<th>SMASH $3.19 Each</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHS 600-001</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-002</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-003</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-004</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-005</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-006</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-007</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-008</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 600-009</td>
<td>$1.19 Each</td>
<td></td>
</tr>
</tbody>
</table>

**FREE Shipping Anywhere in USA and APO & FPO Addresses! (Add 15% for Foreign Shipments—Minimum Charge $1.50) Send check or M.O. with order—Minimum order 3 Records!**

**KING KAROL RECORDS**

Dept SR9

**P.O. Box 629, Times Sq. Station, New York, N.Y. 10036**

**Enclosed find** $______ **Send to,**

**NAME**

**ADDRESS**

**CITY**

**STATE**

**ZIP**

**N.Y. State residents please include local Sales Taxes.**

**Circle No. 38 on Reader Service Card**

**Another KING KAROL MAIL ORDER SPECIAL!**

Great Artists...Great Recordings...Great Music

**NOW...THE ENTIRE CATALOGS OF...**

- **SMASH**
- **PHILIPS**
- **LIMELIGHT**
- **MERCURY**
- **PHILIPS**
- **LIMELIGHT**
- **MERCURY**
- **PHILIPS**
- **LIMELIGHT**

<table>
<thead>
<tr>
<th>NO.</th>
<th>PRICE</th>
<th>PHILIPS $3.89 Each</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHS 900-001</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-002</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-003</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-004</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-005</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-006</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-007</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-008</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-009</td>
<td>$1.19 Each</td>
<td></td>
</tr>
<tr>
<td>PHS 900-010</td>
<td>$1.19 Each</td>
<td></td>
</tr>
</tbody>
</table>

**FREE Shipping Anywhere in USA and APO & FPO Addresses! (Add 15% for Foreign Shipments—Minimum Charge $1.50) Send check or M.O. with order—Minimum order 3 Records!**
We took our receiver to the experts

...and as they said in Hi-Fi Stereo Review:

"The 1F1F sensitivity, rated at 1.9 microvolts, measured 1.7 microvolts. This places the 711B among the most sensitive FM tuners we have ever tested!"

"The FM distortion was as low as we have ever measured!" "The unit was obviously very sensitive, yet was completely free of cross-modulation problems. It has an unusually clean sonic quality and even though we had a number of other receivers at our disposal, we always preferred to listen to the 711B!"

"There are a number of receivers whose specifications are not unlike those of the 711B, but few of them could match its overall performance in a side by side comparison!"

That's how they hear it.

"The front panel of the Altec 711B has a velvet-textured matte black finish that is extremely tough, virtually immune to scratches, and in our opinion uncommonly handsome!"

That's how they see it.

"The price of the Altec 711B is $399.50!"

That's how you buy it.

See your Altec dealer. (He's listed in the Yellow Pages.) And send for our 1968 Hi-Fi Catalog and reprint of this Test Report.

---

David Hadaway
Galveston, Tex.

Monocide

On the evidence of his June column "I Remember Mono," Music Editor James Goodfriend is indeed a "good friend" to those collectors who value artistry and performance over mere technology. Granted that these do, now and then, coincide (all too rarely, however!); but so many performances recorded in mono only can never and will never be duplicated, for the human beings—the artists giving such performances—were products of a world which, for better or for worse, has gone and will never return. Those performances mentioned in "I Remember Mono" all are treasures, and it would be an artistic tragedy if they were to disappear.

Each collector, I am sure, could make up his own list of favorites—prized mono-only recordings that have gone or may soon be gone. Some have come back in ersatz stereo, but I have yet to hear a single fake stereo disc which is the same performance in balance, tone, weight, and so on as the original. Odyssey and Seraphim show great integrity in issuing in mono only those performances which were recorded in mono only.

Sherman Zelinsky
Danville, Ill.

Some companies seem to be coping with the "stereo-only" change by reprocessing older monaural recordings into "stereo." These companies should leave monaural alone; it is fading quickly enough as it is without their assistance.

W. R. Garrett
Augusta, Ga.

James Goodfriend's column "I Remember Mono" is certainly correct and to the point. Of course, it almost goes without saying that, in their supreme wisdom, the captains of the record industry will apply the attitude Mr. Goodfriend deplores to all categories of recorded music.

But please, mes capitaines, when a stereo version of an old mono disc is reissued, limit your sonic attack to the routine scratch-removal techniques. Too many reissue packages of late have been all but ruined by some type of "electrically rechanneled stereo." No one is going to purchase an album of, say, Benny Goodman originals, simply because it is now available in "stereo," but a person who is interested in vintage Goodman would certainly think twice before buying a record that will sound worse than the old 78-rpm copy he now has in his collection.

William E. Hewitt
Baltimore, Md.

"I Remember Mono" in the June issue has inspired me to go on record in praise of an outstanding firm: Chesterfield Music.

(Continued on page 10)
FACT 5—QUALITY—GUARANTEED PERFECT

You receive only factory-sealed brand new albums, tapes and books. You are guaranteed satisfaction with the quality of all purchases. A defective album is always returnable at Club expense. Books are first quality original publishers' editions only.

FACT 6—ORDERING—MADE EASY AND CONVENIENT

A FREE Schwann catalog is sent upon joining. It lists over 30,000 LP's—every LP available on every label! No guesswork here either. The records you want you'll find under "Classical," "Popular," "Opera," "Folk," "Jazz," "Original Cast Shows," "Drama and Comedy," etc. The Harrison catalog, sent FREE upon joining if you request, does the same job for tapes and auto cartridges. uniGUIDE, the Club magazine, keeps you posted on releases of your favorite artists, supplements the Schwann and Harrison catalogs and lists extra-discount club specials.

FACT 7—"SPECIALS"—SAVE YOU EVEN MORE!

Specials are a regular feature of uniCLUB. You save extra dollars—often on a single item—40-80%. Specials appear in the uniGUIDE. See examples of the uniCLUB specials right here. You could save the price of your membership on 2 or 3 of these specials alone. You may order any or all of these 50% off items when you join—if you wish.

HERE ARE THREE FEATURES THAT ONLY UNICLUB HAS:

FACT 8—STEREO GEAR COSTS UP TO 50% LESS

• Acoustic Research • Ampex • Electro Voice • Empire • Kenwood • Tandberg • Garrard • Fisher • Sony. These are just a few of the manufacturers whose equipment you may buy at large discounts through uniCLUB. Both uniCLUB and full manufacturers' guarantees apply. Factory-sealed units are shipped promptly, always insured. Get a low uniCLUB quote on your needs and expand your system today!

FACT 9—BOOK DIVISION SAVES YOU 25%—ALL PUBLISHERS

Random House • Doubleday • Little, Brown • McGraw-Hill • Simon & Schuster • MacMillan—to name just a few. uniCLUB furnishes every book except *texts and *technical books at 25% discount. And, you get only original publishers' editions—not book-club editions. All paperbacks are available too at the same 25% discount. *texts and technical books—10% off.

FACT 10—YOUR ORDER IS SHIPPED THE DAY UNICLUB GETS IT

Instead of just same-day processing—uniCLUB boasts same-day shipment of your LP and tape orders. Only uniCLUB can do it—500,000 LP's, tapes, and cartridges in stock make it possible. (Books take slightly longer to reach you.)

CIRCULAR NO. 72 ON READER SERVICE CARD

SEPTEMBER 1968

 uniCLUB

 saves you more on more of what you want!

 RECORDS TAPES STEREO GEAR BOOKS

FACT 3—REQUIREMENTS—NONE!

There is no requirement to buy anything until you wish. And you'll never get a record, tape or book until you order it.

FACT 4—COST TO JOIN—$5

...covers LIFETIME MEMBERSHIP in uniCLUB. There are no dues and no annual fees. There is never another fee although benefits are increasing all the time.

FACT 5—QUALITY—GUARANTEED PERFECT

You receive only factory-sealed brand new albums, tapes and books. You are guaranteed satisfaction with the quality of all purchases. A defective album is always returnable at Club expense. Books are first quality original publishers' editions only.

FACT 6—ORDERING—MADE EASY AND CONVENIENT

A FREE Schwann catalog is sent upon joining. It lists over 30,000 LP's—every LP available on every label! No guesswork here either. The records you want you'll find under "Classical," "Popular," "Opera," "Folk," "Jazz," "Original Cast Shows," "Drama and Comedy," etc. The Harrison catalog, sent FREE upon joining if you request, does the same job for tapes and auto cartridges. uniGUIDE, the Club magazine, keeps you posted on releases of your favorite artists, supplements the Schwann and Harrison catalogs and lists extra-discount club specials.

FACT 7—"SPECIALS"—SAVE YOU EVEN MORE!

Specials are a regular feature of uniCLUB. You save extra dollars—often on a single item—40-80%. Specials appear in the uniGUIDE. See examples of the uniCLUB specials right here. You could save the price of your membership on 2 or 3 of these specials alone. You may order any or all of these 50% off items when you join—if you wish.

HERE ARE THREE FEATURES THAT ONLY UNICLUB HAS:

FACT 8—STEREO GEAR COSTS UP TO 50% LESS

• Acoustic Research • Ampex • Electro Voice • Empire • Kenwood • Tandberg • Garrard • Fisher • Sony. These are just a few of the manufacturers whose equipment you may buy at large discounts through uniCLUB. Both uniCLUB and full manufacturers' guarantees apply. Factory-sealed units are shipped promptly, always insured. Get a low uniCLUB quote on your needs and expand your system today!

FACT 9—BOOK DIVISION SAVES YOU 25%—ALL PUBLISHERS

Random House • Doubleday • Little, Brown • McGraw-Hill • Simon & Schuster • MacMillan—to name just a few. uniCLUB furnishes every book except *texts and *technical books at 25% discount. And, you get only original publishers' editions—not book-club editions. All paperbacks are available too at the same 25% discount. *texts and technical books—10% off.

FACT 10—YOUR ORDER IS SHIPPED THE DAY UNICLUB GETS IT

Instead of just same-day processing—uniCLUB boasts same-day shipment of your LP and tape orders. Only uniCLUB can do it—500,000 LP's, tapes, and cartridges in stock make it possible. (Books take slightly longer to reach you.)
the picture hasn’t changed
there’s still nothing
like a LEICA

No one ever made a finer 35mm camera. You may prefer the new rangefinder Leica M4—or a Leicaflex, the reflex camera with Leica quality. Let your Franchised Leica Dealer show you both.

E. Leitz, Inc., 468 Park Avenue South, New York, N.Y. 10016

R.R. & U.S.A.

Rex Reed strikes again! I know his style even before coming to the now-famous R.R. “It is certainly rather odd that Rex could find the album by the United States of America (July) a strong enough catalyst to spur him to a repeat performance of his “Magical Mystery Tour” review—and another publication found that the United States of America’s “third-stream rock” was an “outstanding achievement.”

In a letter that you published a few months ago, a reader advised you to put Mr. Reed in bossa nova where he was more at home (as his review of the “Watts 103rd Street Rhythm Band” demonstrates). Please take his advice.

JAMES PARSONS
San Marino, Cal.

(Continued on page 14)
The Most.

s is TEAC's finest tape deck, practically everything anyone ever thought of putting in a professional quality - and then some. Including:

- 4 heads, 4 track, 2 channel.
- 3' maximum reel size. Tape speeds and 3 1/2 ips (0.5%). A dual speed synchronous motor for capstan and a pair of eddy current rotor motors for reel drive.
- Phase Sensing Auto Reverse; you'll never need sensing foil for automatic reverse play.
- Symmetrical Control System, a soft-touch control operation for fast-winding in both tape directions, plus playback and stop.

It has four TEAC-built tape heads in a removable unit. A tape tension control switch. Independent LINE and MIC input controls. 100 KHz bias frequency. A pair of jumbo VU meters. An optional remote control unit. An optional repeat play unit. And a polished walnut cabinet.

It features these tested specifications:

- Wow and flutter: 7 1/2 ips: 0.08%; 3 1/2 ips: 0.12%.
- Frequency response: 7 1/2 ips: 30 to 20,000 Hz (2 dB 45 to 15,000 Hz); 3 1/2 ips: 40 to 14,000 Hz.
- Crosstalk: 50 dB channel to channel at 1,000 Hz. 40 dB between adjacent tracks at 100 Hz. Input: microphone: 10,000 ohms - 0.5 mV minimum. Line: 300,000 ohms - 0.1 mV minimum.
- Output: 1 volt for load impedance 10,000 ohms or more.

You can watch a demonstration of the TEAC A-6010 at any hi-fi shop authorized to sell TEAC products. If you do, we hope you take the time to compare it with some of the other decks in the store.
The Sony Side of the Street

it's any place they're showing the new 6060 receiver.

The 6060 receiver is the brightest thing that's happened to stereo hi-fi in a long while. A superb performer on FM stereo; FM and AM broadcasts; records and tapes. It will brighten up the music in your life.

Here's what Sony built: Amplifier—110 watts IHF power into 8 ohms. Distortion less than 0.2% at rated output. The tuner—sensitivity 1.8uV; selectivity, 80 dB; capture ratio, 1.5 dB; spurious signal rejection, 90 dB. Abundant control facilities: automatic stereo reception; zero-center tuning meter; front panel headphone jack; switches for tape monitoring, muting, speaker selection, tape or Aux input, loudness — the works.

At $399.50 (suggested list) the 6060 outshines receivers costing up to $500. Get a Sony disposition. Just direct your feet to one of the Sony hi-fi dealers listed below. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, N.Y. 11101
While I didn't completely agree with Rex Reed's outspoken criticism of the Beatles' "Magical Mystery Tour," I am now glad that I did not act as fast as other readers to condemn Mr. Reed altogether as a critic. I say this because Mr. Reed was less vicious in his review of the first release of the United States of America than in the Beatles review, and yet he certainly got across his point, one with which I agree completely.

I recently had the opportunity to hear the United States of America in concert (if I may use the term), along with some tapes, the level of which had been lowered to the point where you could distinguish one note from another. After listening to both, a friend of mine made remarks that were justified but that I cannot repeat here.

I am a college student, and I enjoy music that more conservative enthusiasts would sneer at, but even those of us under thirty have a point at which innovation stops and noise begins.

ROBERT ABRAHAMS
Schenectady, N. Y.

I would like to break the monotony of irate letters regarding Rex Reed's comments on contemporary music. In defense of Mr. Reed, I would like to note that some readers seem bothered by the fact that Mr. Reed differs from them in his musical tastes. To be sure, I am rather fond of the Beatles, and his remarks seemed a trifle caustic, but in certain respects I agree with him. I am sure that Mr. Reed is as musical as the rest of us, and that he doesn't turn a deaf ear to his material. Mr. Reed is under no obligation to laud hypocratically those records he doesn't like, and in the same way a reader is under no obligation to agree with Mr. Reed, or even to buy the magazine.

FRANK JOHNSON
Far Hills, N. J.

Vivaldi's Vocal Music

In the July issue Igor Kipnis reaffirmed his "lack of enthusiasm" for the vocal music of Vivaldi. I have not heard enough of this composer's music to form a definite opinion, but has Mr. Kipnis heard the recording of Vivaldi's "Ninfe d'amore," less known in its Italian original, "La Doria, strings and organ (Musical Heritage Society MHS 834)? I feel that this work should be considered one of the greatest works for voice and orchestra ever written. Its first movement is a remarkable bit of virtuoso vocal writing which is, in my opinion, as moving and as beautiful as the first movement of Bach's Cantata No. 51 ("Anchetz Gott in Alle Landen"). Its "Gloria Patri" movement is capable of moving one listener to tears.

PETER TRACON
Brooklyn, N. Y.

Aretha Franklin

I am a great fan of Aretha Franklin. In the October 1967 issue of your magazine, Rex Reed (who later called the Beatles un-talented and tone-deaf), reviewed "Aretha Franklin's Greatest Hits." He commented on her "raunchy" style and her sloppy phrasing, and said that she is probably the worst ballad singer that he has ever heard. In the June 1968 issue, Paul Kresh reviewed a tape of Aretha Franklin songs, "I Never Loved A Man the Way I Love You." Mr. Kresh writes, "I only know that in you the best traditions of gospel singing, blues singing, pop singing, and the talent for blending the meaning of a lyric with the feeling of a tune are all combined. I mean, you've got it. You're great!"

Here are two reviews of the same singer. One says that no matter how she chooses to sing a song, there must be a better way to sing it. The other says that she is the best in her field. Judging from the number of letters to the editor about record reviews, and from the many recordings that are reviewed each month, this aspect of your magazine is one of importance. In defense of Mr. Reed's reviews, I would like to break the monotony of irate letters regarding Rex Reed's comments on contemporary music. In defense of Mr. Reed, I would like to note that some readers seem bothered by the fact that Mr. Reed differs from them in his musical tastes. To be sure, I am rather fond of the Beatles, and his remarks seemed a trifle caustic, but in certain respects I agree with him. I am sure that Mr. Reed is as musical as the rest of us, and that he doesn't turn a deaf ear to his material. Mr. Reed is under no obligation to laud hypocratically those records he doesn't like, and in the same way a reader is under no obligation to agree with Mr. Reed, or even to buy the magazine.

ROBERT ABRAHAMS
Schenectady, N. Y.

Basic Repertoire

The chart-like layout of "The Basic Repertoire: Update and Second Thoughts" (July) was an excellent idea. Last year I had to type it off for easy reference; this year you did it for me. Thanks.

PAUL WALDMAN
Liguori, Mo.

Offenbach

The Société Encyclopédique Francaise is preparing for publication a complete thematic catalog of the works of Jacques Offenbach. We should be particularly grateful for any pertinent information concerning the lesser-known works of this composer and the whereabouts of any of his manuscripts.

PHILIPPE DALTUY
Société Encyclopédique Française
52 Rue Viollet
Paris 5, France

"Good Music" Stations

Swan Song

The San Francisco radio stations have recently witnessed the demise of a local landmark of serious and classical music broadcasting: Station KSAN-FM, formerly KSFR. Two years ago we saw a station that was similar in format, KBRR-FM, pushed under by economic forces. Our choice is dwindling, as more broadcasters follow the safe, banal, and profitable pop-rock format. As one of KSAN-FM's staff members, the profit-and-loss statement made more sense than Bach or Bartók. Yet there are listeners who will gladly desert television for "Telemann. Unfortunately, most of them don't realize what is happening until too late.

DON JOHNLE
San Francisco, Cal.

Our Far-Flung Fans

I have been one of your faithful readers. Taking this opportunity, I would like to express my thanks for your service. To me, a Chinese, your HiFi/Stereo Review has long been one of my favorite magazines in a foreign language. I used to sit up all night on its delivery day, and even now it is always a thrilling pleasure to turn the pages of a long-awaited issue.

C. L. LUI
Taiwan, Rep. of China
**Press comment on the AR-3a**

**AMERICAN record guide** (Larry Zide)

"In choral works and other music of relatively 'heavy' content, the AR-3a simply eliminates any mid-range lack of clarity ... I find myself repeating what I said in 1959 [about the AR-3]. The AR-3a ... easily succeeds its prototype as a speaker that I consider 'as close to musical realism in the home ... as the present state of the art permits.' In a word, it's superb."

**HIGH FIDELITY** (Norman Eisenberg)

"Our reaction on first hearing the AR-3a was [an] ... enthusiastic one which has not diminished after weeks of listening ... in normal use, predominantly fundamental bass is evident to about 30 Hz ... Tones in the 13 to 14 kHz region can be heard clearly at least 60 degrees off axis ... at [high] levels, the speakers sounded magnificent ... On any material we fed to them, our pair of AR-3a's responded neutrally, lending no coloration of their own to the sound."

**HiFi/Stereo Review** (Hirsch-Houck Laboratories)

"... the best speaker frequency response curve we have ever measured using our present test set-up ... virtually perfect dispersion at all frequencies — perhaps the most non-directional forward-facing speaker we have ever tested ... AR speakers set new standards for low-distortion, low-frequency reproduction, and in our view have never been surpassed in this respect."

**Chicago's AMERICAN** (Roger Dettmer)

"I have not encountered truer 'fidelity' ... in three decades of home listening."

The AR-3a is priced from $225 to $250, depending on cabinet finish. Literature is available for the asking.

**ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Mass. 02141**
NEW PRODUCTS
A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

- Bogen has introduced the RX200, a solid-state AM/stereo FM receiver rated at 120 watts IHF music power output at 4 ohms. Continuous power output is 50 watts per channel with 4-ohm loads, and the power bandwidth is 20 to 20,000 Hz. Frequency response is 10 to 35,000 Hz ±1 dB. Other specifications include 0.2 per cent harmonic distortion at 110 watts IHF output and 0.3 per cent IM distortion at full power output. Hum and noise are 80 dB below full output.

The FM-tuner section of the receiver has a sensitivity of 2 microvolts (IHF) and a frequency response of 30 to 15,000 Hz ±1 dB. Other specifications include capture ratio of 2.5 dB and cross-modulation rejection of 80 dB. Field-effect transistors (FET's) are used in the front-end tuning section. The signal-strength tuning meter is illuminated and functions on both FM and AM. Stereo FM switching is automatic; an indicator lights with the reception of a stereo signal.

The controls include volume, balance, bass, and treble. Three rocker switches control mono or stereo mode, FM interstation-noise muting, and power on/off, and there are two slide switches for tape monitoring and loudness compensation. There are also four-position speaker-selector switch and four pushbuttons for input selection. A front-panel headphone jack is provided.

The receiver comes in a metal enclosure and has a washable, artificial suede finish on the front panel. Overall dimensions are 1⅛ x 15 x 16 inches. An optional walnut enclosure is available for $29.95.

Circle 150 on reader service card

- Craig has introduced the Model 9106 Voice-Actuation Microphone, meant to be used with any Craig battery-operated portable tape recorder. The microphone has a built-in six-transistor circuit (powered by a 9-volt battery) that starts the tape recorder when there is a signal to be recorded and stops it when the sound stops. The threshold is adjustable by a control on the front of the unit to eliminate response to unwanted background noise. A slide switch provides for automatic or manual operation. The microphone weighs 8 ounces and measures 1¼ x 1⅛ x 3⅛ inches. List price: $15.95.

Circle 151 on reader service card

- Benjamin's Model 1020 is a solid-state portable stereo phonograph with speaker systems that form its lid when closed. The unit uses a Miracord Model 620 four-speed automatic turntable equipped with an Elac STS 241 magnetic stereo cartridge. The speaker systems use EMI drivers: a 5-inch woofer and a 2¾-inch tweeter. The amplifier section of the Model 1020 has a music-power output of 32 watts. Signal-to-noise ratio is 55 dB at the phono inputs, 60 dB at the auxiliary inputs. Controls include volume, balance, bass, and treble. A two-position switch selects either phono or auxiliary inputs. Three pushbuttons control mono or stereo mode, power on/off, and speakers on/off. The control panel has a jack for stereo headphones. Closed, the complete unit measures 26 x 15 x 7½ inches. It weighs about 30 pounds. Price: $229.

Circle 152 on reader service card

- The New York Public Library has published A Preliminary Directory of Sound Recordings Collections in the United States and Canada. Prepared by the Program Committee of the Association for Recorded Sound Collections, the directory is 157 pages long and is arranged alphabetically by state, with Canada listed at the end. The entries in the directory give the name of the archivist, the address, and the general subject of each collection listed.

There is also information on the size of the collection, its cataloging, and lists of articles about it. Price: $3.

- Harman-Kardon has combined a Nocturne solid-state stereo FM receiver and a TD-3 three-speed (7½, 3¾, 1⅝ ips) tape deck in one unit called the TDC-33. The receiver is rated at 60 watts IHF music power with 4-ohm loads, and it has a frequency response of 8 to 45,000 Hz ±1.5 dB at a 1-watt power output. Total harmonic distortion is less than 1 per cent at 1,000 Hz at full power output. The FM-tuner section uses integrated circuits (IC's) in the i.f. section and field-effect transistors in the front-end tuning section. FM sensitivity is 2.5 microvolts (IHF). Other specifications include 30 dB of stereo separation and image rejection of 45 dB.

Four rocker switches on the front panel control tape monitoring, loudness compensation, and switching for two sets of stereo speaker systems. There are also controls for volume and power on/off, balance, bass, and treble. Pulling out the balance-control knob sets the receiver for mono operation. A headphone jack and a center-of-channel tuning meter are located on the front panel. The tape-deck section of the TDC-33 has a playback frequency response of 30 to 22,000 Hz at 7½ ips, and 30 to 15,000 Hz at 3¾ ips. The signal-to-noise ratio is better than 50 dB. Wow and flutter are less than 0.1 per cent at 7½ ips and less than 0.12 per cent at 3¾ ips. The deck has three heads and provision for sound-on-sound recording.

(Continued on page 20)
The Fisher $199.95 (no, not two hundred dollar) stereo receiver.

Perhaps you've noticed that Fisher prices aren't rounded off to the nearest dollar. But you probably didn't know why not.

Ever since the invention of solid-state stereo receivers, Fisher engineers have been working to bring down the price. Down to less than $400. Less than $300. And, recently, less than $200.

So when you see a price a nickel short of $200, you know it represents a major breakthrough.

Without the Integrated Circuit, a $199.95 Fisher-quality stereo receiver would have been impossible.

The 3 IC's in the Fisher 160-T perform the same function as 9 transistors and 6 diodes. So there is the performance equivalent of 32 transistors and 21 diodes in the new receiver. But not the cost equivalent.

In case you think we've left something important out of the 160-T, here are the details to reassure you.

The receiver has an FM-stereo tuner section with an FET front end. It will bring in almost as many stations as the most expensive receiver we make, and just as clearly. And we didn't leave out our patented Stereo Beacon* for automatic mono-stereo switching. The 160-T has Tune-O-Matic™ pushbutton memory tuning, the same feature we include in our new $300 receiver. Tuning is accomplished electronically, and is dead accurate. You can pre-set the tuner to any five FM stations and tune to any one, instantly, at the touch of a button. (Tuning across the FM dial is, of course, also provided.)

The amplifier section has 40 watts music power, IHF. Which is enough power to drive a pair of medium to high-efficiency speaker systems at full volume without distortion. Fisher's Transist-0-Gard® overload protection circuit prevents possible short-circuiting from overload.

The controls are versatile enough to please any audiophile, and they include the same Baxandall tone controls our more expensive receivers have.

And for those of you who are buying stereo systems, and need speakers to go with the Fisher 160-T, here's our recommendation.

The Fisher XP-55B's, which sell for $99.95 (no, not one hundred dollars), the pair.

(For more information, plus a free copy of The Fisher Handbook 1968, an authoritative 80-page guide to hi-fi and stereo, use coupon on magazine's front cover flap.)

The Fisher 160-T

*U.S. Patent Number 3200423

CIRCLE NO. 44 ON READER SERVICE CARD
ing. A single knob controls all modes of operation of the transport. Each channel has an input-signal gain control, a record-safety interlock, and a record-level meter. The three-digit tape counter has pushbutton reset. The transport shuts off automatically at the end of the reel.

The TDC-33 is packaged in a walnut enclosure measuring 18 x 10 x 8½ inches. Price: $489.50. An optional plastic dust cover is available for $14.95.

Circle 153 on reader service card

- Teac’s Model A-6010 is a two-speed (7½ and 3½ ips), quarter-track stereo solid-state tape deck with automatic reverse. Its specifications include a frequency response of 45 to 15,000 Hz ±2 dB at 7½ ips, and 50 to 10,000 Hz ±2 dB at 3½ ips. The signal-to-noise ratio is 55 dB. Flutter and wow at 7½ ips are 0.08 per cent, and at 3½ ips 0.12 per cent. Fast-wind time for 1,200 feet of tape is approximately 90 seconds.

The three-motor transport is fully pushbutton controlled, and other pushbuttons control power on/off, tape-speed selection, off-the-tape or source monitoring, tape tension (for use with thinner tapes), record safety, left- and right-channel record, and auto reverse on/off. The reverse function can be triggered either with metallic foil or a tone recorded on the tape. A separate pushbutton puts the reversing tone on the tape. Each channel has separate record-level controls for microphone and auxiliary inputs. Two VU meters monitor the recording level. Each channel has an output-level meter, a stereo headphone jack, and a four-digit pushbutton-reset tape counter. The transport shuts off automatically at the end of the reel. Overall dimensions of the deck are 20¾ x 17½ x 7 inches. There is a choice of head configurations and a 15-ips conversion kit is also available. Price: $664.50.

Circle 154 on reader service card

- Kenwood’s Model KS-33 is a system comprising an AM/stereo FM receiver rated at 30 watts music power output, and a pair of bookshelf-size speaker systems. The receiver has a continuous power output of 20 watts, a frequency response of 30 to 40,000 Hz ±2 dB, and 0.9 per cent harmonic distortion at full power output. Field-effect transistors (FET’s) are used in the FM-tuner section, which has an IHF sensitivity of 2.5 microvolts. Other FM specifications include 70 dB cross-modulation rejection and 0.6 per cent harmonic distortion. Controls include volume, bass, treble, and a four-position selector switch. The volume control is of the ganged, clutched type. Four rocker switches control loudness compensation, stereo or mono mode, tape monitor, and power on/off. The receiver has a front-panel headphone jack, signal-strength tuning meter, and an indicator light for stereo FM broadcasts.

The speaker systems have a frequency response of 50 to 20,000 Hz. The systems use a two-way design, with a 6½-inch air-suspension woofer and a 2½-inch cone tweeter. Overall dimensions of the speaker enclosures are 8½ x 14½ x 7½ inches. The receiver measures 14¼ x 4½ x 11¼ inches. Price of the complete system, including a wood-grained metal cabinet for the receiver: $199.95.

Circle 155 on reader service card

- Pioneer has introduced the SX-1500T solid-state AM/stereo FM receiver rated at 170 watts music-power output and 120 watts continuous power with a 4-ohm load. With an 8-ohm load, the music-power output is 140 watts and continuous power is 110 watts. Harmonic distortion is less than 0.1 per cent at 1,000 Hz at half-power output, 0.5 per cent at full power output. IM distortion is under 1 per cent at full output. Frequency response is 20 to 70,000 Hz ±1 dB. The FM-tuner section uses integrated circuits (IC’s) and field-effect transistors (FET’s) and has a sensitivity of 1.7 microvolts (IHF) and a capture ratio of 1 dB. Other FM specifications include 37 dB of stereo separation at 1,000 Hz, and a signal-to-noise ratio of 60 dB with an input signal of 10 microvolts.

Controls include volume, balance, separate bass and treble controls for each channel, a six-position input selector, a combined tape monitor and mode switch, and a combined power and speaker-selector switch. On the front-panel are a headphone jack, a stereo-FM indicator, and a signal-strength tuning meter. Six slide switches control loudness compensation, high- and low-frequency filters, FM interstation-noise muting, AFC, and the selection of either of two magnetic-phonograph inputs. Price: $345.

Circle 156 on reader service card

- James B. Lansing is offering two manuals on loudspeaker-enclosure construction. One of the two, CF706, is devoted to enclosures for JBL Series F musical-instrument speakers. Information is included on speaker selection and wiring in addition to enclosure construction. The other manual, CF802, discusses high-fidelity speaker systems. The topics covered include the basics of enclosure design, ported enclosures, and cabinet construction and finishing. A chart gives suitable enclosure and port dimensions for JBL high-fidelity speakers. The manuals are available for 50 cents each from JBL, Dept. SR, 3249 Casitas Avenue, Los Angeles, California 90039.

Circle 157 on reader service card
New developments in the great bass revival.

Last year, when we introduced the Fisher XP-18 four-way speaker system with its huge 18-inch woofer, we predicted a renewed interest in bass among serious audiophiles.

We pointed out that no bookshelf-size speaker, not even the top Fisher models that are famous for their bass, could push the low frequencies around a room with quite the same authority as a big brute like the XP-18.

This came as no surprise to those who remembered that a 40-cycle sound wave is more than 28 feet long. That’s why it takes a double bass or a contrabassoon to sound a note that low. Bass and big dimensions go together.

But the sound of the big XP-18 did surprise a lot of people. They knew it had to be good at $350, but they weren’t prepared for a completely new experience.

And then came the obvious request: Couldn’t we make the XP-18 concept available in more moderately priced speakers?

We could. And did: in the new Fisher XP-12 and XP-15B.

They’re a little smaller (24” x 22½” x 13¾” and 27” x 27” x 14¾”, respectively), but still twice as big as bookshelf speakers. They’re three-way systems instead of four-way, but they have the same type of small cloth-dome tweeter and 8-inch midrange driver with molded rubber surround.

The main difference is in the woofers: a 12-inch unit with a 6-lb. magnet structure in the XP-12 and a 15-inch driver with a 12-lb. magnet structure in the XP-15B.

The prices justify the slight comedown in woof-inches; the XP-12 is listed at $199.95 and the XP-15B at $269.00.

How do they sound? Not quite like the XP-18.

Just better than anything but the XP-18.

(For more information, plus a free copy of the Fisher Handbook 1968, an authoritative 80-page reference guide to hi-fi and stereo, use coupon on front cover flap.)
Electronic Music

Q. I am interested in electronic music, its background, and how it is produced. Can you refer me to any books on the subject?

PETER BLAU
Hollywood, Calif.

A. Nonesuch Records has released a very informative guide to electronic music that consists of two stereo records and a sixteen-page booklet with notes on the recordings and on electronic-music theory. The discs themselves provide recorded examples of the elements of electronic music and how they are combined. A complete electronic musi c composition is also included as well as a listing of over forty books dealing with electronic music, sound, and audio perception.

Another useful source of information is the Electronic Music Review, which is published quarterly by the Independent Electronic Music Center, Trumansburg, N.Y. 14886.

Stereo Demo Records

Q. I would like to have your suggestions for some records suitable for showing off my newly purchased hi-fi system. Can you suggest any records with particularly good sound?

LOYD HULLEY
Bristol, Conn.

A. In the July 1965 issue of HiFi/Stereo Review there was an article called "25 Stereo Demonstration Records" which lists just the kind of recordings you are looking for. We have reprints of that story and would be glad to mail a copy to anyone who sends a stamped, self-addressed legal-size envelope to: Larry Klein, Dept. DR, HiFi/Stereo Review, One Park Ave., New York, N.Y. 10016.

HiFi/Stereo Review has also produced a demonstration record containing a wide variety of musical material. The disc is available in both 331/3- and 45-rpm versions (specify which) and sells for $4.98 (postpaid) at either speed. Orders should be sent to Stereo Demonstration Record, P.O. Box 3463, Church Street Station, New York, N.Y. 10008 (New York State residents, please add local sales tax).

Harmonic Distortion

Q. I've never been able to understand how an amplifier adds the spurious-harmonic distortion tones to its output signal. Is it something within the amplifier that oscillates or what?

ARNOLD MASTERS
Chicago, Ill.

A. Your impression that an amplifier generates spurious harmonics by some sort of oscillatory process is understandable, but incorrect. What happens is that an amplifier, because of a performance inadequacy, changes the shape of the waveform of the signal going through it. At an extreme example, let us say the amplifier produces 3.3 per cent third-harmonic distortion of the pure 1,000-Hz input signal shown at (A). The distorted output signal (C) would look as though a 3,000-Hz tone (B), which is one-third the strength of the 1,000-Hz tone, were combined with the 1,000-Hz tone. A distorting amplifier does not produce spurious harmonic waveforms and mix them with the original wave; what it does do is to distort the original waveform in such a way that the output waveform looks as though unwanted harmonics were added. In an actual case, we would not have only third-harmonic distortion, but a large assortment of various odd and even harmonics of various strengths.

These harmonics are not simply mathematical or electronic fictions. The distorted waveform coming out of an amplifier can be fed into a harmonic-distortion analyzer that suppresses the in-
There's nothing unusual about paying $370, $400 or $450 for a Fisher compact stereo system. We've sold thousands at those prices.

But the new Fisher 120 FM stereo radio/phonograph system costs much less than that. It sells for only $299.95.* It's the first compact Fisher stereo system ever priced under $300.

And it contains the same features that made more expensive Fisher compacts worth their price.

The receiver is solid-state and delivers 40 watts music power (IHF). It's virtually free of distortion.

The 4-speed automatic turntable comes with a magnetic cartridge and diamond stylus.

And the system includes a pair of Fisher's new XP-55B 2-way speaker systems, which reproduce the audio spectrum from 37 Hz to 20,000 Hz. (The speakers alone sell for $49.95 each.)

By now you may be wondering how we are able to manufacture this stereo compact for such a low price.

Manufacturers are also wondering.

(For more information, plus a free copy of the Fisher Handbook 1968, an authoritative 80-page reference guide to hi-fi and stereo, use coupon on front cover flap.)

Introducing the first Fisher compact under $300.

The Fisher 120

*ALSO AVAILABLE, THE FISHER 125, IDENTICAL TO ABOVE BUT ALSO INCLUDING AM, $329.95.


CIRCLE NO. 44 ON READER SERVICE CARD

SEPTEMBER 1968
If you're the man we think you are, this is the camera you should own.

You enjoy owning fine things—matched, premium quality high fidelity components, for example. When you buy something, price is secondary to value. In your own way, you live a pretty interesting life, and because you do, we think you'll be interested in our camera.

It's the Honeywell Pentax Spotmatic, an uncommonly good 35mm single-lens reflex. So good, it's the world's best-selling fine camera.

The Spotmatic is compact, lightweight, and a joy to handle. It features uncannily precise through-the-lens full-format exposure control, superb optics, brilliant human engineering, and magnificent workmanship. The result is a camera that produces professional-quality pictures, yet it's remarkably easy to use.

With a great Super-Takumar f/1.4 lens, the Spotmatic costs about $290, depending upon accessories. See it soon at your Honeywell Pentax dealer's, or mail the coupon for complete literature.

Honeywell takes the guesswork out of fine photography.

Honeywell Photographic 206
Mail Station 209, Denver, Colorado 80217
Please send Honeywell Pentax literature to:
Name ____________________________________________
Address __________________________________________
City/State/Zip ____________________________________

Honeywell

By HANS H. FANTEL

Audio Basics

Scratch and Rumble Filters

The realism of reproduced music is greatly enhanced if it emerges from a background of complete silence. The quality of a soft musical passage can only poorly conveyed if the listener is distracted by an unscored obligato of record scratch and turntable rumble. To eliminate such noises, many amplifiers feature a pair of controls known as scratch and rumble filters.

Most surface scratch and distortion caused by worn and dirty records is above 7,000 Hz in frequency—a range that contains many of the overtones, but none of the fundamental frequencies of music. The scratch filter eliminates the noise simply by lopping off that range. A well-designed scratch filter provides a sharp cut-off in response above a certain frequency, rather than a gradual dropping off. It is intended to clip off unwanted noise while leaving most of the music intact.

Unfortunately, a sharp-cut filter usually requires a fair amount of additional circuitry, involving feedback and extra amplifying stages. This extra circuitry is why high-quality “fast-acting” scratch filters are seldom found on inexpensive amplifiers and receivers.

Of course, hiss and other high-frequency noise reduction can also be achieved by turning down the treble control. However, this produces a gradually declining roll-off rather than an abrupt cut-off. As a result, more of the music is sliced off along with the noise. Even the best scratch filter to some extent curtails the range of overtones and thereby degrades the brilliance and naturalness of sound. The scratch filter must therefore be viewed as a necessary evil—needed to salvage musical enjoyment from old or mistreated records that would otherwise be unlistenable.

The rumble filter provides a corresponding cut-off function at the low end of the audio spectrum to eliminate unwanted sounds at the bottom of the scale. Turntable rumble is a frequent complaint of this sort, for poor turntables are notoriously prone to vibrations that, when picked up by the cartridge and amplified, sound vaguely like indigestion. But one should not always blame the turntable for such sonic indiscretions. They are sometimes caused by acoustic feedback, a condition afflicting improperly installed turntables. The loudspeakers' acoustic output feeds back to the turntable through air, floor, and cabinet. In some cases, the rumble filter reduces the noises by cutting off response below 50 Hz. Yet, here too, the music suffers a slight amputation, losing the added richness that is the hallmark of extended bass response. With some loudspeakers, this loss may not be noticed. But with speakers capable of reproducing bass below 50 Hz, the effect of a rumble filter is quite apparent. (Incidentally, really bad cases of acoustic feedback do not appear as disguised rumble, but as a howling effect.)

Both scratch and rumble filters are essentially cosmetic devices, designed to mask imperfections and shortcomings in records or turntables. They should be used only as an emergency measure if extraneous noise is too distracting. It is best to eliminate part of this noise before it appears—by keeping your records clean. In addition, make sure that your turntable is operating properly and that it is installed with the specific shock mounts recommended and supplied by its manufacturer.
Sorry! We’ve just shot the bottom out of stereo prices!

We think we’re about to explode the current notions about how much high fidelity should cost (or—more accurately—how little).

First, we resisted the temptation to take any shortcuts in the development of these new components... unless you count our computer, used to design new circuits in a fraction of the time needed by ordinary methods.

And we kept each component simple and easy to use, yet complete. Not that we stuck to just plain vanilla. You’ll find thoughtful touches like an accurate zero-center FM tuning meter and combination balance control/stereo-mono switch included, for instance.

Finally, we knew that quality had to start high—and stay high. That’s why we built spanking-new facilities, staffed with skilled craftsmen, and provided them with the most modern production equipment... an inspired combination.

The result? A new 30-watt stereo amplifier and a sensitive FM/stereo tuner, each priced well under $100.00. And the E-V 1180 receiver that combines these two components for even greater savings—just $176.00. Each built in the U.S.A. and each one warranted free from defects in materials and workmanship for two years. A warranty we’ll back to the hilt.*

Listen to these exciting new components soon... now at most leading independent high fidelity showrooms. Critically compare them and you’ll find that our bargains offer you more in the bargain!

*We don’t expect much need for warranty service—but we’re ready. Once the unit arrives at our factory or authorized service station, any defects we discover are repaired or replaced with no charge for parts, labor, or return transportation. Other repairs at nominal cost. Fair enough?
Somebody finally covered everything!

Only Ampex, with its unmatched library of pre-recorded stereo tape albums could create this comprehensive directory of the world's greatest entertainment.

Ampex proudly presents . . . Stereo Tape '68, the 1968 Ampex Catalogue of pre-recorded stereo tapes for open reel, 4-track cartridge, 8-track cartridge and cassette player/recorders.

Over 4,000 outstanding selections from more than 65 different recording labels—from pop, rock and folk to the classics and spoken word, all categorized by type of music for easy reference. And, throughout, for your information and enjoyment, special articles about the kind of music you enjoy, written by leading authorities in the music industry.

Stereo Tape '68 by Ampex . . . for everyone who owns a tape player.

Ampex Corporation
2201 Lunt Avenue
Elk Grove Village, Illinois 60007

FOR YOUR COPY, SEND 25¢ NOW!
**DISTORTION II:** In the June issue I described some of the types of distortion that originate in the electronic components of a music system. As it happens, the electro-mechanical components (phono cartridge and speaker) are the weakest links in the reproduction chain, and the types and amounts of distortion they contribute usually far outweigh those originating in the amplifier.

One major phono-cartridge problem lies in coupling or transmitting the stylus motion to the audio-signal generating system. The cantilever (or bar), which has the diamond stylus at one end and the signal-generating element at the other, should ideally be absolutely rigid and have no mass. Practically, however, the bar has a tendency to flex, particularly at one of its resonant frequencies, and it does have mass. Because of this flexing, the output voltage from the cartridge is not perfectly proportional—as it should be—to the velocity of the stylus tracing the groove. The result is an irregularity in the frequency response of the cartridge, particularly at the higher frequencies.

A principal cause of non-linear distortion in record playing is the difference between the shapes of the recording (cutting) styli and the playback styli. Dr. Duane Cooper's comments in the Tech Talk column for January, 1968, relate to this distortion, which must be compensated for during the recording process (by modifying the audio signal) since even a 'perfect' cartridge is subject to it.

Measuring either harmonic or IM distortion in phono cartridges is difficult because, to my knowledge, no distortion-free test record exists. Gross distortions, caused by the stylus' losing contact with the groove walls, are readily measured by an IM test record, such as the RCA 12-5-39, which we use as part of our cartridge-testing procedures. This record contains simultaneous signals of 400 and 4,000 Hz, recorded at a number of velocity or "loudness" levels. These range from relatively low to as great as 27.9 cm/sec (centimeters per second), a velocity which would rarely be encountered in commercial recordings.

The output signal of the cartridge playing the test disc is fed into a standard intermodulation-distortion (IM) analyzer. As a rule, with modern cartridges, the IM component of the signal will be fairly low (1 per cent or less) at the lower velocities. At some velocity level, the stylus of most cartridges will fail to follow the groove modulation, and the distortion rises abruptly. At this point, increasing the tracking force usually helps, but any cartridge has a limit beyond which it will not track. These IM distortion figures, together with the tracking force needed to achieve them, do not totally define cartridge quality. It is possible for a cartridge to track the highest levels on a test record, and yet not sound especially good. The converse is also true to a certain degree.

The more subtle distortions, the absence of which distinguishes an outstanding cartridge from a merely good one, occur at the higher audio frequencies. I know of no simple way to measure them, but fortunately the human ear is an exceedingly sensitive distortion detector. A session with Shure's "Audio Obstacle Course" record will make this very clear, and therefore we use this record in our cartridge evaluations. Applying our own point-rating system to the various test bands, we obtain an overall figure of merit, which in our view relates very well to the true reproduction quality of the cartridge. However, distortion in phono cartridges—or, more accurately, in the recording-playback process—is so complex in nature that it defies any simple numerical rating. Probably for this reason, we rarely see distortion figures included in a manufacturer's cartridge specifications.

The loudspeaker suffers from some of the same weaknesses as the cartridge. It is relatively easy to control voice-coil movement. But even if the voice-coil were tightly controlled by the output voltage of a distortionless amplifier, the speaker's cone, which actually puts the air into motion and thereby creates the sound, would not always follow the motion of the voice coil precisely. At low frequencies the voice coil and cone move as one, but as the cone diameter becomes an appreciable fraction of the length of the soundwave it is trying to reproduce (above a few hundred hertz), the phenomenon of "cone breakup" occurs in most woofers. Different portions of the cone move in different phases, and the resulting cancelations cause a roughness in the frequency response.

Practically, non-linear distortion is not a serious problem in speakers except at very low frequencies. This is fortunate, since ambient noise makes it impracticable to...
measure distortion levels under about 1 per cent except in a quiet, anechoic chamber. We do not use such a chamber in testing, and in any case do not consider it an adequate environment for measuring the overall properties of a speaker system intended for home use. (This is not to say that such a chamber is not necessary for design and quality-control work.)

Given a constant driving voltage, the cone excursion of any speaker increases as the frequency is lowered. Large cone excursions are accompanied by increasing harmonic distortion. The voice-coil movement is limited by the design of its suspension and magnet assembly, and as the limit is approached, a flattening or clipping of the acoustic waveform occurs, similar to that which occurs when an amplifier is overdriven.

If the cone is able to move further in one direction than in the other, only the negative or positive peaks of the waveform are clipped, and second-order harmonic-distortion components are generated. This effect is loosely referred to as “doubling.” It can be heard, as the frequency of the driving signal is lowered, as a sudden increase of apparent pitch rather than a smooth decrease.

A similar effect can occur if the voice coil leaves the region of uniform magnetic flux in the gap. If the speaker is overdriven symmetrically or distorts both the negative and positive portions of the waveform equally, then “tripping” results—the major harmonic-distortion component is third, rather than second order.

We usually measure low-frequency harmonic distortion of speakers at a 1-watt drive level, from about 100 Hz down to the frequency where the distortion reaches 20 to 30 per cent. Below some critical frequency, any woofer fails to couple effectively to the air, and its cone excursion increases rapidly; as a consequence, so does its distortion. In a sense, this resembles a phono cartridge’s loss of tracking at high velocities. The actual power level driving the speaker is relatively unimportant; the speaker “lets go” at about the same frequency in any case.

It is our view that factors other than nonlinear distortion account for most of the differences we hear between speakers. We find that the smoothness of frequency response, transient response, and polar-dispersion characteristics are the most important factors at frequencies above about 100 Hz.

A loudspeaker that can reproduce 50 Hz with less than 5 per cent distortion at a 1-watt level is likely to be of reasonably good quality, although this factor alone has little to do with its overall sound. Medium-price acoustic-suspension speakers often have less than 3 per cent distortion at 50 Hz, and 5 per cent at 40 Hz. The better speaker systems deliver a 30-Hz output with about 5 per cent distortion, and some of them have only 10 per cent distortion at 20 Hz. The differences between these speakers, with respect to low-frequency distortion, can be clearly heard as an improved solidity of bass. There is often a sense of feeling rather than hearing the lower frequencies generated by pipe organ, double bass, or bass drum. Unfortunately, we know of no single, simple numerical specification or measurement that can tell whether a speaker is good or not. Only the ear can do that.

EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

*The Sansui Model 2000 solid-state AM/stereo FM receiver is one of the most interesting pieces of equipment we have tested in some time. It proved to be an impressively fine instrument, and it is in our opinion one of the better values in high-fidelity components.*

The FM-tuner section of the Model 2000 has two tuned r.f. stages, the first of which uses a field-effect transistor (FET). In addition to a four-stage i.f. amplifier, the unit has a separate i.f. stage, a detector, and a two-stage amplifier that operates the muting circuits and tuning meter. The muting action is extremely smooth and free of thumps and noise bursts.

The ratio-detector output goes to a conventional multiplex circuit, which generates a 38-kHz carrier by full-wave rectification of the amplified 19-kHz pilot carrier. A separate five-transistor circuit performs automatic mono/stereo FM switching and operates the stereo indicator lamp. When it lights, the words FM STEREO are illuminated against a black dial face. The switching action is imperceptible, and the lamp is not triggered by interstation noise. The entire dial has a black background and is opaque except when the tuner is in use.

The AM tuner is conventional, with a built-in ferrite antenna, a tuned r.f. stage, and two i.f. stages. It is one of the better sounding AM tuners we have heard in recent years, with clean, well balanced sound and adequate sensitivity for use in urban and suburban locations.

All audio inputs (including those from the tuners) pass through a two-stage preamplifier. The low-level inputs (magnetic phono and tape head) are equalized for RIAA and NAB characteristics. The tuner and aux signals are attenuated before reaching the preamplifier, whose gain is reduced by negative feedback. In addition to the usual phono connectors, the tape recorder input and output jacks are brought to a five-pin DIN connector, which mates with the plugs used widely on European audio components.

The tone-control amplifiers drive high- and low-cut filters, which are followed by the power amplifiers. The silicon output transistors are protected in two ways against damage from shorted outputs or overdriving. A fast-acting silicon control rectifier (SCR) is activated when excessive current is drawn by either output stage, cutting off the amplifier preceding the tone controls. The word PROTECTOR is illuminated on the dial face when this happens. Shutting off the receiver for a few seconds restores normal operation. In addition, the output transistors are protected by fast-acting fuses.

(Continued on page 32)
First of a new breed
-from Sherwood

This is what high performance is all about. A bold and beautiful new FM Stereo Receiver bred to leave the others behind. 160 crisp, clean watts—power in reserve. Up-front, ultra-now circuitry featuring Field-Effect Transistors and microcircuitry. Front-panel, push-button command of main, remote, or mono extension speakers and loudness contour. Sherwood high-fidelity—where the action is—long on reliability with a three-year warranty.
The styling of the Sansui Model 2000 is, in our opinion, exceptionally handsome and tasteful. It is distinctive as well—this receiver is not likely to be mistaken for any other make. A row of pushbuttons to the right of the tuning dial control LOUDNESS, Muting, TAPE MONITOR, REVERSE, and MONO functions. Along the bottom of the receiver are the tone controls (slip-clutch concentric types), volume and balance controls, input selector, and speaker selector. Either or both of two pairs of speakers can be operated, or all can be switched off for headphone listening via a front-panel jack. The high- and low-frequency filters and power on/off are also controlled by pushbuttons.

The specifications of the Model 2000 are quite impressive, which is not uncommon these days. What impressed us, however, was the effortless way in which it met or surpassed practically every specification. For example, it is rated at 32 watts per channel into 8 ohms. With both channels driven, we found the clipping level to be just 32 watts. The distortion fell off rapidly below the clipping level, and at 1,000 Hz it was less than 0.2 per cent for all powers below 10 watts. The IM distortion was below 0.5 per cent for powers under 15 watts.

At 30 watts output, with both channels driven, the distortion was below 0.1 per cent from 180 to 20,000 Hz. It rose slightly at lower frequencies to 2 per cent at 50 Hz. At half power or less, the distortion was less than 0.2 per cent from 25 to 2,000 Hz, and under 0.5 per cent from 20 to 20,000 Hz.

The bass tone controls, when used in moderation, had the desirable property of affecting response below 200 Hz without affecting higher frequencies. The loudness compensation, boosting both lows and highs, was very moderate and did not produce unnatural coloration. The equalization was unusually accurate, with the RIAA error being +0.4 dB from 50 to 15,000 Hz, and the NAB error only +0.2 dB over the same range. The filters had only 6-dB-per-octave slopes, and they worked very much as supplementary tone controls rather than filters.

The FM tuner was a pleasant surprise. Its IHF usable sensitivity was 1.65 microvolts, with full limiting at 4 microvolts, which make it one of the most sensitive FM tuners we have tested. Its stereo separation was by far the best we have measured, exceeding 40 dB from 350 to 2,800 Hz, and better than 20 dB from 30 to 10,000 Hz. Until we tested the Sansui 2000, we did not suspect that our test equipment was capable of separation measurements beyond 40 dB. The frequency response of the tuner section was +0.8, -1.8 dB from 30 to 15,000 Hz.

In all respects, the Sansui 2000 was a pleasure to use and listen to. Its sensitivity, selectivity, and freedom from distortion and cross-modulation were immediately evident. The amplifiers drove our low-efficiency speakers at any level we could tolerate without straining. The noise level of the amplifier was extremely low, being better than 70 dB below 10 watts even on the phono input. All in all, this was one of the "easiest to live with" receivers we have tested, and it is a notable value at $299.95.

For more information, circle 157 on reader service card.
introducing the COMPONENT COMPACT...

Heathkit® Stereo Center "27"

High Fidelity Components In A Compact Package... For Only $169.95

A quality approach to stereo compact design. Heath engineers used a remarkably simple, yet very efficient solution to the problem of putting high-fidelity capability into the small space of a stereo compact. How? By using performance proven stereo components.

For example, here's what you get in the new AD-27: Quality electronics from the Heathkit AR-14 Stereo FM Receiver, modified only mechanically to fit. Audio Magazine said about the AR-14: "...undoubtedly one of the best values we have encountered to date." Plus the precision-crafted British BSR McDonald 500 Automatic Turntable, complete with famous Shure diamond stylus cartridge. And a beautiful walnut cabinet with sliding tambour door to house them. Here's the AD-27 in detail:

Amplifier portion features:
- 15 watts per channel music power - ample to drive almost any reasonably efficient speaker system
- Solid-state circuitry
- Frequency response: 12-60,000 Hz ± 1 dB
- 45 dB channel separation
- Harmonic & IM distortion less than 1%
- 4 to 16 ohm output impedance
- Tape output
- Front panel headphone jack
- Speaker defeat switch for private listening.

FM Stereo section features:
- 4 stage IF gives 5 uV sensitivity for real station pulling power
- hum & noise -45 dB
- Less than 1% distortion
- Smooth inertial flywheel tuning
- Adjustable phase control for best channel separation
- Stereo indicator light
- 20 dB channel separation
- Filtered outputs for "beat-free" stereo taping.
- High quality BSR McDonald 500 Automatic Turntable with these features:
  - Low mass tubular aluminum tone arm
  - Adjustable anti-skate control
  - Micrometer stylus pressure adjustment
  - Cuing/Pause control
  - Diamond Shure cartridge with 20 Hz to 20 kHz response
  - Plays all 4 speeds - automatic, semi-automatic or manual
  - 4 pole induction motor
  - Low wow and flutter.

The AD-27 - a high performance FM Stereo Receiver and a quality automatic turntable in an attractive walnut cabinet. We think you'll agree that the AD-27 Component Compact leads the field. Order yours now.

NEW Free 1969 Catalog!

Now with more kits, more color. Fully describes these along with over 200 kits for stereo/hifi, color TV, electronic organs, electronic guitar & amplifier, amateur radio, marine, educational, CB, home & hobby, Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.

Recommended Speaker Systems

<table>
<thead>
<tr>
<th>Speaker System</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS-10 (unfinished)</td>
<td>$54.95</td>
</tr>
<tr>
<td>AS-10 (walnut)</td>
<td>$64.95</td>
</tr>
<tr>
<td>AS-16</td>
<td>$49.95</td>
</tr>
<tr>
<td>AS-37</td>
<td>$39.95</td>
</tr>
</tbody>
</table>

Kit AD-27, 41 lbs., no money down, $16 mo. .......... $169.95

Rush my new Heathkit Catalog Enclosed is $ including shipping.

Please send model (s)

Name __________________________
Address __________________________
City __________________ State ______ Zip ______

Prices & specifications subject to change without notice.

HEATH COMPANY, Dept. 40-9
Benton Harbor, Michigan 49022

CIRCLE NO. 33 ON READER SERVICE CARD
from the world’s finest stereo receiver...

comes the world’s finest stereo tuner...

and the world’s finest stereo amplifier...

for the man who already owns a fine something or other.
Heathkit® AR-15

Every leading electronics magazine editor, every leading consumer testing organization, and thousands of owners agree the Heathkit AR-15 is the world's finest stereo receiver. All give it top rating for its advanced design concepts and superior performance...all give it rave reviews such as these:

- "an audio Rolls Royce"
- "engineered on an all-out, no compromise basis"
- "cannot recall being so impressed by a receiver"
- "it can form the heart of the finest stereo system"
- "performs considerably better than published specifications"
- "a new high in advanced performance and circuit concepts"
- "not one that would match the superb overall performance of the Heath AR-15"
- "top notch stereo receiver"
- "its FM tuner ranks with the hottest available"
- "it's hard to imagine any other amplifier, at any price, could produce significantly better sound"
- "a remarkable musical instrument."

The Heathkit AR-15 has these features: exclusive design FET FM tuner for best sensitivity; AM tuner; exclusive Crystal Filter IF for best selectivity; Integrated Circuit IF for best limiting; 150 watts music power; plus many more as shown below.

Kit AR-15, $339.95; Assembled ARW-15, $525; Walnut Cabinet AE-16, $24.95

New Heathkit® AJ-15

For the man who already owns a fine stereo amplifier, and in response to many requests, Heath now offers the superb FM stereo tuner section of the renowned AR-15 receiver as a separate unit...the new AJ-15 FM Stereo Tuner. It features the exclusive design FET FM tuner with two FET r.f. amplifiers and FET mixer for high sensitivity; two Crystal Filters in the IF strip for perfect response curve with no alignment ever needed; two Integrated Circuits in the IF strip for high gain and best limiting; elaborate Noise-Operated Squelch to hush between-station noise before you hear it; Stereo-Threshold switch to select the quality of stereo reception you will accept; Stereo-Only Switch rejects monophonic programs if you wish; Adjustable Multiplexer for cleanest FM stereo; Two Tuning Meters for center tuning, max. signal, and adjustment of 19 kHz pilot signal to max.; two variable output Stereo Phone jacks; one pair Variable Outputs plus two Fixed Outputs for amps., tape recorders, etc.; all controls front panel mounted; "Black Magic" Panel Lighting...no dial or scale markings when tuner is "off"; 120-240 VAC.

Kit AJ-15, $189.95; Walnut Cabinet AE-18, $19.95

New Heathkit® AA-15

For the man who already owns a fine stereo tuner, Heath now offers the famous stereo amplifier section of the AR-15 receiver as a separate unit...the new AA-15 Stereo Amplifier. It has the same deluxe circuitry and extra performance features: 150 Watts Music Power output...enormous reserves; Ultra-Low Harmonic & IM Distortion...less than 0.5% at full output; Ultra-Wide Frequency Response...±1 dB, 8 to 40,000 Hz at 1 watt; Ultra-Wide Dynamic Range Preamp (98 dB)...no overload regardless of cartridge type; Tone-Flat Switch bypasses tone controls when desired; Front Panel Input Level Controls hidden by hinged door; Transformerless Amplifier for lowest phase shift and distortion; Capacitor Coupled Outputs protect speakers; Massive Power Supply, Electronically Filtered, for low heat, superior regulation...electrostatic and magnetic shielding; All-Silicon Transistor Circuity; Positive Circuit Protection by current limiters and thermal circuit breakers; "Black Magic" Panel Lighting...no dial markings when unit is "off"...added features: Tuner Input Jack and Remote Speaker Switch for a second stereo speaker system; 120-240 VAC.

Kit AA-15, $169.95; Walnut Cabinet AE-18, $19.95
in some other Sony recorders. The speed of this electrically stabilized motor can be switched instantly without physical movement of belts or capstans, and it can also be adjusted over a small range (in playback only) by means of an optional accessory. The motor can be switched off when the 560 is used as an amplifier only.

The d.c. motor also makes it possible to operate the Sony TC-560 from a 12-volt automobile or boat battery, using a special line cord that plugs into the cigarette-lighter outlet of a car. Since the servo-drive system is virtually independent of power-supply voltage (or frequency, when operating on a.c.), pitch and timing are not affected by variations in battery or line voltage.

The TC-560 features the Sony ESP (Electronic Sensory Perception) system of automatic tape reversal. The program level on all four tracks is monitored continuously by the control circuits. When a track has been blank for about eight seconds, it is assumed that the tape has been fully played in the left-to-right direction. The tape direction is instantly reversed (using a second counter-rotating capstan driven by the single motor), and a second playback head is switched in. This permits playing a four-track stereo tape in both directions without any action by the user. The recorder shuts off automatically when the second pair of tracks has been played. The ESP circuit can be switched off if desired.

The function knob controls tape motion, at normal or fast speeds, in either direction. It also switches in the appropriate head for the selected direction. The tape can be recorded or played back in either direction, although the automatic reversal system works only during playback in the left-to-right direction. There is an instant stop (pause) lever, as well as the tape-speed control, and a pushbutton reset four-digit index counter on the panel of the transport. Tape threading is a simple wrap-around procedure because of Sony's retractable pinch roller, which drops flush with the surface of the deck when the machine is to be threaded.

Twin VU meters monitor both recording and playback levels. Sony states that these are true VU meters, meeting NAB standards. All recording controls are concealed behind a sliding metal panel which minimizes the possibility of accidental tape erasure. Two red recording-interlock buttons make it possible to record on either track alone or on both together. Separate left- and right-channel recording-level controls are used for the combined MIC/AUX inputs. Two more knobs under the cover panel control the recording levels for the tuner and phone inputs, affecting both channels simultaneously.

At the right side of the TC-560 are the amplifier controls. In addition to the pushbutton input selector, these include a speaker on/off switch, mode selector (L, R, Stereo), a high-frequency noise filter, bass and treble tone controls, concentric playback volume controls, power switch, and a stereo headphone jack.

All inputs and outputs of the Sony TC-560 are at the rear of the unit (or at its top, if it is installed vertically). These include signal-input jacks, speaker-output terminals, line-output jacks for driving external amplifiers, power and remote-control cable sockets, and two a.c. accessory outlets, one of them switched.

Although our prime interest in the Sony TC-560 lay in its tape-recording functions, we also used and evaluated it as the center of a modest high-fidelity system. Within its design limits, it performed very well in both roles.

The tape recorder had the very fine performance that we have come to expect from Sony products. At 7 1/2 ips, its record-playback frequency response was +1, -3 dB from 42 to 17,300 Hz, referred to the 1,000-Hz level. The playback equalization, as verified with the Ampex 31321-04 test tape, resulted in an exceptional overall flatness of ±0.5 dB from 50 to 15,000 Hz.

At 3 3/4 ips the TC-560 was still very much a high-fidelity recorder. Its frequency response was +2, -3 dB from 78 to 15,000 Hz. At 1 3/4 ips, where many tape recorders produce little more than a muffled travesty of the recorded program, the TC-560 was highly listenable, even on music. Its response was +1, -3 dB from 75 to 6,000 Hz, which is distinctly better than the usual quality of AM broadcasts.

Wow and flutter, measured with Ampex test tapes, were very low. At 7 1/2 ips they were, respectively, 0.04 and 0.06 per cent; at 3 3/4 ips they were 0.06 and 0.09 per cent. The tape speed was exact at 3 3/4 ips and very slightly slow at 7 1/2 ips. We did not attempt to adjust the playback speed with the internal control. In the fast speed (either direction) 1,200 feet of recording tape was handled in 144 seconds. Two unusual features built into the deck are a special idler to minimize scrape flutter and a circuit that minimizes buildup of head magnetism.

The amplifier gains at the various inputs were quite high. Only 0.2 millivolt from a microphone, 1.6 millivolts from a phono cartridge, or 50 millivolts from the AUX inputs were needed for a zero-VU recording level. The signal-to-noise ratio was 48 dB, referred to the zero-VU recording level. Distortion in the recording/playback process was exceptionally low—only 0.7 per cent at 0 VU and 0.1 per cent at ±5 VU.

As an amplifier, Sony rates the TC-560 at 10 watts (per channel) music-power output into 8 ohms, which is the impedance of their speakers. We measured about 6.7 watts (continuous power) at the clipping level, with both channels driven. This is consistent with the music-power rating. Considering 6 watts per channel as the reference power output, the distortion at full power was under 0.5 per cent from 90 to 20,000 Hz, rising to 1 per cent at 70 Hz. At half power, the low-frequency "break point" was at about 50 Hz, with 1 per cent distortion occurring at 27 Hz. At 0.6 watt output (a reasonable listening level with the Sony speakers), the distortion was less than 0.6 per cent from 20 to 20,000 Hz.

The 1,000-Hz total harmonic distortion fell from about 0.5 per cent at a few tenths of a watt to less than 0.25 per cent in the 2- to 6-watt region. The IM distortion was between 1.5 and 3.5 per cent in the range between 0.1 watt and 5.5 watts. The signal level required for 6 watts output was about 15 per cent less than needed for zero VU when recording. Hum and noise were extremely low, —79 dB to —83 dB on the high-level inputs and —68 dB on the phono input (all figures referred to 6 watts output).

The tone controls were of the conventional type found on most component amplifiers, with independent boost or cut of high and low frequencies. The noise filter was excellent, flat to above 6,000 Hz and falling at 12 dB per octave above 9,000 Hz. The RIAA magnetic-phono cartridge equalization was virtually flat from 30 to 15,000 Hz.

Considering the Sony TC-560 as a tape recorder and as a low-power amplifying system, it proved to be excellent in every respect. The power is more than adequate for use with its own speakers. In respect to low distortion and noise, it is difficult to fault. The tape handling was gentle, and the ESP auto-reversal system worked perfectly.

(Continued on page 38)
Most of the features of this $89.50 Dual were designed for more expensive Duals.

You’d expect a big difference in performance between the $129.50 Dual, the $109.50 Dual, and the $89.50 Dual. There isn’t a big difference. The higher-priced models have a few more features, but no more precision. Play all three through comparable hi-fi systems and we defy you to tell which is which, from the sound alone.

To achieve this similarity, Dual simply did what other manufacturers would get sued for doing. We copied the most expensive Dual.

We eliminated some things that weren’t essential to the good performance. But we kept everything that was essential.

So, though we’re about to describe the $89.50 Dual, the Model 1015, everything we say about it is also true of the more expensive Duals.

The 1015 has a low-mass, counterbalanced tonearm that tracks flawlessly with a force as low as half a gram. (Vertical bearing friction is .01 gram, horizontal bearing friction is .04 gram.)

The tonearm settings for balance, tracking force and anti-skating are continuously variable and dead-accurate. The cue control is gentle and accurate, and works on both automatic and manual start.

The motor maintains constant speed within 0.1% even if line voltage varies from 80 to 135 volts. Rumble, wow and flutter are inaudible, even at the highest volume levels.

If all we say about the $89.50 Dual is true, you may wonder why anyone would pay the extra $40 for the Dual 1019. Perhaps there’s something appealing about owning the very best there is.

Although we did not measure the speakers' performance, they sounded fine. With the help of a little bass boost, they delivered an impressive low-frequency output, and were well balanced over the full spectrum. We would rate them as sonically equivalent to many $10 to $50 bookshelf systems and far better than the usual loudspeaker systems that come with most portable tape recorders.

The Sony TC-560 sells for less than $49.50. If it is to be used only with an external amplifier and speakers, it can be purchased as the TC-560-D, less power amplifiers and speakers, on a walnut base, for under $49.50.

For more information, circle 158 on reader service card

BOSE 901 STEREO SPEAKER SYSTEM

Depending on one's viewpoint, the Bose 901 speaker system might be considered a revolutionary approach to sound reproduction, or simply a workable combination of well-established (and sometimes depreciated) techniques. The Bose 901 enclosures house nine small, specially designed drivers that have 4-inch cones and powerful magnetic structures. Eight of the drivers are angled to the rear, while the ninth is mounted on the front of the enclosure facing the listening area. This arrangement is intended to achieve approximately the same ratio of direct to reflected sound that exists in the concert hall.

The 901's cabinets are quite compact, measuring 12 3/4 inches high by 20 1/4 inches wide when viewed from the front. Seen from the top, the rear of the enclosure forms a "V" of about 120 degrees. Basic to its operation is the requirement that it be mounted with the "V" facing the wall, the apex being about 12 inches from the wall. When a pair of 901's are so installed, the sound appears to be uniformly distributed across the wall between the speakers completely free of any "hole-in-the-middle" effect. Since only 11 per cent of the sound is radiated directly forward, it is almost impossible to localize the source.

An intrinsic part of the Bose 901 system is an active (ten-transistor) equalizer that handles both channels; it compensates for the high-frequency losses inherent in the reflecting process and also flattens out the bass response. (The uncompensated bass response is down because of the natural bass roll-off resulting from the very small volume of the enclosure.) Housed in a walnut cabinet 2 3/4 inches high by 9 5/8 inches wide and 6 7/8 inches deep, this self-powered equalizer unit is connected either between the preamplifier and power amplifier or in the tape-monitoring signal path of the amplifier or receiver. In the latter case, the amplifier's tape-monitor switch is left set to TAPE. So that the tape-monitor function would not be lost, Bose has provided a boost position, a flat position, and three positions of decreasing high-frequency response from the speakers. When the rocker switch is set for TREBLE DECREASE, it introduces a depression in the response between 2,000 and 6,000 Hz. The five switched contours then not only affect the very-high-frequency speaker performance, but also the frequencies between 500 and 2,000 Hz that are not affected with the rocker switch in its NORMAL position.

In all, ten different high-frequency/mid-range response contours are available.

For those who have well-trained hearing and musical judgment—plus the urge to tinker—it is possible to correct poor recordings to a remarkable degree with the equalizer controls. Most people will probably prefer to leave them in their NORMAL settings.

The active equalizer introduces no perceptible distortion. We measured its distortion at less than 0.13 per cent for any output under 3 volts, which is greater than would be required with any amplifier we know of. The output signal is of approximately the same level as the input signal.

The Sony TC-560 sells for less than $49.50. If it is to be used only with an external amplifier and speakers, it can be purchased as the TC-560-D, less power amplifiers and speakers, on a walnut base, for under $49.50. 

For more information, circle 158 on reader service card

BOSE 901 STEREO SPEAKER SYSTEM

- Depending on one's viewpoint, the Bose 901 speaker system might be considered a revolutionary approach to sound reproduction, or simply a workable combination of well-established (and sometimes depreciated) techniques. The Bose 901 enclosures house nine small, specially designed drivers that have 4-inch cones and powerful magnetic structures. Eight of the drivers are angled to the rear, while the ninth is mounted on the front of the enclosure facing the listening area. This arrangement is intended to achieve approximately the same ratio of direct to reflected sound that exists in the concert hall.

The 901's cabinets are quite compact, measuring 12 3/4 inches high by 20 1/4 inches wide when viewed from the front. Seen from the top, the rear of the enclosure forms a "V" of about 120 degrees. Basic to its operation is the requirement that it be mounted with the "V" facing the wall, the apex being about 12 inches from the wall. When a pair of 901's are so installed, the sound appears to be uniformly distributed across the wall between the speakers completely free of any "hole-in-the-middle" effect. Since only 11 per cent of the sound is radiated directly forward, it is almost impossible to localize the source.

An intrinsic part of the Bose 901 system is an active (ten-transistor) equalizer that handles both channels; it compensates for the high-frequency losses inherent in the reflecting process and also flattens out the bass response. (The uncompensated bass response is down because of the natural bass roll-off resulting from the very small volume of the enclosure.) Housed in a walnut cabinet 2 3/4 inches high by 9 5/8 inches wide and 6 7/8 inches deep, this self-powered equalizer unit is connected either between the preamplifier and power amplifier or in the tape-monitoring signal path of the amplifier or receiver. In the latter case, the amplifier's tape-monitor switch is left set to TAPE. So that the tape-monitor function would not be lost, Bose has provided a boost position, a flat position, and three positions of decreasing high-frequency response from the speakers. When the rocker switch is set for TREBLE DECREASE, it introduces a depression in the response between 2,000 and 6,000 Hz. The five switched contours then not only affect the very-high-frequency speaker performance, but also the frequencies between 500 and 2,000 Hz that are not affected with the rocker switch in its NORMAL position.

In all, ten different high-frequency/mid-range response contours are available.

For those who have well-trained hearing and musical judgment—plus the urge to tinker—it is possible to correct poor recordings to a remarkable degree with the equalizer controls. Most people will probably prefer to leave them in their NORMAL settings.

The active equalizer introduces no perceptible distortion. We measured its distortion at less than 0.13 per cent for any output under 3 volts, which is greater than would be required with any amplifier we know of. The output signal is of approximately the same level as the input signal.

- In the August, 1968 Technical Talk column, I commented on the difficulty of describing speaker performance in purely objective terms. The Bose 901 is a perfect illustration of this problem. After a couple of months of living with a Bose 901 system, I am convinced that it ranks with a handful of the finest home speaker systems of all time. Because of its unconventional mode of operation, I rather doubted that any frequency-response measurements I could make would account for the remarkable realism of its sound. Difficult as it is to measure the output of a single direct radiator in a normal living room, it is very-high impossible to measure an almost perfectly dispersed sound pattern such as that of the 901 without strong influence from the effects of room acoustics. Nevertheless, a measurement was attempted.

We placed the speaker in the recommended position relative to the wall. We did not have the equalizer in the signal path for our frequency-response and tone-burst measurements, but measured the equalizer response separately and added it to the speaker response to obtain the final curve. Ten microphone positions were used, and their readings averaged. Harmonic distortion was measured at a 1-watt drive level with the equalizer installed.

It was no surprise to find that the final response curve was not as flat as one might have expected. There appeared to be a broad rise of about 5 or 6 dB in the 130- to 250-Hz range. 

The uniformly excellent tone-burst response of the Bose 901 is illustrated by the oscilloscope photos of tone-bursts at (left to right) 130, 1,800, and 9,500 Hz.

(Continued on page 40)
New Scott 341
FM Stereo Receiver
Superior Performance, Space-Age Reliability,
Advanced Scott Technology
only $249.95

Scott Field Effect Transistor tone control circuitry gives you a wider range of control.

Radically new Scott Integrated Circuit preamplifier reduces distortion to inaudible levels.

Scott solid-state Time Switching multiplex insures lowest distortion and best stereo separation.

Military-type glass epoxy printed circuit boards with solderless connectors boost circuit reliability.

Scott all-silicon output circuitry provides effortless, instantaneous power, with maximum reliability.

Stereo balance control plus separate bass and treble controls for each channel let you adjust the music to your own taste and room acoustics.

Tape monitoring control lets you do a professional job of transcribing your favorite programs or records on to tape.

Input selector control gives you a choice of FM, records, tape, or tape cartridge.

SPECIFICATIONS

IHF Music Power @ 4 ohms 55 watts
IHF Music Power @ 8 ohms 44 watts
Continuous output, single channel, 8 ohms .8% distortion 15 watts
Frequency response ±1dB 20 to 20,000 Hz
Hum and noise, phono -55dB
Cross modulation rejection 80dB
Usable sensitivity 2.5mV

FM front end FET
Selectivity 56dB
Tuner stereo separation 30dB
FM, IF limiting stages 9
Capture ratio 2.5dB
Signal to noise ratio 60dB
Phono sensitivity 4mV

Prices and specifications subject to change without notice. Walnut-finish case optional.
region, although we could not detect its presence by ear. The output fell smoothly above 1,000 Hz to −7 dB at 6,000 Hz, then rose to the 1,000-Hz reference level between 10,000 and 15,000 Hz.

The low-frequency harmonic-distortion measurements were affected by the speaker and microphone placement. The distortion was 7 per cent at 20 Hz, and reached maximums of 12 per cent at 30 Hz and 10 per cent at 50 Hz. It was considerably lower at other frequencies in the bass range. (As a point of reference, the better acoustic-suspension speakers have about half as much measured distortion at similar drive levels.)

We listened to the Bose 901 in several listening rooms which ranged acoustically from extremely hard and bright to quite dull. It was compared in A-B tests with several of the better speaker systems at our disposal. The Bose 901 had an utterly clean, transparent, and effortless sound. Its clarity and definition when reproducing complex orchestral passages were, in the writer's opinion, unsurpassed by any other speaker he has heard. This impression was confirmed by its tone-burst response, which was uniformly excellent across the frequency spectrum. Its low-bass response was difficult to credit to such a compact system. It had all the room-filling potency of the best acoustic-suspension systems, combined with the tautness and clarity of a full-range electrostatic speaker. The spatial distribution, which brings an entire wall alive with sound, contributes greatly to the sense of realism.

There is, unfortunately, a serious obstacle to the universal acceptance of a speaker such as the Bose 901. The 13-inch gap necessary between the apex of the speaker and the wall places the front of the speaker about 30 inches from the wall. Bookshelf mounting is generally impractical, and it may be difficult to install the 901 in the correct location without disturbing room decor. Many potential users will be forced to decide between style and sound.

Electrically, the Bose 901 is rather inefficient, and the 18 dB of bass boost supplied by the equalizer requires huge reserves of amplifier power if loud low-frequency passages are to be played. To a lesser degree, the same problem exists at the very high frequencies. Bose recommends amplifier power ratings from 20 to 200 watts per channel, into 8 ohms. We have used it successfully with amplifiers at both ends of this range. Unlike most speakers, the 901 sounds as good at a whisper as it does at a roar, but if you are ever tempted to turn up the volume a bit, an amplifier with a continuous power rating of 60 watts per channel strongly recommended. A possible compromise is to use the "below 10 Hz" roll-off in the equalizer, which reduces low-frequency peak-power requirements by 8 dB and has little audible effect. Incidentally, don't worry about overloading the 901. The individual drivers can each handle 30 watts without difficulty, and few of us are likely to be able to apply more than 270 watts to each channel.

In the final analysis, the judgment of a speaker must be subjective and personal in nature. I have, on occasion, warmly praised speakers that I considered to be outstanding performers. Everything I have said in the past is still valid. Nevertheless, at this moment, I must say that I have never heard a speaker system in my own home which could surpass, or even equal, the Bose 901 for overall realism of sound. My partner, Gladden Houck, concurs to the extent that he considers it a very fine system, certainly the equal of anything at or near its price. The Bose 901 system, consisting of two speaker units and the equalizer, is priced at $3,100.

For more information, circle 159 on reader service card.
You get these $126* Electro-Voice mikes when you buy our Viking 433W stereo tape recorder. (Know of anything that sounds better?)

Yes, the Electro-Voice mikes are yours free. And listen to what you get when you take this Viking tape recorder home with you. Solid-state, 4 track stereo. Three motors, three heads, three speeds, Monitor controls. Sound on sound. Echo. Illuminated, color-coded control indicators. All for $389.95* at selected Hi Fi dealers. See the model 433W today. It's the one with the walnut base. And don't forget your free mikes.
GOING ON RECORD

THE MECHANICS OF RECORD REVIEWING

This will be a column of a few odd facts and figures and a couple of procedural outlines, the kind of information that is taken very much for granted within the confines of these editorial offices, but which we periodically discover is not common knowledge on the outside. We make this discovery when readers send us courteous and intelligent letters asking us to tell them just what is in the name of heaven an acetate is; when record company executives telephone us to ask if their new release can be reviewed in the April issue if they get it to us by March 10; when both readers and producers chastise us for not reviewing some particular record that, for one reason or another, has struck their individual fancy. This, then, is a column of explanations, with a little bit of a credo thrown in.

We receive, over the course of a year, about four thousand records for review. We send out to our reviewers, and receive back reviews of, about thirteen hundred of these records. The reviews of something over twelve hundred of these are actually printed in HiFi/Stereo Review in a year. In sum, then, we review approximately three of every ten records sent to us. Such a proportion is not ideal, but in today’s record market it is certainly realistic.

The responsibility for selecting those three records out of ten is mine as music editor, and since I don’t have time to listen attentively to four thousand records each year, I have to use a variety of criteria. It is easier to say what goes out than what stays in: background music (“Music for Blue-Eyed Lovers”), repeats of well-worn commercial ideas (“Persistent Percussion, Vol. 12”), records that are no more than an attempt to “cover” someone else’s success (“The Oswego Strings Play Music from My Fair Lady”), records of standard repertoire by standard artists (Beethoven: Symphony No. 5, in C Minor, performed by the Bremen Town Musicians), second records by groups that were given no hope the first time around (“The Squares Try Again”), most kiddie records (“A Child’s Garden of Weeds”), and records of exceedingly specialized interest (“Bolivian Drum Music of the Higher Lowlands”). In addition I tend to disregard still-available records reissued with new numbers or new covers, “stereo” issues of long-available mono records, collections culled entirely from previously released recordings, single-record releases of previously issued sets, and similar material-stretching dodges. That knocks down the total by a good amount, and allows me to sample aurally much of what is left.

Selection from that point on is a matter of determining which records are most interesting to most readers, which are most important musically regardless of their potential audience, which are likely to provoke the most informative and entertaining reviews, and which would be nice to review just for the hell of it. Those are four viable, though not equal, categories, and it is through these categories that records are selected—by sight and by sound—for review.

Now, in relationship to a given issue, when does all this take place? HiFi/Stereo Review’s lead time for records is three months, which means, for example, that for a record to appear in the September issue it must have arrived in my office no later than June 1. Records are usually sent out to reviewers from here on the first of the month, so that anything that arrives on that precise day may very likely get lost in the shuffle, and anything that comes in a day or two later is likely to be greeted with a snort. Critics are given two weeks to write their reviews. This is considered a long time in some regions of the business, but our objective is to get carefully weighed and balanced reviews that reflect several listenings and considerable thought, and not to try to compete with a daily or weekly publication in retailing the latest fastest.

Naturally, this sort of time delay provokes industry discontent, and many (Continued on page 44)
The “Out-Crowd Pleaser.”

When Bob Dylan wrote “Times they are a changin’” he probably meant it for everyone in the world except record lovers. You see, record lovers are record savers. A stubborn group who just won’t face progress...the new Uher 7000 tape deck.

The first four track tape deck designed to outperform any other in its price range as well as those two and three times the price. (This was determined by an independent consumer laboratory survey, not us.)

Uher 7000 offers more than great music. No more scratched records, or worn out grooves. And you save money with tapes.

In addition, there are two speeds to give you hours and hours of enjoyment on one tape; sound on sound and full fingertip control for complete ease of operation. These are just a few of the reasons why more and more music lovers are going with Uher. As for those record lovers, “Times they are a changin’.”

Hear the 7000 at a franchised dealer or write for literature.

Uher 7000 by Martel

The easy-to-love tape deck


Have a tape-in.
MAIL THIS CARD TODAY FOR YOUR FREE!

1969 LAFAYETTE CATALOG 690

Dept. 11098

Name

Address

City

State

Zip

(Please give your Zip code no.)

MAIL THIS CARD TODAY FOR YOUR FREE!

1969 LAFAYETTE CATALOG 690

Dept. 11098

Name

Address

City

State

Zip
Your Electronic FREE!

Over 500 Pages

REVOLUTIONARY NEW Electronic Miracle of the Space Age


Mail This Card Today

Have a friend interested in electronics? Send us his name and address and we will send him his own personal copy of the 1969 Lafayette Catalog.
World's greatest hear-ins.

1968 High Fidelity Music Shows

New York
Sept. 19 thru Sept. 22
Statler Hilton

San Francisco
Oct. 31 thru Nov. 3
Civic Auditorium

Watch your local newspaper for show schedules.

Latest High Fidelity Components

Meet and talk with the experts

Complete seminar program for all interests.

The World of the "Solid State"

Exciting sound demonstrations.
a few new reasons
you should see
the Pioneer line now!

In every area of high fidelity, new components by Pioneer are making listening more enjoyable . . . a richer experience. Although these components represent the newest and most advanced technology in audio electronics, each is backed by the 30 years' experience of the world's largest manufacturer devoted solely to high fidelity and audio components. Here is a sampling of some of the things to come in the next few months.

SX-1000TD-130-watt AM-FM Stereo Receiver with an FET front end and 4 IC's

A powerful 130-watt (8 ohms, IHF) receiver with most advanced circuitry, boasts 1.7 μv FM sensitivity (IHF), excellent selectivity, capture ratio of 1 dB (at 98 mHz), and S/N ratio of 65 dB (IHF). Automatic stereo switching, frequency response: 20 to 50,000 Hz ± 1 dB.

CS-52T-Compact 2-way Speaker System

Brilliant sound reproduction from a very small enclosure (13⅛"H x 8⅞"W x 8⅞"D). Driven by a 6½-inch woofer with extra large and heavy magnet, and 2½-inch cone-type tweeter. Excellent transient response and sparkling highs with very wide dispersion.

IS-31-Basic Music Programmer for Integrated Systems

Pioneer has led the way in advanced concepts of bi-ampification and electronic crossovers — the Pioneer Integrated Systems. Hailed as the ultimate approach to perfect sound reproduction, Pioneer introduces for 1969 (available now!) this basic music programmer — an AM-FM stereo tuner, a transcription turntable, and preamplifier, in one integrated module to couple with bi-amplified speaker systems such as the IS-80. Beautifully designed in walnut, charcoal, and white gold, with smoked acrylic cover.

PL-25-Semi-automatic Transcription Turntable

The turntable perfectionists have been waiting for — the precision of a manual transcription turntable with automatic cueing, automatic shut-off, and automatic arm return. The turntable with the conveniences people want.

CS-5-Intermediate-sized, Budget priced Speaker System

An intermediate-sized speaker system at the lowest possible price, from the world's largest manufacturer of loudspeakers. The CS-5 is a convenient bookshelf-size system, using the most advanced transducers for full range reproduction, to fit anyone's budget. Measurements: 21¾"H x 11 7/16"W x 8 13/16"D.

See these and other fine components by Pioneer at your nearest Pioneer franchised dealer. Or write directly to Pioneer for free literature.

PIONEER ELECTRONICS U.S.A., CORP., 140 Smith Street, Farmingdale, L.I., New York 11735.

---

CIRCLE NO. 51 ON READER SERVICE CARD

HIFI/STEREO REVIEW
Though he was born in Bologna, Ottorino Respighi was a Roman by adoption, with a passionate devotion to the sights and sounds and history of the Eternal City. In 1917, Respighi produced The Fountains of Rome, the first of what was to become a trilogy of symphonic poems celebrating the city's scenic splendors and cultural traditions. It was followed in 1924 by The Pines of Rome and in 1929 by Roman Festivals. Each has four movements depicting specific locales or events in and around Rome. Both Fountains and Festivals received their premiere performances under the direction of Arturo Toscanini, the former in Rome, the latter in New York. And Toscanini conducted the American premiere of Pines with the New York Philharmonic in January 1926, just a day before Respighi himself conducted the score in Philadelphia as guest conductor of that city's orchestra.

All three works are lavish splashes of virtuoso orchestral color. As such, they have been criticized as being vulgar, meretricious, and full of empty bombast. There is no denying the flamboyance and superficiality of much of the music in these scores. By the same token, one cannot easily dismiss the visceral impact that Respighi's canny musical calculations make on most listeners. Fountains and Pines especially have won secure places for themselves in the concert repertoire, a standing that is buttressed by their peculiarly phonogenic qualities.

Respighi himself wrote vivid descriptions of the musical imagery contained in both works. The Fountains of Rome score contains this printed preface:

The Fountains of Rome. The composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome’s fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, the Triton Fountain. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at mid-day. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune’s chariot, drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

The fourth part, the Villa Medici Fountain, is an-
nounced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

The score for The Pines of Rome contains this description of the four movements:

I. The Pines of the Villa Borghese (Allegretto vivace, 2/8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of 'Ring Around A-Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to...

II. The Pines near a Catacomb (Lento, 4/4; beginning with muted and divided strings, muted horns, p). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

III. The Pines of the Janiculum (Lento, 4/4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale's song heard from the orchestra).

IV. The Pines of the Appian Way (Tempo di marcia). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's fantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill.

When The Pines of Rome was new, a considerable stir was created by Respighi's use of a phonograph record (specified in the score as "No. R. 6105 of the Concert Record Gramophone") to depict the singing of the nightingale in the third section. With the passage of time, however, this pioneering combination of live and electronic sounds has lost all of its shock value, and Respighi's pragmatic solution seems no more unmusical than Beethoven's purely instrumental solution of a similar problem in the second movement of the "Pastoral" Symphony.

The back-to-back coupling of Pines and Fountains has been a favorite of record companies ever since RCA pioneered the idea in the early 1950's with spectacular Toscanini-NBC Symphony performances. The Toscanini readings have been available in one form or another for fifteen years now, first as a mono-only disc with extraordinarily good sound (RCA LM 1768), then as an inadequate early electronic-stereo reprocessing job (RCA LME 2409), and currently as one of the prime entries in RCA's low-priced Victrola line (VIC 1244, again mono only). Toscanini's proprietary claim on these scores is stunningly revealed in performances of unique power and passion. But Respighi's rich and extravagant orchestral palette benefits enormously from the full panoply of contemporary recording technology, and there will be many listeners for whom anything less than a veritable orgy of sound will be an incomplete realization of Respighi's music. Three of the several other available couplings of the two scores should satisfy even the most avid stereophile: Ernest Ansermet's (London CS 6345, CM 9345; tape L 80129), Charles Munch's (London Phase 4 SPC 21024; tape L 7024), and Eugene Ormandy's (Columbia MS 6587, ML 5987; tape MQ 525)—the last a prodigious feat of mastering that manages to combine Roman Festivals, Fountains, and Pines on a single disc. Cooler than any of these three, in both performance and recording, is the coupling by Fritz Reiner and the Chicago Symphony Orchestra (RCA LSC/LM 2436; tape FTC 2012).

The Ansermet and Ormandy performances are vibrant and exciting—surprisingly so in the case of Ansermet, who might have been expected to play down the brasher elements. And both are given exceedingly good sonic reproduction. It is the Munch disc, however, that wins my unqualified recommendation. London's Phase 4 stereo sound is really quite special: cleanly defined, with wide but not unnatural spatial separation and an enormous feeling of solidity and depth. Munch delivers readings of complete authority and commitment, and the orchestra plays superbly for him.

The Toscanini disc should be in every collection because of its historical as well as musical values, but the Munch disc deserves a place right alongside it. And the reel of the Munch readings is one of the most impressive examples of tape technology I know of.
Bell & Howell has made it harder to choose a fine stereo tape recorder.

Until now, it was easier, because all the choices were about the same. They all played. And they all recorded.

Bell & Howell's new Autoload 4-track stereo recorders do a lot more.

They do more than play beautifully. They do more than record faithfully.

They load themselves completely automatically. You never touch the tape because a gentle cushion of air transports it through the tape path directly onto the take-up reel. The entire business takes about three seconds.

They have three-way Auto-Reverse for continuous listening.

They have instant-pause and audible search. Source input mixing and sound-with-sound. Two VU meters which are live in both play and record.

They have specs like:
- 4 speeds (7ively, 3 3/4, 1 7/8, 1/34);
- wow and flutter: 0.09% @ 7 1/2;
- frequency response: 40 Hz to 17,000 Hz (± 2 db) @ 7 1/2;
- SN ratio: better than -51 Db;
- crosstalk: -40 Db; power: 30 watts E.I.A. peak music power.

They come in five models. Three are portables with built-in twin speakers and 2 dynamic omni-directional microphones. (Highest-quality external speakers are also available.) Two are deck versions.

They all have three-way Auto-Reverse with Bell & Howell's exclusive reversing head design for positive track alignment. Three models have Autoload completely automatic threading.

They're designed with the kind of care and precision Bell & Howell's built its reputation on for more than 60 years.

When you come right down to it, maybe we haven't made choosing a fine stereo tape recorder harder at all.

Maybe we've made it much easier.
Make the intelligent switch to the newest idea in tape recording.
The TDC33.

Once again Harman-Kardon has pioneered a totally new concept in home entertainment equipment. The TDC33 is the first combination receiver/tape deck ever made. What we've done is combined our superb 60 watt Nocturne solid state stereo receiver with our professional TD3 three-head stereo tape deck in a handsome compact walnut enclosure. Now, for the first time, all of the music you could want is right at your fingertips. You can tape music off the air in stereo at the flip of a switch. Add a turntable and you can tape records as easily as you play them. Use microphones and you can quickly and easily create an exciting stereo tape library from "live" sound sources.

The Intelligent Switch
The TDC33 fills an important gap for people who now own outdated vacuum tube high fidelity equipment. If you're one of those people who has considered converting your system to solid state, the TDC33 is the ideal product for you. You probably own a record playing device and speakers. Simply replace your old tube preamplifier, amplifier, FM tuner or receiver with the TDC33. You'll not only have an extraordinary solid state receiver, but a professional quality tape deck as well.

The TDC33 employs the latest solid state technology including a MOSFET front end and integrated circuits. It will pull in FM stations you didn't even know were on the dial with unprecedented clarity and fidelity. The tape deck used in the TDC33 features die cast metal frame construction to ensure critical alignment of moving parts, a one micron gap playback head that permits extended response beyond the range found in conventional tape decks, and double permalloy shielding that allows improved stereophonic separation throughout the entire audio range.

In sum, the TDC33 represents a bold new idea in home entertainment equipment—the control center for a complete solid state home music system plus a totally versatile home recording studio. All in one compact package. We suggest you see and hear it soon.

For more information write: Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803, Dept. HFSR-9
"Music is a thing eminently sensuous. Certain combinations move us, not because they are ingenious, but because they move our nervous systems in a certain way. I have a horror of musical Puritans. They are arid natures, deprived of sensibility, generally hypocrites, incapable of understanding two phrases in music. They never judge until they are assured that it is proper, like those tasters who do not esteem a wine until they have seen the seal, and who can be made to drink execrable wine imperturbably, which they will pronounce excellent if it is served to them in a bottle powdered with age."

—Gottschalk, Notes of a Pianist
"With an insensibility to tropical influences, there can be but little sympathy or appreciation of the works of Mr. Gottschalk; for all that is born of the tropics partakes of its beauties and its defects, its passionate languor, its useless profusion, and its poetic tenderness. And where else in the United States can we look for a spontaneous gush of melody? Plymouth Rock and its surroundings have not but more seemed favorable to the growth and manifestations of musical genius; for the old Puritan element, in its savage intent to annihilate the aesthetic part of man's nature, under the deadening dominion of its own blue-laws, and to crush out whatever of noble inspiration...

—Editorial in The World, New York, Jan. 23, 1865

LOUIS MOREAU GOTTSCHALK
(1829-1869)

Like anything else that depends on professional interpretation, existence music can get waylaid in time. Perhaps inevitably, the music of Louis Moreau Gottschalk has been so sequestered for almost a century.

Odd as it sounds, Gottschalk was a cultural contemporary both of Andrew Jackson, with whom he had a childhood encounter in New Orleans, and of Hector Berlioz, who was his friend and champion in the Paris of Baudelaire—the point being that Gottschalk was the only composer the nineteenth century managed to invent who was at once a grass-roots American and a ground-floor Romantic. More sui generis than that you cannot get, and Gottschalk's penalty was to enter the special limbo that awaits those for whom we cannot readily find comparsons. Thanks to his moment on the timetable of Romanticism, it was his fatality to remain uncompanioned not only as an American in Europe but as an American in America.

Strictly speaking, history since has not operated on Gottschalk at all. But being ahistoric is not the same thing as being obsolete. Gottschalk's music is not the collection of frilly museum pieces that the newsmagazines (where did they hear it?) have recently supposed it to be. At its best it possesses expansive vitality of sentiment—and of sensuousness—ably expressed. These virtues are not to be despised because fashion from time to time finds them intellectually disreputable. In Gottschalk's voice, moreover, we still detect the early-morning freshness that so justly aired the arts of the young Republic. And even in his least sturdy pieces we hear an explicit personal joy in the fashioning of music, a composing trait that virtually disappeared with America’s colonial status in the International Masterpiece Industry of the Late Romantic era.

The circumstances of Gottschalk's life are if anything stranger than the silence that befell his music. Merely the where, when, and who of his nonstop intercontinental odyssey are so formidable that a chronological synopsis seems the best approach to his story. The eight biographical periods noted below are not arbitrary. Gottschalk's public life was just about as violently discontinuous as its geographical schedule looks. The related stylistic changes in his music are not proposed as a musicological summation but as a rudimentary topographical map for use in territory largely uncharted.

I (1829-1842): Childhood in New Orleans. Gottschalk was the first child of a large, doting, and relatively well-to-do family. His mother, born Aimée de Bruslé, was a celebrated Creole beauty of aristocratic French antecedents. She was by temperament emotional, demonstratively affectionate, and thoroughly impractical. She was also so youthful in appearance that she passed, even in her own family (which unwarrantably supposed her to have been a child bride), as being five years younger than she actually was. Aimée Gottschalk idolized her oldest son unconscionably, and some of the darker strains of his nature may have been derived from her—his inflammable eroticism, possibly; probably his premature anxieties about aging; and perhaps his strange fatalism at the prospect of his death in South America, about which his mother had a premonitory dream.

Gottschalk’s father, Edward, was an ambitious but incautiously speculative businessman of London origin and Jewish descent. He was highly literate: on his deathbed, he blessed his by then famous son in seven languages. Edward Gottschalk was also, according to family report, “what is called strict”—an evident euphemism for an exacting and inflexible disposition. By way of making a little man of his precocious first son, he taught Gottschalk to say, at the age of three, “When Moreau shall have brothers and sisters, papa counts upon his working for them, and he must think beforehand that they will have a father in Moreau.” This must be one of the earliest cases on record of what psychiatrists call the internalization of the father as super-ego. Beneath his exemplary dutiful-
ness, however, Gottschalk's secret emotional nature was as unbridled as his mother's, and in consequence he spent much of his life in flight from the reproaches of an exacting father-image.

As it happened, Gottschalk's infant training in his family duties came in handy. When he was eighteen, his mother separated from his father and followed her son to Paris, taking along six brothers and sisters to whom Gottschalk thereafter stood in loco parentis. It is perhaps not too surprising that although he was to have uncounted affairs, he never found it in him to marry.

From infancy, Gottschalk demonstrated musical gifts of a high order, including a phenomenal memory. At three he reproduced on the piano, unaided, some airs from Meyerbeer's Robert le Diable that were sung by his mother—this being followed by the tune of the President's March, better known in its vocal form as Hail, Columbia. In the course of his childhood, he assimilated the complete scores of the Meyerbeer opera and Bellini's Norma, and is said never to have forgotten a note of either. These composers remained the particular object of Gottschalk's adult veneration (he once remarked that the beauties of the Meyerbeer work colored his entire childhood), and in his later and larger works, even Hail, Columbia was to turn up grandly in versions for both piano and orchestra.

At seven, pinch-hitting on a moment's notice for the regular organist (who was also his piano teacher), Gottschalk played Sunday Mass in the Cathedral of Saint-Louis, winning his first newspaper notices as a prodigy. Shortly before his twelfth birthday, at his "farewell" concert in New Orleans, he played Henri Herz's Variations on Themes from Meyerbeer's Il Crociato. After which, because of his mother's desperate refusal to part with him, he failed to leave town for more than a year.

But at thirteen, and despite the prostration of his mother, his father succeeded in dispatching him to Paris for training as a piano virtuoso. Gottschalk, who was undersized and delicate, sailed for Le Havre in the care of a ship captain known to his father.

II (1842-1849): Youth in Paris. Gottschalk lived en pension in a city in which his mother's connections opened important doors for him. His general education, which included Greek, Latin, Italian, horsemanship, and fencing, was entrusted to fashionable tutors, one of whom he shared with the sons of Louis Philippe and other Bourbon young.

Upon his arrival in Paris, Gottschalk had been rejected without a hearing by Zimmerman, the Director of the Paris Conservatoire, on the grounds that anyone from America was necessarily a barbarian. Gottschalk consequently studied piano privately, first with Carl (later Sir Charles) Halle, next with Camille Stamaty, a disciple of Kalkbrenner. In composition, which Gottschalk studied with Pierre Maledan, one of his junior fellow pupils was Camille Saint-Saëns. Another, studying piano with Stamaty, was Georges Bizet. Gottschalk's lifelong altruistic trait was already marked. He was evidently a soft touch, generous with his pocket money, and his young friends called him "the millionaire."

At eighteen, Gottschalk was in full exercise of his most lasting social habit, which was simply that of knowing everybody. Through the entree of a distant relative, the Marquise de la Grange, his patrons and partisans included the Duchesse de Narbonne, the Dukes Salvandi and d'Ecarre, the Rothschilds, the wealthy art patron Edouard Rodrigues, the Marquise de Salcedo, the Comtesse de Flavigny, "Mademoiselle" de Montijo (as Gottschalk speaks, in later days, of the future Empress Eugénie), the so-called Princesse de Salm, Monsieur Orfila, physician to the King, Monsieur de Girardin, press-lord of Paris, and the great English eccentric Lord Tudor. And, in the midnight world of soupers d'artiste—not the dolorous world of Murger's La Vie de Bohème but the glittering one of Gottschalk's heroes and friends ran the gamut of musical style, having in common only that all were more or less French. Left to right: Hector Berlioz (1803-1869), Giacomo Meyerbeer (1791-1864), Jacques Offenbach (1819-1880), and Camille Saint-Saëns (1835-1921).
Offenbach's *La Vie Parisienne*—there were many more.

These were the people, and theirs the milieu, that completed Gottschalk's education. Not all of them turn up in his journal, and as one senses, in his casual or elliptical allusions to those who do, the ingrained worldliness that sets Gottschalk apart from every other American of his era, it dawns that his boyhood really ended very early.

As he fulfilled, under the loiter of these auspices, his obligatory salon appearances, benefits, and *non payant* concerts, Gottschalk was officially "discovered," and with genuine admiration, by Chopin and Berlioz. Chopin liked the way he played Chopin (the E Minor Concerto) and publicly said so in 1845, when Gottschalk was not yet sixteen. Later Chopin also expressed his pleasure with Gottschalk's early compositions (particularly *Ossian: Deux Ballades* published in 1848). In *Mots souviens*, Léon Escudier, the editor and music publisher, speaks of Chopin's regard for Gottschalk, and Antoine Marmontel, of the Conservatoire, reports it as coming from Chopin that he recognized in the American a sensitivity akin to his own.

Berlioz became Gottschalk's active champion and his lasting friend, guiding his early steps as a composer, advising him on his career, and writing him confidential letters about his own troubles for many years after Gottschalk had returned to America. Beginning in 1846, Berlioz presented Gottschalk often as soloist with his various orchestras, and after Gottschalk made his début, Berlioz brought him under close scrutiny in *Le Journal des débats*, both as composer and pianist. Gottschalk possessed, says Berlioz, "all the different elements of the sovereign power of the pianist, all the attributes that surround him with an irresistible prestige."

In 1849, making his formal Paris début at the age of twenty, Gottschalk played, as his most important group, those "Creole" compositions of his own that were already the rage of the salons he frequented. The critics compared his pianistic style to Chopin's, praised his dazzling technique, and defined the poetic originality of his temperament and his compositions. He was judged, by consensus, to be the authentic voice of the New World in music, and it was thus France that first perceived and insisted on the importance of his Americanism.

The literary community bestowed its imprimatur by way of Théophile Gautier and Victor Hugo. Gautier said that Gottschalk had "pitched his own tent alongside the masters"—meaning Liszt, Thalberg, and Prudent. Hugo called Gottschalk "a young bard come from America . . . a poet, a man of gay imagination, an eloquent orator who can move his audiences." These images were not just graceful compliments. All of them had pointed reference to Gottschalk and were much paraphrased by other critics. The "bardic" note covered Gottschalk's musical allusions to the Ossianic poems. His "gaiety," he was later to discover, unhappily, was exactly what humorless New En-
the morning he was still at the piano. Applauded, surrounded, fêted, they gave him no rest..."

In the salons, Gottschalk at times played, along with "some dreamy legend of his distant country," certain fugues of Bach and Beethoven sonatas, including the Appassionata. The composer-violinist Julius Eichberg (later to be heard from as a distinguished musical figure in Boston) heard him play in the "profound" style of Beethoven and the "metaphysical" style of Bach, and in La Nouvelliste Vaudois of Geneva, Eichberg contended that Gottschalk, like Liszt and Thalberg, was one of the chosen, and had no need to take up a specialty. "En résumé," he concludes, "marvellous composer and pianist, the meteor of last winter's season in Paris, fondled and fêted everywhere."

Both of Eichberg's verbs, as it happened, were accurate. First, as to "fêted"... In Geneva, Gottschalk made his first royal conquest, the Grand Duchess Anna of Russia. The Grand Duchess was in a sense the senior royalty (non-regnant) of Europe. In addition to being the aunt of Queen Victoria, she was the wife (long estranged) of the Tsarevich Constantine (son of the mad Tsar Paul), to whom her marriage had been arranged by Catherine the Great. The Grand Duchess, now elderly, and her chamberlain and presumed lover, Baron de Vauthier, also elderly, were much affected by Gottschalk's performance of the Konzertstück by Carl Maria von Weber. Happened, of course, to have been an old friend of the Baron's... (The reader deserves to be put on notice, at this point, that in Gottschalk's vicinity, coincidence overworks itself to the point of preposterousness.)

Life now became for Gottschalk a sort of euphoric garden party chez Her Imperial Highness, where he played the piano and described life in the United States for the Queen of Sardinia, for the "Vice Queen of Poland," as an early account gives it, for the Prince of Prussia, and even for—according to the same account—"the Hospodars of Wallachia." The average pianist could dine out for years on having played for just one Wallachian Hospodar, but in Gottschalk's life two or more of them seem scarcely noticeable.

While clarifying the Grand Duchess' notions about American politics (she was under the impression that Barnum was one of our great statesmen), Gottschalk composed some music for her. The piece was Jérusalem, Grande Fantasie Triomphale, a paraphrase on Verdi's I Lombardi under its Paris title. It is a big, showy, and not very good piece, but it has great interest as Gottschalk's first essay at royal Gebrauchtmusik. He would shortly much improve his mastery of this idiom, and in the United States he would even adapt it successfully to democratic circumstances. His mistake in Geneva was to use Verdi's melodies instead of tunes broadly relevant to his patron and familiar to everyone else, such as national airs.

Gottschalk atoned for Jérusalem very gracefully. His already published Opus 1 was a privately printed Polka de salon, allegedly composed in 1846 but more likely a year or two earlier. It is obvious juvenilia, much overwritten, but Gottschalk now took it in hand as a bijou for the Duchess and showed just how accomplished an editor he had become. Emended and dedicated to his patron as Dame Ossianique (Opus 12), with half the notes removed and a new tune added, it is fresh, delicate, and in fact could scarcely be prettier.

The Duchess meanwhile was returning his compliments with real jewels, including a brooch of diamonds...
and pearls that sounds like a dynastic Victorian museum piece. This trophy was the foundation of Gottschalk's extensive collection of honorific jewels, which eventually included royal orders, head-sized vermeil laurel wreaths set with amethysts, and gold medals struck in his honor by grateful communities and various public associations. Later he would always wear his royal orders at his public appearances, presumably impressing even the bemused gold-miners for whom he played operatic transcriptions on the California frontier.

As to Eichberg's other verb, "fondled"... It was in Calvinist Geneva, of all places, that Gottschalk's public amatory legend began and his first "disappearance" was recorded. At the conclusion of a public concert, he was summarily abducted, before witnesses, by an Amazonian young woman. Gottschalk was personable but rather slight, and his captress simply picked him up bodily, deposited him in her carriage, and drove off. He was gone for five weeks, during which hiatus Geneva was agog and Paris immensely tickled. "Jenny Lind has been surpassed," wrote the Paris critic Oscar Commetant in Le Siècle. "At least she was never carried off bodily."

On the face of it, the story couldn't be sillier, but the abductive act and the disappearance were real enough. The perfect calm maintained during the episode by Gottschalk's friends, royal and other, indicates that it was all entendu. Everybody must have had a lot of fun, not excluding Gottschalk.

He reappeared for the occasion of his farewell concert in Switzerland. This was a big benefit in Yverdon for the Grandson hospital, which realized the entire proceeds of the concert and named one of its wings in Gottschalk's honor.

IV (1851-1852): The Spanish Apotheosis. At the age of twenty-two, Gottschalk entered on the rather stupefying grand finale of his European period. Under the patronage of Queen Isabella II, officially declared and nationally promulgated, Gottschalk became the musical idol of Spain. Between his concerts in the provinces, he was for some eighteen months an on-and-off guest of the Court in Madrid. When out of Madrid, he was a kind of guest-on-loan to decentralized members of the royal family and the provincial governors.

His concerts, and particularly the Spanish music he wrote for them, caused frenzied popular demonstrations. Beginning in the theaters, these grew into public affairs involving civic processions, formal military reviews, and nocturnal serenades in brass under the composer's balcony. His new music won him, from Isabella II (and despite her intense dislike of the United States), his first knighthood—or rather, his first two knighthoods, those of the orders of Isabella the Catholic and, some years later, of Charles III. It also won him the sword of Francisco Montes, Spain's then greatest bullfighter, ceremoniously presented by José Redondo y Domínguez, a celebrated bullring protégé of Montes. And "with her own hands," the pretty Infanta Josefa, the younger sister of the King, baked him a cake.

Gottschalk had already created a more than parochial stir in Paris and Switzerland. But there is something about the sound of compacted national applause heard across a distant frontier that changes the world's notions of a man and the man's notions of himself. With his Spanish success, Gottschalk's musical image, and his personal gait, became truly international.

Among his new Spanish pieces, which may be seen as the principal power source for these extravagant developments, are some of Gottschalk's most convincing ones. They are based on national airs and on traditional dances of the provinces—or, in some cases, on Gottschalk's original and extremely effective tunes in the same idioms. The most popular of them in Spain, and Gottschalk's biggest effort to date, was a battle-piece, El Sitio de Zaragoza (The Siege of Saragossa), programmed as a "grand symphony for ten pianos." This score, which numbered three hundred pages, has not survived except in a fragment reworked as a brilliant piano solo, La Jota Aragonesa, based on the same dance that Glinka used for his orchestral overture. In its original form, El Sitio was apparently a blockbuster for which the word extraordinary seems scarcely fair. In addition to assorted battle effects, including bugle calls and cannonades, it contained La Marcha real (the national hymn), the Aragonese jota, and other familiar vernacular tunes.

The history of El Sitio does not end in Spain. After
Gottschalk's return to the United States in 1852, and the substitution of American tunes for Spanish ones, the piece—it is admittedly hard to imagine just how—became Bunker's Hill, Grand National Symphony for Ten Pianos. Still later, with the incorporation of Stephen Foster's Old Folks at Home and Oh! Susanna, it became a piano solo programmed variously as National Glory and American Reminiscences. The last development represents Gottschalk's first use of Foster melodies, which thereafter he handles exactly as if they were a common fund of folk tunes.

The most impressive of the Spanish pieces, which incorporate such novelties as castanet effects and guitar figurations carried off with real brilliancy, are Souvenirs d'Andalousie (containing the Cana, Fandango, and Jaleo de Jerez), and Manchega, a concert etude. When compared to Gottschalk's earlier Afro-American pieces, they reveal a greater simplicity of treatment and a considerable gain in elegance. The tune of the Fandango is famous today as Ernesto Lecuona's Malagueña. The Manchega seems to be original Gottschalk, but with references to a dance from the province of La Mancha. It contains an extremely subtle and tricky cross-rhythm, and is, in fact, in every way a handsome piece. Its composition date is usually given as 1856 (which is when Gottschalk first played it in New York), so that it may reflect a Spanish mood fired by Gottschalk's visits to Cuba.

An early (1863) first-witness source provides an interesting footnote on Gottschalk in Spain. It reminds us that, thanks to his skill in improvising, he did a great deal of his composing in public. Speaking of Souvenirs d'Andalousie, the 1863 source says: "Its frame and its principal variations were extemporized by Gottschalk at the concert given to celebrate the saint's day of the Infanta of Spain, Dña Luisa, in Sevilla, by His Royal Highness the Prince of Montpensier."

V (1853-1859). Initial Tours of the United States and the West Indies. Gottschalk's first concert in New York was not the tumultuous affair he had learned to expect in Europe, and in fact it lost him money. But with his second appearance, a ground swell of enthusiasm began to be felt, and after his truly electrifying appearances in Philadelphia—which flatly called him King of Pianists—the American critics found the right words to use and Gottschalk found the right pieces to play.

He began by playing his Afro-American pieces from the Paris period (II) and some from the Spanish one (IV). He discovered that although the American public was curious to hear pieces so famous, and in fact received them warmly enough, the critics by and large did not perceive their originality and were not at all concerned about their Americanism. What the critics liked, it turned out, was Jerusalem, Gottschalk's splurgy Grand Fantaisie for the Grand Duchess Anna, and Carnaval de Venise, a two-year-old and equally splurgy affair, sub-titled Grand Caprice and Variations, that he must have written simply because everybody else, in the 1850's, had a piece of that title on tap.

Since the Northern states lacked the treasury of traditional vernacular music that he was accustomed to raid, Gottschalk instinctively fell back on his considerable skill with national airs. He trotted out El Sitio de Zaragoza, refurbished it with Yankee Doodle, Hail, Columbia, and The Star-Spangled Banner, and found himself in business. He had struck a very rich vein, not only for his box-office receipts but, as it turned out later, for his imagination. Although much derided by a later age for

Below, left, is a studio portrait of Gottschalk taken at the time of his first American tour. Center, the "King of Pianists" (at lower right in picture) surrounded by admirers during one of his many visits to the fashionable spa at Saratoga, New York. Right, the brothers Gottschalk—Gaston, who was to become a well-known singer; Edward, who died of tuberculosis in 1863; and Louis Moreau.
his persistence in this direction, his instinct was correct, for he had a special faculty for seizing and exploiting the broadly representative character of these tunes as folk images. Although his early examples were somewhat Parson Weems-ish, he was later to treat these hackneyed materials with eloquence, humor, and at times a moving dignity.

It was also at this time that Gottschalk invented, or perhaps a better word is confected, what might be called his style pianola. This genre was also a calculated response to American taste, which liked sad titles, vox angelica melodies, pathetic barbershop harmony, thrilling tremolos, sweeping harp effects, and lots of runs on cue. It is usually Gottschalk’s style pianola that people have in mind when they talk loosely about his “salon music”—and little wonder, for his success with it was stupifying, flooding the nation’s parlors with richly packaged woe. Not a few of these pieces—mazurkas, polkas, galops, cuprices—are completely shameless potboilers, whether of the tear-jerking variety or all too archly winsome.

But the surprising result of playing—not just reading—through a batch of them is the discovery of how much better they work, as individual pieces, than our cliché notion of them as a genre would lead us to expect. They are awfully well made pianistically, and even the worst of them are several cuts above the tons of shabby imitations they inspired. On its own heartfelt terms, at least one of them, The Last Hope, deserves to be called a masterpiece. And four or five more, if sympathetically presented, say at promenade concerts, might be at least as amusing as Tiffany glass lampshades or period poster art.

In addition to his nationalistic pieces and his soulful “oles” for the American home, Gottschalk in this period composed a considerable body of music that escapes both these categories simply by being first-rate. Some of it is so fine that its absence from the American concert repertoire is a disgrace, a standing accusation of serious partisanship among their followers by joining forces for two-piano recitals, and the Anglo-American pianist Richard Hoffman remembered them forty years later as producing the greatest volume of tone he ever heard from a piano.

As Gottschalk became the much-courted rage of society in New York and Saratoga, the press respectfully discovered that he was both the staple and the star of metropolitan musical life. He became a cherished fixture of the New York scene, and his amatory legend now got down to American cases. His overt pursuit by society women, the married as well as the presumably virginal, became proverbial.

Curiously, even Gottschalk’s male acquaintances regarded his vie galante with the indulgence usually reserved for women by matinee idols. It was at the height of his social success that Gottschalk conducted, without reportable censure, his affair with the actress-columnist Ada Clare. Ada was an aggressively emancipated feminist who, as the first “queen” of New York’s bohemian circle, had friends like John Wilkes Booth, with whom she performed in the theater, and Walt Whitman, whose poetry she printed in her column. While pursuing Gottschalk, landing him, and becoming the mother of his natural son, Ada chronicled the entire episode concurrently in her newspaper, the New York Atlas. Later, after the conclusion of their affair, she elaborated at length in a harrowing novel called Only a Woman’s Heart.

None of these developments seemed to cool Gottschalk’s appeal for his numerous other admirers, among them Mrs. Mary Alice Ives Seymour, in girlhood a pupil of Gottschalk’s and later the wife of an Episcopalian minister. Mrs. Seymour, calling herself Octavia Hensel, would eventually become Gottschalk’s first and, to an exasperating degree, his mushiest biographer.

In the West Indies, Gottschalk enjoyed an intoxicating sense of well-being, of self-realization humanly, that eventually disrupted his career in the United States.
His sensuous nature responded ardently to the people, the manners, and the landscape of the tropics, and he felt also an almost occult attraction to the legendary homeland of his mother's family (landed nobility of the governing order, most of whom were massacred in the slave insurrections in Santo Domingo in the 1790's).

In these latitudes, moreover, Gottschalk awoke a massive and peculiarly sympathetic popular response in audiences that could not get enough of him. He also formed warm and lasting friendships with professional men, musical and otherwise, who accepted his aesthetic and intellectual leadership. For performances with Arthur Napoleão, the brilliant young Portuguese pianist, Gottschalk wrote some of his most effective two-piano music. Next to Berlioz, Nicolas Ruiz Espadero, the distinguished Cuban pianist-composer (and the teacher of Ignacio Cervantes), was probably the most faithful Gottschalkian that the composer ever knew. After Gottschalk's death, Espadero edited numbers of his unpublished piano pieces and preserved the scores of others, along with vocal and orchestral works that the United States has yet to hear.

Most importantly, Gottschalk now tapped at its source, primarily in Cuba and Puerto Rico, the vital Afro-Hispanic musical vein that would nourish his best realized and most engaging works. Contact with West Indian earth seemed also to double his performing energies, and he now began to organize the oversized and operatically oriented concerts with which Latin America has since associated his name. For these spectacular projects (Gottschalk compared their scale and their cost in personal effort to the production of a Meyerbeer opera), he used huge orchestral and vocal forces plus military bands, in the manner of Berlioz, and to these he sometimes added batteries of pianos and native percussion. "My orchestra," he says of a concert in Havana's Grand Tacon Theater, "consisted of six hundred and fifty performers, eighty-seven choristers, fifteen solo singers, fifty drums, and eighty trumpets—that is to say, nearly nine hundred persons bellowing and blowing to see who could scream the loudest. The violins alone were seventy in number, contrabasses eleven, violoncellos eleven!"

Among his many other "firsts," Gottschalk was the first to exploit Cuban percussion in concert music. His first symphony, A Night in the Tropics, is scored for a large orchestra amplified by a wind band (it calls for the big E-flat trumpet and the ophicleide), and is further augmented by African drums (bamboulas). For the second movement of this symphony—a gay, glittering, and sumptuous fiesta, in which the full orchestra abandons itself to irresistible cinquillo syncopation above babatena rhythms in the percussion—Gottschalk secured the services of the King of the Cabildo of French Negroes, who came from Santiago de Cuba with a battery of bamboulas and a corps of native performers.

VI (1860-1862): The Hiatus. At the full tide of his Antillean success, Gottschalk in effect disappeared. Lost to United States view in the West Indian back country, he perversely gave the better part of three years to self-indulgent idleness and neglect of his career. From time to time the newspapers in various countries reported his death. Without concern he wandered from island to island, an unregenerate amatory nomad—"indolently permitting myself to be carried away by chance," as he remarks in his journal, "giving a concert wherever I found a piano, sleeping wherever the night overtook me...."

Later, after his return to the United States during the Civil War, he explained with pulverizing candor:

I again began to live according to the customs of those primitive countries, which, if they are not strictly virtuous, are nonetheless terribly attractive. I saw again those beautiful triguenas, with red lips and brown bosoms, ignorant of evil, sinning with frankness, without fearing the bitterness of remorse: ....

The moralists, I well know, condemn all this, and they are right. But poetry is often in antagonism with virtue; and now that I am shivering under the icy wind and gray sky of the north, now that I hear discussions on Erie, Prairie du Chien, Harlem, and Cumberland, now that I read in the newspapers the lists of dead and wounded, the devastation of incendiaries, the abductions and assassinations that are committed on both sides under the name of retaliation, I find myself excusing the demisavages of the savannas who prefer their poetic barbarism to our barbarous progress.

While doing, as you might say, the West Indies, Gottschalk wound up living—with his piano, on which
he improvised by moonlight—near the crater of an extinct volcano, Mount Matouba in Guadaloupe, where the terrace of his villa commanded a magnificent view much resembling the celebrated painting The Heart of the Andes by his friend Frederick Edwin Church. Here Gottschalk's only companion was an educated but de- ranged mulatto, Firman Moras, whose mind was un-balanced, in Gottschalk's opinion, by the brutal racial subjection that denied him the reward of his abilities. Moras responded to Gottschalk's friendship by recovering his sanity and becoming, for the balance of the com- poser's life, his devoted factotum and inseparable travel- ing companion.

In 1862, the depleted state of Gottschalk's finances—plus an access of guilty dissatisfaction with his irrespon- sible companion—reawakened his ambition. He resumed composing and concertizing, corresponded with his pub- lishers, and picked up the threads of his social life.

VII (1862-1865): Reappearance in the United States. After identifying himself officially with the Union cause, Gottschalk plunged into concertizing in the North on what presently proved to be a continental scale. Thanks to his grim disregard for his ennui, his fatigue, the cold (“When I see snow, I see death . . .”), and the general resistance of the American frontier to culture, Gottschalk now established himself, from Washington to Montreal and from New York to San Francisco, as the dominant musical figure of the Civil War era.

Two concerts a day had long been a commonplace for him, and now he sometimes managed, thanks to his pro- found study of railroad timetables, to give three:

I live on the railroad—my home is somewhere between the baggage car and the last car of the train . . . All no- tions of time and space are effaced from my mind. Just like the drunkard who, when asked the distance between the Chausée-d'Antin and the Porte St.-Denis, replied, "ten small glasses." If you ask me what time it is, I will reply, "It is time to close my trunk" or "It is time to play The Banjo" or "It is time to put on my black coat."

He spends so much time riding on trains that when he falls asleep in his hotel room, he dreams that he is riding on trains. "The railroad conductors," he says plaintively, "salute me as one of the employees."

In the summer of 1864, he sends a correction to the press: "In the paragraph extracted from my last letter to the Home Journal the editor committed an error that many of the other papers reproduced and that I wish to rectify. Gottschalk, it is said, has given in the United States nearly one thousand concerts and has travelled by rail and steamboat nearly eight thousand miles." After some humorous observations, Gottschalk adds, "But it is eighty thousand miles I have travelled in less than two years, giving, on an average, three concerts every two days."

The critics now remarked that in his absence his art had matured, and that his popular appeal had, if anything, increased. Not uncommonly he now aroused his audience to emotional demonstrations, sometimes with earlier works (V) that had become hits during his ab- sence (like The Last Hope), or with unfamiliar works composed during his West Indian vacation (VI), but more often with new works, related to the war, that he developed from American vernacular sources—particularly an extraordinary battle-piece called The Union (it is discussed, with The Last Hope, in a separate section of this article), and Le Cri de Délivrance, an effort in the same direction that has exciting moments but is less imaginative and fumbles the required epic posture.

Gottschalk's concert schedule was a marathon. In early No- vember of 1862 he scheduled twenty-one concerts in twenty days.
As the war continued, Gottschalk became as much a social lion in Washington, where he concertized frequently, as he continued to be in New York. For this there were other than musical reasons. As a celebrated raconteur (and as the real-life hero of an amatory saga as lively as any he could relate), Gottschalk was a treasured after-dinner asset to the sneakily rebellious forces of upper-class male conviviality, and his admiring and highly placed cronies were scattered throughout the diplomatic services and the military establishments of half a dozen nations.

In his journal for 1862 we read, "My first concert at Washington given—great success. Audience varied! diplomats, generals, etc. In the first row I recognized General Herron, my old friend from New Granada." And on a later occasion:

At Washington I had the whole diplomatic corps at my concert. They were all placed together in the front rows of orchestra seats—Count Mercier, French minister; His Excellency M. de Tassara, a distinguished poet, Spanish minister; Baron Stockel, Russian minister; Mr. Blondel, Belgian minister; Chevalier Bertinetti, Italian minister. . . . The idea came into my mind to salute each of the gentlemen by playing to him the national air of the country he represented. . . . I had the pleasure of seeing all these official countenances brighten as fast as appeared "Partant pour la Syrie," "La Marcha real," "Garibaldi's hymn," "God Save the Czar." Not knowing the Belgian hymn, I was satisfied by playing Blondel's air, "O Richard, o mon roi" [from Grétry's opera Richard Coeur de Lion], as counterpoint to "Partant pour la Syrie." Mr. Blondel, the minister of Leopold—I was about to say the minstrel—whose taste for art renders his mansion the rendezvous of all the artists who visit Washington, found my impromptu to his taste and rewarded me with some beautiful verses, which I intend to set to music.

VIII (1865-1869): Escape and Finale. As the war neared its end, Gottschalk carried his campaign, as did many performers, to California. In San Francisco there was no doubting the approval of his audiences. Gottschalk had to dodge the gold and silver coins they hurled at the stage. In addition, he became, to an even greater degree than he was accustomed, the instant lion of the Gold Rush aristocracy, who perhaps had few enough occasions to demonstrate their own social graces to a polished international celebrity. In San Francisco, concert followed triumphant concert, and in the outlands he reached even Virginia City, Nevada.

Here the picture suddenly changed: all was desolation, meanness, apathy. His audiences heard him, he says, with a "curious and vacant air . . . exactly as if I was speaking Chinese." He became ill, and his mortal enemy, his ennui, tormented him into the bitterest outburst known of him:

I cannot recollect in fifteen years of travels and vicissitudes having passed eleven days so sadly as here. I defy your finding in the whole of Europe a village where an artist of reputation would find himself as isolated as I have been here. If in place of playing the piano, of having composed two or three hundred pieces, of having given seven or eight thousand concerts, of having given to the poor one hundred or one hundred and fifty thousand dollars, of having been knighted twice, I had sold for ten years quarters of salted hog, or had made a great fortune by selling dear what I had bought cheap, my poor isolated chamber would have been invaded by adorers and admirers. Decidedly the country of money is not the one of artists.

"Muse, étendez vos ailes et fuyez au plus vite."

Back in San Francisco, adorers and admirers awaited him in plenty. The great of the city presented him with a gold medal nine inches in circumference crusted with
diamonds and rubies, and the newspapers rose to the occasion with a paean for Gottschalk and a plug for the home town: "This present is worthy of a monarch, and it appertained to the Queen City of the Pacific to present to the first musician of America a testimony which was at the same time worthy of the artist and in harmony with the magnificent generosity and the marvelous development of the modern El Dorado."

The next news of Gottschalk was heard from coast to coast—a nationally reported scandal involving him with a young San Francisco girl of family, a student at the Oakland Female Seminary. Hastily spirited aboard ship under cover of darkness to escape vigilantes, Gottschalk had left the United States. It is certain that Gottschalk had enemies in San Francisco, among them a hostile impresario noted for his ruthlessness, and it is obvious that the storm of abuse that howled there in the newspapers was motivated and viciously slanderous. But three facts were unhappily not to be denied. Gottschalk had spent several hours with the girl unchaperoned. She was late returning to her Seminary. The third and most damaging fact was that Gottschalk had fled.

The ship on which, to his mortification, he found himself was bound for South America, and there Gottschalk spent his last years. Good and influential friends in the United States urged him to defend himself, to return and bring suit for slander. He declined to do so. Spirited defenses of him were published, as well as letters of his to his home town: "This present is worthy of a monarch, and the newspapers rose to the occasion with a paean for Gottschalk and a plug for the home town: "This present is worthy of a monarch, and it appertained to the Queen City of the Pacific to present to the first musician of America a testimony which was at the same time worthy of the artist and in harmony with the magnificent generosity and the marvelous development of the modern El Dorado."

L. M. GOTTSCHALK: THE CIVIL WAR ODES

Two piano pieces by Gottschalk are deeply enwined in the sentimental history of the Civil War. For many thousands of Americans, The Last Hope and The Union gave voice, respectively, to the lyric and the epic moods of that ordeal, and did so with greater eloquence than any other music they knew.

Musicologists have tended to dismiss The Last Hope—a sad piece of a curiously exalted character with yearning chromatic harmony and extremely elegant treble figurations—as a crassly sentimental potboiler meriting no further discussion. It is true that Gottschalk wrote it to make money—this in 1854, when he added his father's considerable debts and the support of a large family to his other responsibilities. Deliberately selecting a theme related to death (as the most readily marketed commodity in nineteenth-century music), Gottschalk wrote a piece that fell well within the emotional and technical competence of almost any moony young woman—or of "I and 999,999 other American girls," as Amy Fay put it. Miss Fay, when she wrote that, was our pioneer girl piano student in Germany, and the phrase summarizes the seduction of her entire generation by Gottschalk's pre-Wagnerian Liebestod.

These circumstances explain the genesis of The Last Hope but not its method. The piece is actually an exquisitely calculated feat of moralizing ventriloquism—a pious theatrical turn in which the views expressed are not necessarily those of the author. Its intention is to raise our hearts above this vale of tears by fixing our blurred gaze firmly on a consolatory vision every bit as murky as the theophany of Parsifal. But it does this so stylishly, and in quasi-religious terms so acceptable to the Protestant gentility of its age, that it may be imagined as describing, simultaneously, the majestic self-commiseration of Queen Victoria after Albert's demise and the pathetic fortitude of poor, doomed Beth in Little Women. It takes more than a willingness to cheapen your art to grab so inclusive a chunk of the Zeitgeist. What is called for is a steady hand and a fund of irony, and there is evidence that Gottschalk viewed his numerous mortuary pieces with precisely this kind of detachment.

In any case, The Last Hope became something more than a mortgage-lifter. During the Civil War it was a nonpartisan national institution. Known as "Gottschalk's evening hymn," it became an emotionally therapeutic vesper rite from Boston to New Orleans. The effect in wartime of sad songs—Tenting Tonight, for example, or The Vacant Chair—is readily predictable. But The Last Hope is certainly the only instrumental piece that systematically, in the North and South alike, assembled the female half of the nation around the parlor piano for a good cry.

With The Union, Gottschalk wrote a battle-horse of another color. A magnificently rabble-rousing paraphrase on national airs, this piece contains not a trace of irony, which is perhaps its chief defect. It is as much a tour de force of impassioned forensic oratory as anything by Daniel Webster.

The two strengths of The Union are its idiomatic naturalness as a piano piece, an area in which Gottschalk was absolutely first-rate, and the heat and obvious sincerity of its taken-from-real-life sentiment. Its weaknesses are its formal substructure, which is improvisational—or, rather, adventitious—and a lack of the detachment that turns sentiment into something cooler and profounder.

The Union begins with a thunderous onslaught of cannon sound, a piano-shaking uproar that proves, upon inspection, to be much more inventive, not to say more fun, than others in its special genre. Keyboard battle-pieces had come into their own with the perfection of the piano's high-tension bass strings, and many nineteenth-century examples were published with special instructions covering the firing of the artillery: "The cannon shots are to be expressed by the flat of the left hand upon the lowest portion of the bass, all at once, loud...."

As Gottschalk knew from observation, the resulting thwack is not remotely like the sound of artillery.
which is a prolonged turbulence of sound. In The Union, therefore, this amateurish device is replaced with a muscular virtuoso rumble of interlocking octaves, these being interspersed with explosive chords, so that Gottschalk's bombardment not only erupts fearfully but seems to score several direct hits. The piece is far from easy to play, and it is obvious that the masterly market of The Last Hope was the furthest thing from its composer's mind.

After its cannonade, the piece proceeds with the least expected and probably the most imaginative arrangement of The Star-Spangled Banner in existence—an uncanny evocation, hauntingly harmonized, of the numbed hush that falls on a battlefield when the guns stop. Considering the broad popular associations of this tune, the use Gottschalk makes of it is remarkably personal and poetic, for it sheds all traces of its public character. Here it has the private solemnity, the loneliness, and some of the virile sweetness of a bugle playing Taps, and the effect is both arresting and momentarily disturbing, like certain too-intimate lines of Whitman's.

Then the piece winds up with a rambunctious contrapuntal free-for-all of Hail, Columbia and Yankee Doodle heard simultaneously. Flags fly, the Marines land, the U. S. Cavalry comes over the hill, and the audience is goaded to cheers by what, according to the awed critic of the St. Louis Republican, writing in 1862, is "an extraordinary imitation of the drum—an effect the cause of which we can hardly venture to guess."

The historical matrix that engendered The Union endured less long than the veterans of the conflict that piece commemorates. In the 1860's, it seemed only fitting to Americans that their struggle should be celebrated by an American composer using American tunes. But just thirty years later, in the euphoric heyday of William McKinley, Dvořák startled American composers no end when he advised them to forget Europe (meaning Germany) and to cultivate their own back yard. At the turn of the century, the patriotic energies of The Union were already becoming obsolete, and the rhetoric of its flamboyant epic style sounded as dated as John C. Calhoun's. In some quarters today the piece is considered, even at its Fourth-of-July best, to be little more than an amusingly opportunistic period oddity. But The Union escapes this definition on two important counts. Aside from the musico-logical fact that its logo is prophetic of Charles Ives (it was written twelve years before Ives was born), the piece retains a nostalgic power to stir forgotten and old-fashioned emotions. Its roots were nourished by the kind of moral convictions, and the kind of rectorial realism, that dignified our best Civil War statue. It moves us, despite certain quaintnesses, like the solitary soldier that still stands guard in the small-town squares of rural America.

Gottschalk knew and often denounced the evils of slavery (he had freed his own slaves in 1854 upon inheriting them). He also knew war. During his youth in Paris he wrote a Mass within earshot of the February Revolution, noting that "the carnage made of the city a vast slaughter-house." Beginning in 1862, he routinely traveled to his front-line concert dates on trains full of soldiers, including the dying and the dead. Sometimes, smoking his cigar in the solitude of the baggage car, he brooded beside the crude pine coffins of young men taking their last ride home.

On the evening of March 24, 1864, Mr. Seward, the Secretary of State, brought the President and Mrs. Lincoln to hear Gottschalk play The Union. After the concert Gottschalk was angry with himself, feeling he had played it badly. Thirteen months later he played the piece for Mr. Lincoln again, this time in a memorial concert for the assassinated President that Gottschalk organized aboard the steamer Constitution, under way for California.

"Where are we now?" he asks his journal afterwards, "those frivolous judgments on the man whom we are weeping for today? Yesterday his detractors were ridiculing his large hands without gloves, his large feet, his bluntness; today this type we found grotesque appears to us on the threshold of immortality, and we understand by the universality of our grief what future generations will see in him."

It was in this perspective that The Union served, perhaps not unworthily, as Lincoln's first epitaph. —Robert Offergeld
“faces to make one play wrong notes,” as he repeatedly calls them.

For roughly three years, Gottschalk concertized in Peru, Chile, Argentina, and Uruguay. His success could only be called triumphant, but from time to time he suffered bouts of acute depression, betraying in his journal a sense of defeat and a growing indifference to life.

His interests revived with his indignation as he observed the frightful poverty, illiteracy, and social brutality that were endemic under the bloody military dictatorships common to the time (he makes an angry list of the worst of them) and that were generally compounded by a corrupt church. Under the persuasion of Luis Ricardo Fors, an admiring young Spanish journalist exiled from Spain for his republican opinions, Gottschalk began to write and lecture, with considerable passion and force, on the advantages of democracy as practiced in the United States.

Simultaneously Gottschalk began to plan the rehabilitation of his larger career, and despite failing health he threw himself into all these projects with desperate energy. It was his hope to return to Paris, by way of concert tours in Italy and England, bearing impressive evidence of current success and artistic self-realization. He now composed, as a tribute to Montevideo, his second symphony, an imposing one-movement work with orchestral and operatic manuscript, sequestered for a century in South America (and long thought lost or even mythical), that were acquired last year by New York's Lincoln Center Music Library. It also incorporates an extensive and hitherto unfamiliar first-witness source printed during the composer's lifetime. The new catalogue substantially expands our conception of Gottschalk's output, and should prove a useful tool for further investigation.—Ed.

A New Gottschalk Catalogue

NOW IN preparation by Robert Offergeld, a catalogue raisonnee of the published and unpublished compositions of Louis Moreau Gottschalk will appear in a forthcoming issue of HiFi/Stereo Review. No attempt at a comprehensive listing of the composer's work has been made since 1880. This early account was necessarily far from complete. The new Gottschalk catalogue describes the orchestral and operatic manuscripts, sequestered for a century in South America (and long thought lost or even mythical), that were acquired last year by New York's Lincoln Center Music Library. It also incorporates an extensive and hitherto unfamiliar first-witness source printed during the composer's lifetime. The new catalogue substantially expands our conception of Gottschalk's output, and should prove a useful tool for further investigation.

Robert Offergeld, who initiated the American Composers Series during his tenure as Music Editor of this magazine, is a widely published freelance writer on musical and cultural subjects.

Robert Offergeld
THE BEGINNINGS of recording happened to coincide with Gottschalk's long eclipse in the concert repertoire, which was almost total by the time of World War I. Annette Essipoff Leschetizky played a number of Gottschalk pieces in the 1870's, and Arthur Friedheim played The Banjo as late as the 1920's. The Venezuelan pianist Teresa Carreño, Gottschalk's faithful protégée, played him well past the turn of the century. But it is to be noted that even Carreño, who played nothing but Gottschalk when she performed for President Lincoln, played nothing by him when she performed for President Wilson.

In consequence, a Gottschalk performing tradition can scarcely be said to exist, and if this is true of his piano music, it is even truer of his orchestral works, which North America did not even sample until the present decade. As described by his contemporaries, Gottschalk's piano technique was proto-Horowitzian, and his performance style, as I remarked in an earlier issue of HITI/Stereo Review, ranged "from a torrential brio that left his audiences limp to a sensuous languor that the Boston critic John S. Dwight found downright immoral." Meanwhile, Gottschalk's orchestral concepts were grandiose in the extreme, calling particularly for a greatly expanded brass choir and exotic percussion. His principal reference here was obviously his friend and mentor Berlioz, and Gottschalk's symphonic and operatic works stand by for performance with the grand sonorities and lavish color that will, for the first time, show America what Gottschalk really had in mind.

Paradoxically, the most distinguished Gottschalk piano recording available, that of Eugene List, does not exploit the famed Gottschalk showiness at all. Yet List consistently discovers music of great immediacy and elegance across the whole Gottschalk range—in the Afro-American, the West Indian, and even in the nostalgic style pianola display pieces.

The Abravanel-Utah Symphony version of A Night in the Tropics is the only complete one. The opening Andante movement is properly spacious and soaring, but for Latin-American joie de vivre and sinuousness, the Kostelanetz version (for reduced orchestra) is more effective. Of the two versions of the Grande Tarantelle, the Niblry-Abravanel performance comes nearest the kind of breakneck tempo and dance-now-breathe-later perpetuum mobile treatment that the piece demands.

It would seem to be time for the recording companies and the subsidizing foundations to come to the aid of their country's first internationally recognized composer. A variety of big, effective, and unfamilar piano pieces are awaiting the enterprising virtuoso: among them El Cocoyé, Danza, The Union, Impromptu, Grand Scherzo, and, for four hands, Ses Yeux, an incomparable polka—not to mention a knockout William Tell Overture arrangement for two Horowitzes.

And, with recent discoveries, there are now two symphonies and a one-act opera standing by for performance with the grand sonorities and lavish color that will, for the first time, show America what Gottschalk really had in mind.

—R.O.
DOLLARS AND SENSE IN STEREO

A WORKING MEMBER OF THE AUDIO FRATERNITY OFFERS THE CONTROVERSIAL SUGGESTION THAT MANUFACTURERS SHOULD CONCENTRATE ON GREATER SIMPLICITY AND LOWER COST RATHER THAN ON COMPLEXITY AND NON-AUDIBLE IMPROVEMENTS

By DAVID STEVENS

In most fields of human endeavor, the old-fashioned craftsman who individually shaped his products with a proud and confident artistry has long since passed on, but his ghost still remains available for exploitation and merchandising. In electronics, the individual-craftsman approach probably never did make much artistic or economic sense. Squared-off and beautifully hand-cabled wiring, aside from using up a lot of extra wire, can even degrade circuit performance; and etched-circuit boards, dipped momentarily—and lovelessly—in a solder bath can construct a circuit instantaneously and far less expensively than a master craftsman ever could. But that’s the way of progress—and it is progress, after all, because it means better sound at lower cost for more people. And that’s what the hi-fi game is all about, isn’t it?

You might not think so from the way some manufacturers promote performance parameters that go far beyond the audible or the functionally necessary. The listener who wishes only to own equipment capable of reproducing music to the degree of fidelity his ears (or anyone else’s) can appreciate is in consequence made to feel like an unsophisticated clod. But since human beings will be human, anyone with even a modicum of psychological insight will find it perfectly understandable that there are those among us who take great pleasure, for example, in driving a Ferrari to work and back through the city.
traffic each day. They consider their cars as a part of their attire, a help in sustaining an image of affluence and taste, and having an importance well beyond the basic function of transportation.

Perhaps for a similar reason, equipment for music reproduction has also evolved to the point that its ego-satisfying functions are frequently confused with and sometimes even overshadow its primary purposes. Those who simply want to have easy-to-use and economical transportation, or to hear a recording well reproduced, may easily find themselves being told that certain "features" are essential to optimum results when in fact they are not. When an appreciable part of the cost of a product goes to cover the expense of adding functional non-essentials, there is nothing illegal, unethical, or immoral about it—just so long as the purchaser is aware of what his product dollar is really paying for.

In my view, a good example of a functional non-essential in audio equipment is "wide-band response"—that is, an amplifier's ability to handle electrical waveforms having frequencies which, if converted to sound waves, would be several octaves outside the range of human hearing. To my knowledge, no benefit whatever has ever been demonstrated to derive from such capability from the standpoint of listening to music, although there has been considerable theoretical speculation in these pages and elsewhere on the subject. Wide-band response, when it is the natural result of other circuit-design considerations such as stability, is not in itself a bad thing; but to claim that audible benefits result from ultrawide-range frequency response per se is to delude or to be deluded. The amount of sound energy above 20,000 Hz in an original musical performance is negligible; it is further reduced by the microphones used; it is not recorded on the tape master because it would interfere with the recorder's internal bias signal; and what is left, if any, would be greatly attenuated by normal equalization anyway. If, after all this, any energy at frequencies much beyond the range of hearing were to come out of the amplifier, it would simply be turned into heat—not sound—by the loudspeakers, which in general are designed to reproduce audible tones only.

Nonetheless, wide-band proponents again and again cite questionable data, declare that "all the evidence is not in," or simply ask, "How do we know?" It is evident, however, that while they wave the flag of open-mindedness with one hand, they are usually holding a product they wish to sell in the other. Actually, as of June 1968, the word comes from the psychophysics laboratory of one of our major universities that perception of frequencies much beyond 14,000 Hz is very unlikely in adult males over the age of thirty. It might therefore be added that those most likely to be in a position to afford "wide-band" response are also those least likely to be able to hear it.

The same sceptical approach can be applied, with some care, in the evaluation of ultra-low-distortion amplifiers. When it comes free as a consequence of good engineering and the buyer is not expected to pay a premium for it, 0.1 per cent distortion at rated power is a testament to skill in design plus care in the choice of parts and in assembling them. However, figures quoted by manufacturers are all too frequently derived from engineering prototypes, and thus are not necessarily typical of production units sold in stores. In a recently published test survey of amplifiers (Electronics World, June 1968), perhaps half the amplifiers tested met their manufacturer's claims for power output and harmonic distortion. This is not to say that the other half missed their specifications by a great deal, that the equipment was not of good quality, or even that there would be any audible difference between a laboratory prototype with 0.1 per cent distortion and a production-line product with double or even triple that amount.

In another, less technical, area, manufacturers may sometimes be caught, in a sense, invoking the ghost of the craftsman. This is in the interesting use of the rather elevated phrase "military-grade" as applied to parts and construction—not to be confused, of course, with "surplus parts," a term that contains its own built-in sneer. Both, of course, are really the same, but I suppose that if what we are buying is prestige, it does not help us any to know that someone has managed to save a few dollars in bringing it to us. The fact of the matter is that expensive, machine-made transistors have made possible excellent high-fidelity equipment at low cost, and these semiconductors were never intended to meet military specifications. The "handcrafted" misconception is at its most obvious here: today, the fewer the "hands" involved in making something, the better it comes out. The uniformity and dependability of modern solid-state devices has been achieved by automation, not by painstaking individual craftsmanship.

All the word magic aside, when it comes to "military-grade" components, few manufacturers would ever consider using out-and-out aerospace construction techniques and parts for the simple reason that they are prohibitively expensive. Designing high-fidelity components to resist extreme physical and thermal shock, ultra- and sub-sonic vibration, and the effects of high vacuum is plainly ridiculous. Those who wish to take their preamplifiers to the moon with them certainly should not shrink from spending what is necessary for reliability under those conditions, but earthbound types will hear no difference between an unglamorous circuit assembled from commercial-grade parts and the same circuit built with the most expensive resistors and capacitors available.

But won't the more expensive parts stand up longer? Probably; but any manufacturer who made a practice of using such ultra-long life or ultra-rugged components in
his products would soon find that he had priced himself right out of the market. And he would have done this without achieving for the audiophile any significant increase in reliability or sound quality over equipment using commercial-grade parts in conservatively designed circuits. There is a great deal to be said for simplicity of design and construction. Proponents of elaborate and costly construction methods for amplifiers, for example, need look only as far as the famous early mono power-amplifier kit that sold for approximately a dollar a watt to discover that reliability and first-rate performance are entirely compatible with simplicity and low cost.

Loudspeaker systems are probably the favorite products of those who are ineluctably drawn to merchandising confusion at a profit. From the viewpoint of the unscrupulous promoter, the speaker system has several obvious advantages. First, it is nearly impossible for the user to challenge the claims of the manufacturer regarding performance because speaker-testing equipment is so elaborate and costly. Second, there is a tradition of judging speaker systems as one would judge wines—subjectively. The catch is that a large element of subjectivity and an overly humane attitude on the part of a reviewer could result in a mediocre product’s receiving a good—and well publicized—review. Third, the essential part of the product, the loudspeaker driver itself, is completely concealed inside an oiled walnut shell, so that the user can hardly tell what he has bought. If the ordinary music listener can work his way through all this without purchasing a second-rate system at a first-rate price, it is only because a few reviewers do occasionally tell it like it is, and some loudspeaker-system manufacturers have found it profitable to play it straight.

Buyers are often asked, for example, to pay for large cabinets or numerous drivers in order to avail themselves of “big-system” sound. Now, there is nothing intrinsically bad—or good—sonically about either big or small systems. However, small systems do have two inherent advantages: they take up less room, and they can generally be manufactured at a lower cost—furniture woods are quite expensive. As it happens, the low-frequency efficiency of any type of speaker system—horn, bass-reflex, infinite-baffle, acoustic-suspension, open-back baffle—can be improved by increasing the size of the system. But one cannot say that large system “A” is better than small system “B” simply because it is larger.

The question is just how large and expensive a speaker system must be to reproduce recorded and broadcast music accurately. To require an absolutely flat response down to 30 Hz is really being rather fussy; the lowest fundamentals in Bach’s Organbläuelein and the Toccata and Fugue in D Minor are about 70 Hz, and if played typically, will be registered by the organist using pipes at about half that figure. Some not-too-expensive bookshelf-size speaker systems have been able to reproduce the 30- to 70-Hz region quite well for ten or fifteen years now. It is therefore incumbent on any manufacturer advocating large speaker systems to state clearly (and, if possible, demonstrate) whatever additional acoustic virtues such systems possess. Anyone who prefers to have a speaker system that is also a substantial item of furniture is certainly entitled to that preference. But the prestige that may accrue to the owner of a large and expensive system simply because it is large and expensive should not be confused with the matter of how well the system reproduces music.

It seems to me that there are much better uses for all the cash and energy now being expended in creating inaudible improvements in fidelity and in selling them to listeners who can neither measure nor hear the difference. Prices could be lowered, for example, so that more people could afford good equipment. This would be effort well spent. Manufacturers could also spend more time making objective measurements of the performance of their products and then making this information easily available. It is hardly necessary to point out that specification data sometimes require very informed interpretation, or that all listeners are not able to make such interpretations. But when data are inadequate or not available, nobody, unless he is already an expert, has a hope of knowing the essential characteristics of an amplifier or speaker system before he buys it. There is really no reason why speaker manufacturers, for example, should continue to state the frequency response of a speaker system simply as “20 to 20,000 Hz” when most audiophiles know that these numbers mean nothing without some information about the on- and off-axis variations inside this range.

One argument has often been raised in favor of continuing such nonsense as has been under discussion: in our free-enterprise system, people “vote with their dollars.” If they purchase a product—whether an amplifier or automobile—that has a large burden of non-functional “features” it is because they elected that the manufacturer make it that way. In a democracy, however, it is assumed that the electorate makes its choices on an informed basis, that the candidates for your vote or your dollar have stated their positions and philosophies honestly and clearly. Perhaps it doesn’t always work out quite that way in politics, but audio, it seems to me, is an easier case. The consumer can be educated to know the sonic implications of specification differences, and manufacturers should encourage and support such education not only to be fair to those who buy their products, but to give some meaning to their own activity.

David Stevens is the pen name of an engineer and industrial designer who has served as a product development consultant for a number of leading manufacturers of high-fidelity components.
A REMARKABLE DEBUT: VIOLINIST STEVEN STARYK

Everest's "Four Hundred Years of the Violin" is a gratifying setting for a major talent

Theoretically speaking, a six-record set with the imposing title "Four Hundred Years of the Violin—An Anthology of the Art of Violin Playing" could hardly be expected to have much appeal for anyone except violinists and hard-core violin enthusiasts. I suspect, however, that this new collection on the Everest label will prove to be a rousing exception, for not only is its price preposterously low ($9.95!), but it displays the musical gifts of a really extraordinary artist.

Canadian-born Steven Staryk, still in his thirties, has had a very successful career, although it has not been of the kind that would garner him much publicity. Discovered by Sir Thomas Beecham about ten years ago, he has since served as concertmaster of the Royal Philharmonic, the Amsterdam Concertgebouw, and the Chicago Symphony orchestras. His violin solos can be heard in the Beecham recordings of Scheherazade and Ein Heldenleben, but, to the best of my knowledge, he has not had a previous recital release.

That this virtuoso fiddler could have remained undiscovered by the major labels when artists far less gifted are given ample recorded representation is a minor miracle. But the major miracles inherent in Staryk's playing are more to the point. The man's control of his instrument is demonic: all the violinistic tricks and devices (and this consciously virtuosic program is full of them) are brilliantly handled, his dynamics are beautifully calculated, the transparency and absolute ease of his playing are boundless.

His tone is suave, with an amount of vibrato that is, like everything else about his playing, just right. Some of the bravura pieces are executed at a dazzling pace, but never at the expense of clarity (the Scherzo-Tarantelle of Wieniawski is a good example). And when a different kind of virtuosity is needed—for Bach and the Italian masters—Staryk supplies classical purity and long-breathed phrases in abundance. His playing is often reminiscent of that of Heifetz in its sweetness of tone and unruffled security. In vain did I wait in this lengthy program for a reassuring sign of normal human failing, at least one instance of impure tone or inelegant phrasing, for it was not forthcoming.

It is perhaps excusable that the program itself does not live up to its rather over-ambitious title from the musicological point of view, but what is inexcusable in a project of this kind is the fact that the album contains no literary material whatever. The listing of selections, moreover, is an unmitigated mess, perhaps the most confused and error-ridden I have ever come across. The Handel "Larghetto," for example, is from one of the Sonatas for Flute and Figured Bass (Op. 1, No. 9) and has been arranged by Hubay. The Mozart "Rondo" derives from the orchestral "Haffner" Serenade, and it would be interesting to know the name of the arranger. I have no idea which Stamitz wrote the Divertimento offered here, and the Italian Baroque sonatas certainly require more identification. That of the Corelli is obviously incorrect, and I regret that
I do not possess the scores necessary to name it correctly. Two of the Bach sonatas are unidentified except as to key; they are not from the well-known set of six, but separate works, and I have added the correct BWV numbers. In general, I have corrected and expanded Everest's listing wherever possible below, but in some cases I have simply had to let mysterious matters stand. Disgraceful, but perhaps a concomitant of the bargain price.

Nonetheless, many of the pieces are of unusual interest. The second record is devoted to the études of Dancla, Kreutzer, Dont, and other creators of the finger-twisting nightmares familiar to violin students. But played by Staryk, these sometimes mechanical-sounding pieces reveal the true inventiveness that is at their core. The all-Wieniawski disc includes nine Etude-Caprices for two violins, most of them recorded here for the first time, with both parts undertaken (through overdubbing) by Staryk. The solo sonatas on the sixth record are excellent choices, beginning with the little-known Pisendel (1687-1755) item with its remarkable third movement. With the early (1924) Hindemith and late (1947) Prokofiev, the recital is brought into the twentieth century. The Hindemith Sonata is a lyrical piece with a quasi-Impressionistic opening and a Mozartian fourth movement; the Prokofiev work (erroneously labeled Op. 121 here) is more exuberant and athletic. Both are inventive explorations of the violin's capabilities.

Technically, the set is first-rate. Understandably, the violin is given prominence in the balances, but the capable assisting artists are not neglected, and stereo has beenimaginatively employed.

George Jellinek


THE BARTÓK QUARTETS AS STANDARD RÉPERTOIRE

The “Forbidding Six” are so no longer in irreproachable performances by the Tátrai Quartet

It has been some time since I've listened to Béla Bartók's six string quartets with any kind of concentration on their chronological aspect, and the experience of doing so with the new set of the six offered by the Tátrai Quartet on the Dover label has had the curious effect of making me feel at least a thousand years old.

Everyone is by now familiar with the “Béla Bartók Story.” Until the day of his death in 1945, he was relatively impoverished and neglected. His work was then, for the most part, considered forbiddingly “modern,” dissonant, and crude; in 1933, when he lay ill in a New York hospital, his personal (and professional) status was at so low an ebb that Serge Koussevitzky paid him a visit to commission an orchestral work. The result was the now
ubiquitously recorded and performed Concerto for Orchestra, a flashy work I have always imagined to have been composed with an eye to attracting the audience the composer had until then been denied.

In my own student days, however, the Bartók legend revolved about the quartets. Recordings of them were virtually unavailable, although sophisticated musicians were uniformly agreed they were the greatest—albeit most elusive—accomplishments in the medium since the death of Beethoven. My first encounter with performances of all six of them was in 1948, during a summer of study at Tanglewood, where they were played (I believe by the Juilliard Quartet) in a series given in the Chamber Music Hall. Unbeknownst to anyone, this was the beginning of the end of the period in which Stravinsky's white-note neoclassicism was the dernier cri; still, Bartók's highly chromatic dissonance sounded extremely nasty. The first two works were easy enough to take: the Hungarian musical folklore baldly evident gave one something to hang onto. But beginning with the Third Quartet, which revealed Bartók's determination to extend string technique with bizarre, outré effects, the going got pretty rough. (I recall one hot night when the Fifth was being performed and the hall was under siege by countless buzzing mosquitoes; between their cacophony and that produced by the musicians, several of us thought we were going mad.)

I mention all this because listening to the quartets today is, if you won't block my metaphor, like rolling off a log. The first two sound positively dulcet; the ensuing three sound merely hectic and angry; and the last sounds positively resigned—almost as if the composer realized it was to be all he would have to say on the matter. The far-out string effects are de rigueur for anybody's string quartet now; the quasiatonal dissonance has long since been rendered comparatively mild by our saturation in the excesses of the post-Webernite twelve-tone-serial revival that was so soon to follow that summer at Tanglewood. And that Schoenberg's quartets had their influence on Bartók is now beyond question.

None of this is to be interpreted as an attempt to lessen the stature of Bartók's music. On the other hand, our own Elliott Carter has since come along with a couple of string quartets that make us realize that what was once assumed is not the case: namely, that Bartók had said the last word on the subject for our time. And if the extreme dissonance of much of Bartók's quartet writing seems surprisingly mild today, it merely verifies for me what I once heard Virgil Thomson say about Bartók's posthumous popularity. In effect, he suggested that even the most total 'dissonance saturation' would eventually overcome public resistance if its use was 'expressive': it is, Thomson continued, only when dissonance is the status quo, when it is used unabashedly for its own sake, that the average listener balks. I suppose that this, as much as anything else, explains the quick absorption of the Bartók quartets into the standard repertoire.

The Tátraí String Quartet has given us performances of these works that would be irreproachable at any price, but at $2.00 a disc, the collection is a unique bargain. I wouldn't suggest that the players surpass the Juilliard's recording of the six. over the years, the Juilliard players have worked out such 'definitive' performances that they might be tempted to lay some claim to having partially composed the music. But the Tátraí have a superb sense of the special character of each work (the group is, after all, Hungarian), and an almost musicological concern for demonstrating the evolution of Bartók's structural technique in the medium. There are no concessions to 'prettiness' and the music's motivic design is clearly displayed.

I might add that Dover has done its prospective buyers an uncommon service in assigning the annotative and analytical booklets that accompany each release to the American composer George Perle. If anyone knows this music better, I should very much like to know who. But this, along with excellent sonics, is just another aspect of a thoroughly distinguished recording accomplishment.

William Flanagan

BARTÓK: Six Quartets. Tátraí String Quartet. DOVER HCR ST 7272/3/4, HCR 5272/3/4 $2.00 each (available separately).
BILLY STRAYHORN: An uncommonly gifted melodist

JAZZ - DUKE ELLINGTON PLAYS BILLY STRAYHORN

RCA offers a fitting tribute to the memory of the late jazz orchestrator-composer.

For nearly thirty years Billy Strayhorn served as Duke Ellington's alter ego, arranger, co-composer, and confidante. The full effects of that remarkable relationship will probably never be known. Certainly one of the most brilliant periods in the Ellington canon began in the early Forties, shortly after Strayhorn arrived on the scene. But then there were other factors also—new sidemen, new ideas in the wind—that contributed to the stirring performances produced by the Ellington organization in those eventful years.

What we do know is that the musical intuition and understanding that developed between the two men was so intimate artistically that even veteran members of the Ellington band often found it difficult to determine whether a given section or piece was composed by Ellington or Strayhorn. Most likely the interaction took place both ways. Like Ellington, Strayhorn was a superb orchestrator and an uncommonly gifted melodist. He was the composer of several ballads which, though they may never achieve hit-parade popularity, will ever remain as examples of the aesthetic excellence that can be achieved within the confines of a popular art form.

RCA's new "... And His Mother Called Him Bill" is a memorial disc, of course, and it is to Ellington's credit that he has made it the kind of tribute Strayhorn would have wanted—a program of his most "living" music. The pieces included, both the familiar and the rare, have all (except Blood Count) been recorded before, but most are no longer available (in this country, at least) in their original forms. Ironically, they give the Ellington orchestra an opportunity to play music of a quality it rarely sees in these days of Ellington's maturity, and the response to the challenge is simply magnificent.

The most stunning piece, however, is one played by Ellington alone. It was recorded after the session was officially ended, while the musicians chatted and slowly packed up their instruments. Ellington spontaneously began to play Strayhorn's lovely Lotus Blossom. As the musicians realized what was taking place, they gradually paused to listen, and Ellington proceeded to demonstrate his affection for both the person and the artistry of his departed companion.

Ellington will surely miss Strayhorn, but he will miss him no more than those of us who have long loved his music.

Don Heckman

DUKE ELLINGTON: ". . . And His Mother Called Him Bill." Duke Ellington (piano); the Ellington Orchestra. Snibor; Boo-dah; Blood Count; U.M.M.G.; Chropoy; After All; Intimacy of the Blues; Rain Check; Day-Dream; Rock Skippin'; All Day; Lotus Blossom. RCA © LSP 3906, © LPM 3906 $4.79.
A new Angel Record is the sum of the creative efforts of many individuals. Orchestra, soloists and engineers must be scheduled many months in advance, and are frequently brought together over great distances to make the recording. Engineering at the recording session and during the transfer from tape to disc requires great care and precision. Each stage of the process, and the way in which it is carried out, influences the musical values in the recording finally released.

**AR INC.** components are used by executives at Angel Records to hear first pressings of new releases.

As responsible executives of one of the world's largest recording organizations, the men who conduct Angel's operations can afford any equipment except that which distorts or falsifies the quality and content of a recording. The executive conference room at Angel Records is equipped with AR high-fidelity components. Write for a catalog of AR products.

Suggested retail prices of AR components shown: AR amplifier, $225; AR turntable, $78; AR-3a speaker systems, $225-$250, depending on cabinet finish.
The Great Tape Turn-On.
New 3 3/4 ips tapes

RCA VICTOR
STEREO TAPE
4 TRACK
CONTAINS TWO COMPLETE STEREO ALBUMS
TP3-5051
My Cathedral
JIM REEVES
A Touch of Sadness
JIM REEVES

RCA VICTOR
STEREO TAPE
4 TRACK
CONTAINS TWO COMPLETE STEREO ALBUMS
TP3-5052
HUGO MONTENEGRO
"THE GOOd, THe BAD AND THE UGLY"
"A Field of Dollars"
"FOR A Few Dollars More"
MUSIC TO SPY BY

RCA VICTOR
STEREO TAPE
4 TRACK
CONTAINS TWO COMPLETE STEREO ALBUMS
TP3-5054
HENRY MANCINI
"THE PARTY"
"HATARI!"

RCA VICTOR
STEREO TAPE
4 TRACK
CONTAINS TWO COMPLETE STEREO ALBUMS
TP3-5055
JOHN GARY
SINGS/SWINGS
JOHN GARY

RCA VICTOR
STEREO TAPE
4 TRACK
CONTAINS TWO COMPLETE STEREO ALBUMS
TP3-5030
ANDRÉ PREVIN / LONDON SYMPHONY
SYMPHONY No. 3
SYMPHONY No. 2
RACHMANINOFF
"THE ROCK"

RCA VICTOR
STEREO TAPE
4 TRACK
CONTAINS TWO COMPLETE STEREO ALBUMS
TR3-5033
THE GREAT RACHMANINOFF
SONATA IN B-FLAT MINOR, Op. 35
SCHUMANN, SCHUMANN, CHOPIN, LISZT
VOLUME 2

RCA VICTOR
STEREO TAPE
4 TRACK
CONTAINS TWO COMPLETE STEREO ALBUMS
TR3-5032
THE BEST OF MARIO LANZA
THE BEST OF MARIO LANZA

RCA CAMDEN
STEREO TAPE
CONTAINS TWO COMPLETE STEREO ALBUMS
TC3-5011
Dr. Seuss presents
YERTLE THE TURTLE
BARTHOLOMEW AND THE Oobleck
Horton Hatches THE EGG
THE SNEECHES
AND OTHER STORIES

CIRCLE NO. 53 ON READER SERVICE CARD
HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS • ERIC SALZMAN

RECORDING OF SPECIAL MERIT

BACH: Brandenburg Concertos (complete). Manfred Clement (oboe); Hans-Heinz Schneeberger (violin); Hans-Martin Linde and Günther Höller (recorders); Aurèle Nicolet (flute); Pierre Thibaud (trumpet); Hedwig Bilgram (harpischord, in Nos. 1-4, 6); Karl Richter (harpischord, in No. 5). Munich Bach Orchestra, Karl Richter cond. DEUTSCHE GRAMMOPHON ARCHIVE ® 198438/9 two discs $11.58.

Recording: Superior
Stereo Quality: Excellent

Perhaps the most striking aspect of this latest set of Brandenburgs is the quality of the instrumental playing. Rarely have the gambas in No. 6 sounded so mellifluous, the recorders in No. 4 so pleasing and unforced, and the hair-raising trumpet solo in No. 2 so effortlessly virtuosic. At first, as I began listening, I thought that this third Archive recording of the Brandenburgs might be a little more musicologically correct than the previous Baumgartner version. In a few respects it is—harpischord improvisation, for instance—played between the two movements of No. 3. In other respects, however, there are weak points: No. 3 has a full complement of strings rather than one man per part (though they do play beautifully), and Richter is rather careless with his execution (or non-execution) of the often unwritten cadential trills. Tempos throughout are extraordinarily brisk, sometimes almost slick in fast movements. Slow movements, such as that in No. 5, are beautifully paced, however, and the set as a whole is, in spite of its defects, a distinguished one. Hedwig Bilgram's continuo playing is quite imaginative on occasion; I found Richter himself in the solo harpsichord part of No. 5 rather ordinary, even technically. As impressive as the playing of the orchestra and its soloists is the quality of reproduction; with the single exception of No. 3, in which the harpsichord is, as usual, swamped in the ensemble passages, the balances are excellent. Those looking for a set of Brandenburgs would be well advised to investigate this new recording; it is certainly among the best of the currently available albums. I. K.

Explanation of symbols:
③ = stereophonic recording
② = monophonic recording
* = mono or stereo version not received for review

RECORDING OF SPECIAL MERIT

BACH: Orgelbüchlein (BWV 599-644). Anton Heiller (Metzer Organ in Netsal, Switzerland). CARINAL ® VCS 10026/7 two discs (available separately) $3.50 each.

Performance: First-rate
Recording: Excellent
Stereo Quality: Fine

The forty-five chorale-preludes that make up the Orgelbüchlein have been recorded many times, most recently on a highly interesting set by Helmut Walcha. Heiller's interpretation runs a close second, only recording by Helmut Walcha. Heiller's registrations are extremely well chosen, his tempos, and he gauges the character of each chorale most successfully. Moreover, the recorded sound is first-rate. I. K.

RECORDING OF SPECIAL MERIT

BACH: Sonatas for Violin and Harpsichord (complete, BWV 1001-19). Hans-Heinz Schneeberger (violin); Eduard Müller (harpischord). NONESUCH ® HB 73017 two discs $5.00.

Performance: Straightforward and reliable
Recording: Very good
Stereo Quality: Satisfactory

When these performances were available several years ago on the imported Bärenreiter label, I remember listening to them without much enthusiasm; the playing at the time seemed to me to be rather too Teutonic and solid. Rehearing them now, I was a little more impressed: the playing is technically quite satisfactory (except for some slight intonation difficulties in the violin double-stops of Sonata No. 3), and more important, the recordings are musically sensible, with a good concept of style. The version by Menuhin, Malcolm, and Gauntlett (the last playing the continuo viola da gamba) still seems to be the warmest as well as
Hi Fi/Stereo Review
Record and Tape Service

Have you been having a little difficulty obtaining some of the records and tapes reviewed in this issue? Hi Fi/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.

And if you've been having a hard time finding some favorite recording not reviewed in this issue, we'll do our level best to find it for you also. Simply fill in as much information as you have available (title, manufacturer, record number) on the coupon below and we'll do the rest. If you're not sure of the price, we will be happy to mail your order C.O.D.

***************
HI FI/STEREO REVIEW RECORD & TAPE SERVICE • DEPT. SD
ONE PARK AVENUE • NEW YORK, NEW YORK 10016

Please send the records and/or tapes requested below. I understand you will pay shipping and handling charges and that all records and tapes are fully guaranteed against damage or defects.

☐ Check or Money Order for $___________ is enclosed.
☐ C.O.D. (Within the continental limits of the United States only).

For Air Mail shipments in the United States only, add $ .75 per record ordered.

For Air Mail shipments to foreign countries, add $ 3.50 for the first record ordered, plus $ 1.00 extra for each additional record.

PAGE NO. OF REVIEW RECORD OR TAPE TITLE RECORD (TAPE) NUMBER (SEE REVIEW) MANUFACTURER PRICE (SEE REVIEW)

(New York State residents add local sales tax)

Total

Name (please print) ____________________________ 968
City________________________ State__________ Zip______________

the most stimulating, but I would now certainly rate Schneeberger and Müller above most of the other competing versions. Excellent balances.


Performance: Individualistic, as usual Recording: Superior Stereo Quality: Excellent

With this release, Glenn Gould commences the second book of The Well-Tempered Clavier. The usual Gould characteristics are heard here: staccato articulation, fairly fast tempos, uncommon clarity in delineating the parts, superb technique, and audible vocal involvement. Gould's desire to avoid conventional interpretation has refreshing results on occasion, although his playing here is more Gould than Bach, but then again a great many of his admirers might similarly criticize the Bach of Myra Hess, Edwin Fischer, Dinu Lipatti, or Wanda Landowska. One can only retort: to each his own. Columbia's sonic reproduction is quite splendid.

BARTÓK: Six Quartets (see Best of the Month, page 72)
BAX: Overture to a Picaresque Comedy (see BENNETT)


Performance: A verbal and pianistic "in -vivo" joke Recording: Excellent Stereo Quality: Fine

This is altogether an absurd release. The annotative material, consisting entirely of quotations from purported American and European periodicals, appears to have been written by somebody who perhaps very much resembles someone who resembles Glenn Gould. A British "magazine," Phonograph, blasts this recording in apparent anticipation of its release; a German sheet, in a similar scoop, concentrates with attractive loyalty on Liszt's desecration of Beethoven; a report for a mid-Western psychiatric journal, allegedly written by a psychiatrist allowed to visit the Gould -McClure "bonuses" interview), I'm not certain that the album wouldn't fascinate even the most enlightened qualified psychiatrist by virtue of both verbal and musical content. The elusive Mr. Gould reveals himself as a sort of performing John Cage playing his games at the expense of the standard repertoire. He has given up "treating the boards," because public performance is "dead." While at one point he blames the need for pleasing again and again "the man in the balcony" for some

(Continued on page 80)
Koss Model ESP-6 Electrostatic Stereophones deliver a sound never before possible in headphones!

3 Octaves of Sound beyond the limits of ordinary voice-coil and cone-type driver elements — this wide range is reachable only through electrostatics.

World’s first Self-Energized Electrostatics — Easy to use — You just plug-in like other headphones. No special amplifiers or power supplies needed.

The sound of Koss ESP-6 headphones is as new and unique an experience as the very first time you heard the sound of Koss Stereophones. Remember the dramatic and expansive sound? Like nothing you ever heard before. And now Koss has done it again.

Through the development of the world’s first electrostatic driver element for headphones, Koss engineers have created a sound lively in its own reality; smooth and relaxing in character. It is a sound beyond the limits of ordinary voice coil-and-cone-type driver elements. It is a sound reachable only through electrostatics.

Through the development of practically weightless, self-energized diaphragms never before possible for headphone uses, Koss engineers have eliminated the moving cone driver element to achieve a frequency response obtainable in the past only through the use of complex electrostatic speakers like the Koss-Acoustech X system. And only now have Koss engineers been able to employ these techniques for headphone listening. And to prove it, an individual machine-run response curve comes packed with each headset. Dramatic Koss ESP-6 Electrostatic Stereophones feature a dynamic level indicator in each earcup to protect against overload when signal reaches very high sound pressure levels. Constructed with earpieces of sturdy, high impact plastic, coiled cord extending to 10 feet, comfortable foam rubber headband, and fluid-filled ear cushions for effective seal, the ESP-6 will withstand rugged use required by professional recording. Yet uniformly reliable and superb sound reproduction need not be sacrificed.

Complete with fitted, portable carrying case and individually measured response curve $95.00

Write the factory today for free technical article “Adventure in Headphone Design.”

Koss Electronics Inc.
2227 N. 31st Street, Milwaukee, Wis. 53208
Export: Koss Electronics S.r.l.
Via Bellini 7, 20054 Nova Milanese, Italia
Export Cable: Stereolone

SEPTEMBER 1968
of the extensively noted "eccentricities" of interpretation that characterize his playing, he admits the exhibitionistic desire to shock by illustrating at the piano two comically opposite approaches to a public performance of a Beethoven concerto. (The slower, more 'shocking' of the two was ultimately chosen.) Whether or not either of them approaches Beethoven's or, by implication, any other composer's intent is evidently a matter of supreme indifference to the pianist. The concertgoer he refers to as "sadistic," the possessor of a "lust for blood" in his hope that the performer will stumble. He talks of what live audiences "did" to him (make him rich and famous, perhaps?). Says Mr. Gould of the typical "case-hardened" concertgoer: "I don't trust him:"

So the man who has been all but driven by public persecution into the more withdrawn, controllable confines of the recording studio now amuses himself by creating his interpretations with "tape and razor blade," as Mr. McClure phrases it: by splicing together two startlingly different "takes" of a Bach fugue, for example, a delicate one and lumpish one, one for fugal statement and the other for transitions—I forget which is which.

I hope I do not seem to be biting the hand of the industry that feeds me, but I believe that (1) star performers are allowed by typical case-hardened concertgoers to get away with murder and still receive accolades—apparently, unless the name is Glenn Gould; (2) the super-perfectionism possible in recording is no replacement for the sense of "theatre" that may or may not take place in the concert hall; (3) the presence of a "finger fault" on a recording is untenable because, in repeated playing, it takes on a huge life of its own that is alien to the music (like Mr. Gould's singing-along-with-Beethoven on a recent release of sonatas), while in the concert hall it is an "heavenly-human" event that disappears as sound forever; and (4) Mr. Gould's rather thin statement that he never goes to concerts unless for a special event will hardly be news to most musicians of experience, who find nothing startling in one of their number's being averse to the banquet of holiday as a form of diversion.

Well, I've been playing dead-pans to John Cage's more extreme carryings-on for years, because I know that critical and public outrage is the sought-after reaction, part of the creative investment. So I'm not going up in smoke over the ghoulish notion of Gould's asking anyone to spend good money for a piano transcription of the most popular classical symphony in the world.

Glenn Gould's musical performance here and the "annoying material" supplied would ask us to take him as a low-camp iconoclast—the Andy Warhol of the keyboard. His performance in the interview would apparently ask us to take him (please!) "seriously." I don't know whether it can in actuality be had both ways or not. But even if it can, this isn't it, my friends. Mr. Gould plays lots of notes very loud. But the waste of one of this generation's most impressive native talents (apparent even here) is, in the last analysis, saddening, no matter how loosely outre its form. W. F.

**RECORDING OF SPECIAL MERIT**

BENNETT: Symphony No. 1, BAX: Overture to a Picarresque Comedy, BERKELEY: Divertimenti in B-flat, Royal Philharmonic Orchestra, Igor Stravinsky cond. RCA ® LSC 3005, C) LM 3005, $5.79.

Performance: Sounds fine
Recording: Excellent
Stereo Quality: Good

Richard Rodney Bennett (b. 1936) is one of England's young-composers "hot properties"—if such a phrase can properly be applied to any serious composer. As the information supplied here by RCA's annotative editors would have it, Bennett's attention has been taken mostly by vocal music, this symphony, written during four months of 1965, was specially commissioned and is described as his "first mature orchestral work on a substantial scale.

Bennett's symphony is a work of moderate length (some twenty-three minutes) and its composer's talent and precocity are undeniable. It is far more than normally complex by the usual British standards and, in view of the short time he spent in composing it, it must be assumed that the composer has enormous facility. (Are we in the presence of another Benjamin Britten here?) Its style is rooted in Viennese atonality—Berg comes to mind more than occasionally—and the piece has scarcely a dull moment. It's fluent, dramatic, and lyrical, and it really "sounds." For some strange reason, our own Gunther Schuller came to mind as I listened to the work. Come to think of it, there is little (if anything) I have written above that couldn't fit a good part of Schuller's work like a glove. Furthermore, the music creates (Continued on page 82)
Even if this is all you know about woofers and tweeters, you can still get a great stereo.

You have almost all the stereo-judging equipment you need right on your head. (Your ears.) Armed with your ears, you'll probably end up with a good stereo. Unfortunately, it won't be a great stereo. Because there are certain things your ears can't tell you. (Like what kind of equipment you'll need, etc.)

But now you can get a great stereo, no matter how little you know. With the Sony HP-550 Compact Stereo System.

It has a Garrard turntable. A 13-transistor FM/AM tuner. Dual airtight speakers with 10" woofers and 4" tweeters. (A woofer transmits bass and a tweeter transmits treble.)

It also has a 23 all-silicon transistor amplifier with a full 66 watts of music power for each channel.

Unfortunately, you can't read how good a stereo sounds. So bring your head to your nearest Sony dealer. And let your ears do their stuff.

The Sony HP-550 Compact Stereo System.
another impression that extends the Schub-ler analogy: wrong though it may turn out to be, one leaves the work initially with a dis-comfating sense that the attractiveness of its surface is somehow what the piece is really all about, that repeated hearings would reveal little that cuts very deep. This may be merely the price that a composer who obviously composes easily must pay on early acquaintance; after all, how often has such an accusation been leveled against even Mozart? (On the other hand, in much of his work, how often has it been?)

In any case, Bennett’s symphony is musi-cal, itself, and I far prefer listening to a work that really sounds like music—even though it may be little more than sheer at-titude—than much of the dubious, senten-tious obscurantism that we’ve been getting from the international contemporary music world in recent years.

We hearken back to British post-Roman-ticism with Bax’s Strussian Overture and Berkeley’s Divertimento. The words that most immediately come to mind for both of these pieces are, I’m afraid, rather patrio-nizing: pleasant and harmless. There is one rather curious experience I had on first listen-ing to them (Berkeley follows Bax on side two). My attention, as it is sometimes wont to, wandered a bit toward the end of the Bax, and I was a few moments into the Berkeley before I realized that I was listen-ing to a different piece. The experience may or may not say something about musical “personality” where these two composers are concerned.

Performance, recorded sound, and stereo quality all are of the first order.

W. F.

RECORDING OF SPECIAL MERIT


Performance: Powerful

Recording: Impressive

Stereo Quality: Highly effective

Nearly a decade after the memorable sessions in Symphony Hall that produced the Boston Symphony recording of the Berlioz Requiem, Charles Munch has decided to have another go at this mighty Gallic masterpiece in an unexpected locale—Munich, Germany. But when we remember that the greatest suc-ceses of Berlioz’s middle life—and, with the help of Franz Liszt, much of what led to his international fame—took place in Germany rather than in Paris, perhaps the choice of recording locale for this sixth version of the Requiem is not inappropriate.

In general, Munch’s reading follows the pattern of his 1959 Boston performance, achieving a most effective balance between the most Giuckian lyricism of the quiet episodes and the shattering drama of the Dies Irae and Luctum, with their four brass bands and sixteen timpani. (N.B. Ber-lioz’s famous “rolling chords” can be pro-duced with half that number of timpani now-adays, thanks to development of the pedal mechanism for instant pitch change.) There are differences: the Quaerens ille mitis is de-cidedly faster and the Quae sum miser is de-cidedly now in the Boston records; the Luctum in this new version gets off to a rather slowish start, but mounts to a devastating climax in the finale pages, and the spirited Hosan-na fugal episode in the Sicut erat from the livelier treatment here.

More to the point for today’s prospective purchaser are the differences in recorded sound between the RCA and DGG performances. I was present at the RCA Boston sessions, and have lived with the discs for a long time, in spire of their rather noisy sur-faces. Unfortunately, I have never heard the RCA four-track tape, but I hope it is not as troubled with phase distortion in the great Dies Irae brass climaxes as my discs are.

The new DGG pressings are flawless, the volume levels are closer to American stan-dards, and even the most shattering climaxes come through with the utmost clarity and power. While the wide-open spaces of Bos-ton’s Symphony Hall were more conducive to

Next Month in

HiFi/Stereo Review

WANDA LANDOWSKA:

An Appreciation

By Igor Kipnis

In and Out of the Schwann Catalog

by John Conly

Record-Groove Wear as Seen by the Scanning Electron Microscope

—how can he miss? Misha Dichter has just gotta be a famous pianist that everybody’s heard of. He isn’t, or rather he wasn’t, but by now he is or ought to be. This is his first solo record (he made his recording de-but with the Boston Symphony and the Tchaikovsky B-flat Minor Concerto!). The pairing is odd, but Brahms and Stravinsky are obviously to his taste, and records like this are obviously for piano-watchers, not for musical purists. I thought he didn’t quite get the proper hardiic quality for the E-flat Rhapsody, and thus its big shape was not convinc-ing; otherwise, this is Brahms of consid-erable lyric beauty. The Stravinsky—originally written for Artur Rubinstein but, if I am not mistaken, never performed by him—is a remark-able tour de force which Dichter car-ries off brilliantly. Good piano sound by RCA.


Performance: A bit fussy

Recording: Splendid

Stereo Quality: Good

In this third currently available version of the Brahms D Major Serenade, István Ker-tész has the benefit of beautifully transparent—yet rich recorded sound and first-rate orchestral playing. Yet the extreme wealth of nuance which he brings to the work as a whole and to the first movement in particu-lar seems almost too much for music that is in itself as inherently luxuriant in scale and melodic substance as this youthful first serenade. Indeed, where the Kertész approach is needed is in the second, the A Major serenade, with its less varied texture (stemming from the absence of violins). I hope that a Kertész reading of that work will be forthcoming.

As for the other disc versions of the D Major Serenade, I have not heard the Phila-delphia Chamber Symphony recording for RCA Victor, but can say that I definitely prefer to Kertész’s the wonderfully virile and straightforward reading done by Stokoski for Decca, despite the somewhat less spacious recorded sound.

D. H.


Performance: Brittenian triune

Recording: Good

Stereo Quality: Good

Benjamin Britten, at fifty-four, is accumul-at-ting a recorded representation in the Schwann catalog that is remarkably comprehensive and, without researching it, probably unriv-aled both as to variety and quality among Western-world composers of his generation. He must feel pretty good about it.

But, of course, he is and has been an enor-mously prolific composer, and there is plenty of material, of variable quality, for the micropho-nes to listen to. I'm far more a Britten fan than not, but I'm not sure this collection of chamber works spanning about twenty years would send me rushing to my retail

(Continued on page 84)
Here's the exciting new Jensen X-40, ultra-compact loudspeaker system. Physical dimensions: One cubic foot. Sound dimensions: It's way ahead of anything else in its class.

Jensen engineers have created this big-system sound with an 8-inch, long travel FLEXAIR® woofer and a 3-inch direct radiator tweeter housed in a fine oiled walnut cabinet. And for only $37.

Don't miss hearing the X-40 in a monaural or stereo demonstration at your Jensen dealer. If you prefer the highs of a horn-loaded tweeter, ask to hear the dynamic new X-45 loudspeaker system too. (It costs only six dollars more.)

Both models have high frequency balance controls. Both are two-way systems that cover the complete audio range from 30 to 16,000 cycles.

And that's a lot of sound between anyone's bookends.
BRITTEN: The Burning Fiery Furnace, Op. 77. Peter Pears (tenor). Nobuchadnezzar: John Shirley-Quirk (baritone), Shadrach; Bryan Drake (baritone), Aslagon; Robert Tear (tenor), Meshach; Stafford Dean (bass), Abednego; Peter Leeming (baritone), Herod. Members of the chorus and orchestra of the English Opera Group, Benjamin Britten cond. LONDON ® OS 60949 $5.79.

Performance: Superb
Recording: First-rate
Stereo Quality: Excellent

Benjamin Britten’s *Burning Fiery Furnace* (1966) is described as his “Second Parable for Church Performance,” making it, I presume, a sequel to the stunning *Carol Rivers* (1965), which quite clearly resembles. But whereas the earlier work, with its interwoven Japanese Noh-play stylization, was both an original and a moving experience for me, my feelings about this more recent work are decidedly ambivalent.

As ever, Britten’s resourcefulness with limited instrumental forces is uncanny; the workmanship, as ever, is impeccable. But, somehow, *The Burning Fiery Furnace* never really moves one. Certainly, as to vocal lyricism, it is either Britten’s most calculatedly austere or simply his least inventive work. And I find the overall textural barrenness of the work somehow more a mannered and strained affair than a convincing extension of the composer’s style or even an effective stylization of musical means to suit this particular text. To be blunt about it, there is something curiously unattractive about much of this music (and that’s a sentence I would find myself writing about anything that Benjamin Britten might have composed).

Robert Moeran’s Biblically inspired *li-bretto* after the Babylonian saga of Nebuchadnezzar, Shadrach, Meshach, and Abednego is ingenious and highly theatrical in conception; I should imagine it to be very effective in an actual church performance. The “staging,” I believe, requires that “the abbot, his company of clergymen and acolytes describe the setting and thenceforth assume the roles of the parable.” Britten’s score relies almost exclusively on lyrical declamation and instrumental color for dramatic effect. The only real tuning, as such, are assigned pretty much to the chamber orchestra. Curiously enough, having elected a declamatory style, the text is weirdly difficult to understand when it should be perfectly clear. Getting the words over is, after all, the purpose of declamation as used by most composers—a device to clarify exposition so that the composer can run amok lyrically without concern.

Altogether, this is one of those pieces that bring to mind the classic rejoinder to a bad reaction when one recounts a funny experience: “You had to be there to really appreciate it.” In the proper surroundings, all the visual trappings, the work might well be extremely effective, but the sea change generated by the move from an English church to London records and thence to my Greenwich Village studio is all too apparent.

The work has been given a superb performance and recording, and the stereo effects are unconvincingly telling and meaningful. I could be wrong about this; one, so you’re a real Britten-watcher, you will want to look into it anyway. W. F.

BRITTEN: The Young Person’s Guide to the Orchestra (see MOUSSGORSKY-RAVEL).
premiere of what was probably exactly this work by John Corigliano, Jr. I vividly remember an intelligent and moderate critic for a now-defunct New York daily describing the young composer as probably the only American under fifty working in a neoclassic tonal style. I was so thoroughly shocked by the exaggeration that I alluded to it unluckily in a review for another periodical of a batch of recordings of new tonal music by composers under fifty, even though at the time I'd heard not a note of Corigliano's music—including the piece in question.

I must now apologize to the critic. For, after observing 1938 as the date of Corigliano's birth, I was myself taken aback by the phenomenon of a composer so young who could write a work in 1963 so totally untouched by the preoccupations of his generation. But, after hearing him out, and listening then to Gerald Strang (b. 1908) and his Concerto (1951), it struck me that the two works, cheek by jowl, are a fascinating comparison between lifeless conservatism and the persistent mystery of really gifted conservatism.

Corigliano's tonal, eclectic Sonata hasn't a note in it that couldn't have been composed during the Forties, but judging by this work, the thirty-year-old composer is the genuine article as far as talent is concerned. Once over the initial shock, I was completely caught up by the lyrical sensitivity of the piece, its considerable command over traditional musical disciplines, and its engaging sweetness and honesty. Its second-movement Andantino is perfectly beautiful; it manages to be utterly fresh in its expressive effect—don't ask me how—and is otherwise animated and lovely throughout. Like so many of his breed, Corigliano falls prey to the habit of making rather specific references to other composers and other styles when fast music is called for (the Stravinskian neoclassic attitudes of the first movement, for example), and his last movement runs a bit afoot of its own virtuosity. Nonetheless, he seems to be so natural a talent that if his next work should prove to be up to le devoir est, I'd be willing to bet it would be full of life and beauty. The sympathetic performance by the composer's father here only strengthens the impression.

Strang's work (although he tells us in a quotation in the notes that it is composed of "non-tonal material which does not sound atonal") sounds far more old hat than Corigliano's, far less "real," and far more dull. And, curiously enough, not strikingly less conservative. It isn't surprising to me to read that since 1963 he has "been working almost exclusively with computer sound synthesis and compositional techniques." II.

Henry Cowell's Sinfonietta (1928) represents yet another facet of this many-faceted American composer's catalog. This one is described by Louisville's annotator as neoclassical out of and, by now, somewhat in advance of Stravinsky. I suppose the work is neoclassical, but its relationship to Stravinsky's Melody and Rhythm (1912) is less transparent. Among the movement titles are 'Introduction,' 'Adagio,' 'Improvisation,' 'Austere Rhythm,' 'Dance of the Streets,' 'Cosi-Fantasia,' and 'Scherzo.' The latter is the most recent in the piece and the most challenging. 

When you have the world's first and only 4-8 track stereo cartridge recorder, what do you compare it to? There's nothing else like it.

It records onto tape. Tape onto tape. FM Stereo onto tape. Anything onto tape. Plays it back too. Which may unnerve Frank Sinatra who sells for $10.50 a cartridge. Or the Boston Pops. Or the Beatles. That's Show Biz.

If you buy 20 blank 80-minute 8-track stereo cartridges at $3.50 each, and put your favorite records or FM music on tape, the unit will pay for itself. It costs $169.00. Figure it out.

If you have a mint record, a classic or collector's item, bring it in to a Kinematix Dealer. Get a free demonstration of the KX-900. And a copy of the recording for $1.00.

Fill out the coupon below. (Neatness counts)

Please send me a list of Kinematix Dealers in my area where I can have a free demonstration of the KX-900 4-8 track stereo cartridge recorder and get a stereo cartridge copy for $1.00.

Name ____________________________
Street __________________________
City ____________________________ State __________

KINEMATIX
2150 W. Lawrence Ave. • Chicago, Illinois 60625 • Phone: 312/878-3700
CIRCLE NO. 77 ON READER SERVICE CARD

SEPTEMBER 1968
vinsky's stylization of tradition seems to me undiscreet. The work joggs along energetically, but without much elegance, style, or personality. Neoclassicism, among all of Cowell's stylistic probes, would seem to me to be the one least suited to his restless, rather undisciplined musical temperament. I find it rather surrealistic to learn (from a quotation in the liner notes of an article by Oliver Daniel) that Anton Webern, of all people, conducted a performance of this rather undiscernible work in Vienna in 1932.

Surinach's piece is a sort of musical entertainment showing no apparent interest in either stylistic vogue or innovation. While it's a perfectly serious piece of music, I mean no derision when I say that it's fun to listen to, entertainingly rhetorical and dramatic, and brilliantly, if conventionally, orchestrated. It calls for a more brilliant orchestra than the Louisville, but it, as well as the Cowell, seems well performed. The recorded sound is not quite as good as some of Louisville's more recent efforts.  

**RECORDING OF SPECIAL MERIT**

**DEBUSSY: La Mer; Three Nocturnes.** Concertgebouw Orchestra of Amsterdam, and Women's Chorus of the Collegium Musicum of Amsterdam, Eduard van Beinum cond. \*World Series \* PHEC 9097 \$2.50.  
Performance: Crisp and brilliant  
Recording: Excellent  
Stereo Quality: Superior  
There are so many unassailably good re-recordings of these Debussy classics, representing such various and interesting views of works that I'll not even attempt the "preferred recording" game here. Instead, I'll simply state that here is another one. Van Beinum's overall approach is streamlined, dazzlingly virtuosic, attractively sentimental—even quite extraordinarily unPicturesque. The men who play those famous muted trumpets in Fêtes don't march onto the scene (as they did when I was a boy) from some remote area; they're right with us from the beginning. And those girls in Sirenes seem to be far less concerned with wooing us to our destruction than they do with creating musical order.

Van Beinum's reading of La Mer is supercharged and exciting. Among those recordings of the work with which I am familiar, few get as much beauty and excitement out of the last movement as this one. The recorded sound and stereo, though by no means new, are still exceptionally good.  

**DEBUSSY: Prelude à l'apré-midi d'un faune** (see RAVEL)

**DUFAY: Missa Caput; Isochromytic Motets: Apostolya Gloriosa; Nuper Rosarum Flores; Fulgens lubor Ecclesie.** Capella Cordina, Alejandro Plantcha dirig. LYRICHORD \* LST 7190 \$5.98, @ LL 190 \$4.98.  
Performance: Commandable  
Recording: Very good  
Stereo Quality: Excellent  
The fifteenth-century Burgundian Guillaume Dufay is most familiar on records through his chanson, rather more neglected is his sacred music, notably the important isochromatic (a set rhythmic pattern which is repeated throughout a piece) motets. This Lyrichord disc makes considerable amends by including three such motets, all splendidly complex works rhythmically, plus a lovely Mass, which is notable for its lyricism and melody. The latter, once available on L'Oiseau-Lyre by Denis Stevens and the Ambrosian Singers, is considered to be Dufay's first cantus firmus Mass. It's tune, incidentally, was also used by Obrecht and Ockeghem. The performance is altogether a good one—not perhaps the last word in vocal finish, but the singing and playing (mostly using modern instruments) effectively reveal the energetic rhythms and clarity of the parts. The vocal sound tends to be a bit American in inflection, and Mr. Plantchate does not always point up his cadences, but these defects are far outweighed by the pleasure of the pieces themselves. The recorded sound is highly satisfactory, and detailed notes plus translations are supplied.  

Performance: Luxuriantly Romantic  
Recording: Good  
Stereo Quality: Good  
After more than a generation of neglect, the two symphonies of Sir Edward Elgar are again being heard by concertgoers, at least by those who have attended some of the recent programs led by William Steinberg. For me, the core of both Elgar symphonies lies in their middle movements—the (Continued on page 90)
The cartridge looms large for a simple reason:

It is the point of contact between the entire hi-fi system and the recording. What happens at the tip of its tiny stylus determines what will happen in all those big and impressive components that are so obvious to the eye and, in the aggregate, so apparent to the pocketbook. Worldwide, experts and critics have hailed the discovery of Trackability as the definitive measurement of cartridge performance. When evaluated against this measurement, the superb **Shure V-15 Type II Super Track** stands alone.

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois 60204

The analog-computer-designed Shure V-15 Type II Super-Trackability cartridge maintains contact between the stylus and record groove at tracking forces from $\frac{3}{4}$ to $1\frac{1}{2}$ grams throughout and beyond the audible spectrum (20-25,000 Hz). Independent critics say it will make all of your records, stereo and mono, sound better and last longer. Tracks 18 cm/sec. and up at 400 Hz; tracks 26 cm/sec. and up at 5,000 Hz; tracks 18 cm/sec. and up at 10,000 Hz. This minimum tractability is well above the theoretical limits of cutting velocities found in quality records. $67.50.
LONDON'S MAGNIFICENT AUGUST RELEASE

THE ROYAL FAMILY OF OPERA
An incredible album – incredible value. A star-studded value which only London could have produced! 37 of the world's greatest singers in a 3 record album of unforgettable operatic experiences.

FLAGSTAD  
TEBALDI  
SUTHERLAND  
NILSSON  
HORNE  
SULLOTIS  
LORENGAR  
BERGANZA  
CRESPIN  
RESNIK  
JONES  
LUDWIG  
BUMBRY  
WEATHERS  
GUEDEN  
SIMIONATO  
ZENNI  
CHIAUROV  
DEL MONACO  
DI STEFANO  
SIEPI  
BERGONZI  
MERRILL  
FISCHER-DIESKAU  
CORELLI  
GOBBI  
PREVEDI  
MACNEIL  
EVANS  
LONDON  
MCCracken  
KRAUSE  
HOTTER  
KING  
CORENA  
WINDGASSEN  
BASTIANINI
Stereo RFO-5-1

ANSERMET: THE BERLIOZ SYMPHONIE FANTASTIQUE
The great Swiss conductor in a superbly engineered performance accompanied by a bonus LP of his fascinating rehearsal of Berlioz’s masterpiece.

Berlioz: SYMPHONIE FANTASTIQUE; LE CORSAIRE OVERTURE. Free Bonus Record: Ernest Ansermet rehearsing Symphonie Fantastique – L’Orchestre de la Suisse Romande—Ernest Ansermet
Stereo CSA-2101

SOLTI: SCHUMANN SYMPHONIES 3 & 4
As he so often does Solti brings new life and appeal to two of his favorite symphonic works. First record of a complete set.

Schumann: SYMPHONY NO 3 IN E FLAT MAJOR (Op. 97) (“Rhenish”)  
SYMPHONY NO 4 IN D MINOR (Op. 120)  
The Vienna Philharmonic Orchestra – Georg Solti
Stereo CS-6582

CURZON: MOZART CONCERTI 23 & 24
The aristocrat of pianists acclaimed the world over as a Mozart stylist in the dramatic first record of a complete series of Mozart Concerti.

Mozart: PIANO CONCERTO NO. 23 IN A MAJOR (K. 488)  
PIANO CONCERTO NO. 24 IN C MINOR (K. 491)  
Clifford Curzon – The London Symphony Orchestra – Istvan Kertesz
Stereo CS-6590

Two of London's brilliant complete symphonic series now in deluxe packages at a special introductory price – wonderful recordings – wonderful value.

Tchaikovsky: THE SIX SYMPHONIES  
The Vienna Philharmonic Orchestra – Lorin Maazel  
Stereo TCH-5-1

Dvořák: THE NINE SYMPHONIES  
The London Symphony Orchestra – Istvan Kertesz
Stereo DVO-5-1

LONDON RECORDS ©
LONDON RECORDS FOR AUGUST – A RELEASE TO REMEMBER

CIRCLE NO. 45 ON READER SERVICE CARD

HIFI/STEREO REVIEW
The dazzling Prima Donna in her happiest role

JOAN SUTHERLAND IN
THE DAUGHTER OF THE
REGIMENT (DONIZETTI)

A thrilling recorded re-creation of the memorable production of Donizetti's delightful French opera stars Joan Sutherland in her first and brilliantly triumphant comic role. The album also features the spectacular talents of the new Italian tenor Luciano Pavarotti. The entire production conducted and produced with the rollicking good fun appropriate to the work.

Donizetti:
THE DAUGHTER
OF THE REGIMENT
Joan Sutherland, Luciano
Pavarotti, Spiro Malas, Monica
Sinclair—Chorus and Orchestra
of The Royal Opera House,
Covent Garden—Richard Bonynge
Stereo OSA-1273

LONDON RECORDS
The Unanswered Question—Maurice Le Roux, conductor

New York Times

"...Played brilliantly and

Harold Farberman, Conductor

Royal Philharmonic Orchestra

The Four Symphonies
of Charles Ives (First integral recording)

Maurice Abravanel, Conductor

Utah Symphony Orchestra

Joao Carlos Martins (piano); Boston Symphony Orchestra, Erich Leinsdorf conductor. RCA ® LSC 3029(2), LM 3029RE $5.79.

Performance: Excellent

Recording: Very good

Stereo Quality: Unusual

The main item here is the big, boisterous concerto, serial in content but quite extrovert in manner—those who know Ginastera’s operas Don Rodrigo and Bomarzo will know what I mean. An odd effect results from the fact that most of the serial and twelve-tone manipulations are confined to the solo part, which thus has a character of expressionist fantasy, while the toccata-like piano part is much more straightforward and traditional-modern, in the vein of Bartók or even Prokofiev. Martins, the young Brazilian pianist, is a brilliant interpreter of the solo part. Leinsdorf has separated strings and winds (with piano and percussion in the middle), which results in some unbalanced stereo but a generally effective clarity and spread of sound. The Various Contingences, written in 1953, show a much earlier stage in Ginastera’s development—somewhere between the nationalism of the early works and the serial style of the recent ones. With the exception of an Indian-Stravinsky finale, it could not be more opposed to the hard-driving overside. This theme and twelve variations, each for a solo instrument or two with chamber orchestra, is in a rather small-scaled, sweet, lyrical style—somewhere between Hindemith and Britten, with a French touch here and there. It is, in any case, a superb showcase for the exceptional talents of the Boston first-desk men, and it is attractively recorded.

E. S.

HADLEY: Salome (see PARKER)

HENRY: Le Voyage (electronic music).

MERCURY ® SR 90482 $5.79.

Performance: Fixed

Recording: Good

Stereo Quality: Built-in

Pierre Henry was one of the pioneers of musique concrète, the recorded collage technique that actually preceded electronic music. (Continued on page 92)
Be an expert on how to select the best automatic turntable.

A true hi-fidelity automatic turntable is a precision built mechanism with many parts, each of which has a very special function to perform. Very often, to save money in manufacturing, some companies either compromise on the quality of these parts, or leave certain of them out. The turntable will still operate of course, but forget about getting maximum high-fidelity. How can you tell when a turntable has everything? Use our BSR McDonald 600 as an example of perfection. It has all of these and many other essential features that a professional quality automatic turntable must have to insure peak performance.

- Heavy cast, specially balanced turntable
- Dynamic anti-skate control applies continuously corrected compensation at all groove diameters.
- Cueing and pause control lever allows for exact positioning of stylus on record and permits you to interrupt listening and reposition to same groove.
- Micrometer stylus pressure adjustment permits 1/3 gram settings from 0 to 6 grams.
- Automatic lock on tone arm after last record is played.
- Dynamically balanced 4-pole induction motor has high torque, constant speed design—assuring minimum rumble and wow.
- Low mass tubular aluminum tone arm perfectly counter-balanced both horizontally and vertically.
- Resiliently mounted, coarse and fine vernier adjustable counterweight.
- Tone arm is jam-proof even if it is held during the cycling operation.
- Clip-in cartridge holder provides universal mounting and quick change.
- Stereo muting switch for complete silence during change cycle.

Please send FREE detailed literature on all BSR McDonald automatic turntables.

Name ________________________________
Address ______________________________
City __________________ State _______ Zip _______

SEPTEMBER 1968

PRECISION CRAFTED IN GREAT BRITAIN
BSR (USA) LTD., BLAUVELT, N.Y. 10913
In 1870, Liszt wrote a piece in memory of the Hungarian composer Mihály Mosonyi; seven years later he wrote another on the death of the Hungarian national poet Sándor Petőfi. Then, at the very end of his life, he added five other such pieces and grouped all seven under the title of Hungarian Historical Portraits. These last five seem to have disappeared for seventy years or so and were published only in 1956. While there is evidence that Liszt planned these pieces as an orchestral cycle, they exist only in keyboard form and, as outstanding works from the composer’s very last years (even the earlier pieces were revised), they must command special attention. Of these two recent recordings, it is the one by Miss Farnadi that will be of greater interest to most potential buyers. She includes the two brilliant Polonaises—much earlier works, from 1851—and all of the late and little-known Valse Oubliées. The fourth of these was indeed a forgotten piece; it was written in 1885 but published only in 1954. Of the other three, written a few years earlier, only the first has become widely known. These curious works, with their mixture of salon style and very “modern” harmonic ambiguity, are attractively played by Miss Farnadi. Essentially a lyric pianist, she lacks something in Lisztian demonic power—a requirement in the Polonaises and sometimes needed in the Portraits. Nevertheless, there is much to praise in her performances, and I far prefer Miss Farnadi’s poetic readings to the long and endlessly dull Portraits of Mr. Szegedi. Szegedi’s disc, which also includes the Fourth and Fifth Polonaises, is sonorous but unsteady in Psalm 129. Choral forces, on the other hand, are excellent. The choral reproduction is distant and not always clear in my mono review copy; the stereo version may be better. A worthwhile release.

G. J. MAHLER: Das klagende Lied (Song of Lamentation); Teresa Zylis-Gara (soprano); Anna Reynolds (mezzo-soprano); Andor Kaposy (tenor); Anbrosian Singers and New Philharmonia Orchestra, Wyn Morris cond. ANGEL ® S 36504 $5.79.

Performance: Good Recording: Unsettling Stereo Quality: Passable

Ever since contracting in 1951 for the first recorded performance of Das klagende Lied, led by Zoltan Fekete for Mercury and still available on the Lyrichord label, I have had a soft spot in my heart for this hauntingly beautiful work, a human, bone, and the gruesome instrument reveals through its song the fratricidal guilt of the royal bridgeguard. The background of (Continued on page 94)
The most independent, independent testing laboratory announces its findings on the Elac 444-E

Fifty of the most knowledge and discerning high fidelity salesmen have just completed a thorough testing of the new Elac 444-E cartridge. They tried it with their home systems and compared it with the cartridge they are now using. Here are samples of their findings:

"A great groove-tamer for the straight-from-the-studio sound lover! All of today's terms won't describe the utmost enjoyment I experienced. Fine response, clarity, were soon taken for granted."

"This is probably one of the finest cartridges I've had the privilege to evaluate. I find it superior in all respects."

"The over-all impression of this cartridge is more than delightful. It's tonal quality is probably the closest to the original sound. It should be a great asset to the better turntable."

"This is about as good a cartridge as is presently available! Full, rich, clean sound."

More than half of these demanding critics rated the performance of the Elac 444-E as equal to or better than any cartridge they'd ever heard—regardless of price.

Why don't you put the 444-E through your own demanding test at your hi-fi dealer. Elac cartridges are priced from $69.50 for the 444-E to a modest $24.95.

Benjamin Electronic Sound Corp., Farmingdale, New York 11735

Elac 444-E
It may be the finest cartridge you ever heard.
Mahler's use of the tale and fashioning of the text is told in fascinating detail by Jack Ditter in the liner notes that come with the new Angel recording. We are also told of the existence (and an actual performance, in 1934-35) of the unpublished introductory section of Das Haglede Lied by Mahler's brother-in-law, Arnold Rosé, then Vienna Philharmonic concertmaster. Professor Rosé's son, now resident in Canada, has refused to make public this part of the score, even for personal use, not to mention copying or performance—a situation similar to that of Alfred Berger's section, whose final act evidently exists, but cannot be published because the composer's widow will not allow it.

Das Haglede Lied as recorded gives us the tale of the minstrel's discovery of the bone, his fashioning of the flute and the tale it tells, and the catastrophic results of the wedding feast. As I have already intimated, the music shows the young Mahler in remarkable command of the essential characteristics of his mature musical language, with a flair for orchestral color equalled only by Berlioz and Tchaikovsky in their earliest major works. With only the seventeen-year-old Fekete mono disc and a weak Fritz Mahler-Hartford Symphony reading as past recordings, a new version—even of the incomplete published score—backed by careful research has been in order for years. And we get it from conductor Wyn Morris, whose 1966 recording of (most of) Mahler's Kindertotenlieder with Janet Baker and Geraint Evans showed this English conductor to be a Mahler interpreter of note. As with the Wunderborn Lieder, Morris' treatment of Das Haglede Lied is rich in detail and high in drama. Much comes through in this recording that has remained unheard heretofore. His soloists are expert in putting across the dramatic import of the words, and the chorus is absolutely first-rate. However, on the basis of a hearing of the original British Delyé disc (Morris originally recorded the Wunderborn Lieder for the same label), I must take issue with the manner in which the Angel transfer has been handled. Where-as the Delyé disc reveals a bright, rather forward sound with sharply defined stereo imaging and harmonics a mute of shallowness in depth illusion, the Angel by comparison sounds cavernous and lacking in highs. Evidently in an effort to enhance the sense of depth, Angel has seen fit to touch up the original tape with artificial reverberation and to roll off the highs. The result is not only an apparent decrease in overall volume level, but an unnecessary muddying of both orchestral texture and intelligibility of solo and vocal enunciation. I urge a re-mastering of the disc to match as closely as possible the Delyé original, and without the electronic tinkering that mars this release.

D. H.


Performance: Convincing
Recording: Fine
Stereo Quality: Good

Although neither Robert Moevs (b. 1920) nor Ezra Sims (b. 1928) is exactly baby-pink young, perhaps it is not too late for them—and other "advanced" American composers of the post-war generation—to learn that their own annotative descriptions of how their music gets written are probably of interest to no one but themselves, and that, where some listeners are concerned, the descriptions of the creative act as some sort of bargaining, incomprehensible intellectual masochism make the prospect of listening to the music a dread before a note is sounded.

Take Ezra Sims. He would have us believe that he was in some mysterious way virtually bludgeoned into the use of microtonal techniques: "I came to a use of microtones not by whim, not because of intellectual decision [was he in a trance, perhaps?] nor from a desire to be flatulent [perish the thought]." Instead, writes Mr. Sims, it was "of necessity" and even "against [his] better judgment." The Third Quartet, by the way, he claims to be his last work to use quartet tunes. "Now I'm calling for quartet and sixth tunes mixed." (The call, I trust, will be answered.)

This is all very dramatic. It saddens me because I would have guessed something quite different regarding the origins of the musical technique involved. The musical "events”—I believe that's still the "in" word—are themselves mostly rather plain and, through its larger portion, the piece seems to be calling for a deeper meaning for the word "static." Without the added "sound effects" (no properly "advanced!" string quartet has been acceptable without them for at least twenty years) no one would bat an eye. Even with them, I didn't. I don't mind the piece, just what Mr. Sims has written about it.

Things are evidently even spookier in Mr. Moeves's world. Should you so choose, you can be flabbergasted to learn that in Musica da Camera "the number of measures in each section is a multiple of three, from nine to thirty." Or if that doesn't turn you on, perhaps knowing that the composer's "patterns of tempos is built on multiples of twenty-five from MM fifty to one hundred fifty" will. However, if you are not enthralled by numbers, the inside story might do the trick: Variazioni sopra una melodia (1961), in spite of its being written in "the extraordinarily beautiful environment" of the Villa Aurelia of the American Academy in Rome, is "an outgrowth of crisis—intensely personal." Apparently things hadn't got much better by 1965, when Moussorgsky's pictures was being multiplied: "The character of the music," says the composer, "may be suggested by a poetic image of Rilke ..." who, with a few words of German, "is evoking a sense of foreboding, a tension of imminent, unknown danger in a bird's life in a forest, in a grove, broken by the sudden cries of a bird." The piece, we are informed, was in fact "written in surroundings charged with a similar quality."

Actually, though Mr. Moeves's revelations inspire a sincere gesture—here made—of perspective for Germanic, they don't have centrally traumatic for me to write that these works sound like most of the complicated, characterless, undoubtedly skillful "antonal" music that is played at the typical "special" concert of "advanced" music in New York's every season.

The sonics and stereo are good. W. F.


Performance: From fair to poor
Recording: Both excellent, London better
Stereo Quality: Both good

I confess to a certain sense of relief in being dissatisfied with Vladimir Ashkenazy's rendition of Pictures—relief in knowing that the man is actually subject to human failings, for it is the first piece of music that I can remember having heard him play badly. I won't say that he doesn't understand the music, but I do get the feeling that he doesn't like it very much, and his impatience shows up in his rather erratic Promenades, and in a strangely undiodmatic approach to the whole work. Indeed, listening to his interpretation, I quite forget that he was Russian; things sound less Germanic. That he doesn't have the natural power to bring off certain sections of the work is also true, but he has been known to overcome that limitation in the past; here he doesn't. The recording of this work too, as far as I am concerned, is still the one that Richter did in concert in Bulgaria, the flu epidemic with all its resultant noises and the mono-only recording notwithstanding.

The other side of this London record, which is certainly a blockbuster in terms of the sheer quantity of music offered, is given over to Mehta's rather unprecedented account of Ravel's orchestration of the music. It is an orderly, nicely played rendition, with only occasional moments of imperfect ensemble, but I find nothing in it to get excited about, save for that time that Ravel's particular Ma Mere l'Oye than any other performance I can remember hearing. To some, perhaps, this will be an incitement (Continued on page 97)
New 1969 Allied Catalog

Brand new! Fresh off the press! Allied's 1969 Catalog...536 fascinating pages jam-packed with the very latest in Hi Fi, Tape Recorders, CB, Kits, Radios, Tools, Electronic Parts, Books. Probably nowhere else on earth will you find such a complete selection of everything in electronics...and virtually all new as tomorrow! Literally thousands of items...many of them never shown before. Allied's all new 1969 Catalog makes wonderful reading...and it's yours absolutely FREE! Tear off the card...mail it in today...and we'll rush you your own personal copy of the newest and most complete book of what's new in electronics...Allied's 1969 Catalog!

NO MONEY DOWN—24 MONTHS TO PAY!
Low Monthly Payments to fit your budget.

DO A FRIEND A FAVOR—give him this card to send for his FREE ALLIED CATALOG
Why Buy by Mail from ALLIED?
Because you buy from the most unique store in the world!

Why do hundreds of thousands of people...electronic experimenters, music lovers, engineers, Amateur operators, professional radio-TV servicemen, kit builders, hobbyists, hi-fi fans and just plain "bargain-hunters"...order tens of millions of dollars worth of merchandise-by-mail from ALLIED each year?

Variety, selection, price, and quality-testing are the answers! If we can satisfy the experts...we can satisfy you! Our continuous program of quality-testing assures you that everything you buy meets the highest standards. And nowhere else on the face of the earth are so many famous brands (and so many different models of every brand), gathered together to choose from. When it comes to parts that both beginners and experts need...ALLIED is the one source that has them all.

Thousands and thousands of items to choose from...and you'll like shopping from ALLIED because you do it in your easy chair. Our entire stock is spread before you, as it could never be in a conventional store. It takes ALLIED over 500,000 square feet of floor-space (with merchandise stacked to the ceiling!), to keep on hand all the items you hold in one hand when you pick up an ALLIED catalog.

You never had shopping so good, as when you do it at home with this famous book to guide you. No clerk, no expert, no salesman in all the world could begin to supply you with the wealth of facts, the exact specifications, the comparable data—all at your fingertips in this popular book. Almost anything you may want or need or have an interest in...is pictured, priced and described in detail. You'll discover things you never knew existed. You'll find bargains unmatched anywhere else you may shop. You'll revel in choices, varieties, and selections beyond imagination. You'll find a whole new way to buy both the commonplace and the rare, the inexpensive and the luxurious.

Best of all—with an ALLIED Credit Fund Account, you pay no money down, and take up to 2 years to pay!

Shop Where the Experts Buy—Choose from the Biggest and Most Fabulous Selection Ever Gathered Together:

STEREO HI-FI  FM, AM & VHF RADIOS
ELECTRONIC TOOLS & HARDWARE & HOBBY KITS BOOKS
TAPE RECORDERS AMATEUR GEAR HARDWARE
AND TAPES PORTABLE BOOKS
CITIZENS BAND TV SETS CAMERAS
EQUIPMENT AMATEUR GEAR NEEDLES
WALKIE-TALKIES INTERCOMS HEADPHONES
SHORTWAVE P.A. EQUIPMENT MICROPHONES
RECEIVERS TEST EQUIPMENT INTEGRATED
PHONOGRAPH CIRCUITS
SPEAKERS TUBES AND PARTS AND
RECORD CHANGERS TRANSISTORS BATTERIES

FREE 1969 ALLIED CATALOG
P.O. BOX 4398
CHICAGO, ILLINOIS 60680

PLACE STAMP
HERE

FREE 1969 ALLIED CATALOG
P.O. BOX 4398
CHICAGO, ILLINOIS 60680

PLACE STAMP
HERE
to purchase it. They will be happy to find the recorded sound quite beautiful.

Ozawa's performances are another matter entirely; I find this truly an alarming record for a conductor with his reputation. It isn't simply the sloppy ensemble work that bothers me (though heaven only knows the Chicago Symphony is not noted for bad ensembe), but what seems to be a sloppy approach to the points the music is making. To give two examples: Ozawa treats that terrific trumpet-led run up the scale at the end of Limoges as if it were an ending, pausing for an absurdly long time before sounding the first grim chord of Catacombs, thus taking what is essentially an exciting climax followed by a dramatic contrast and making them into an ineffectual ending followed by an anti-climax. Worse, in the Britten, he vitriolizes what is probably the musical high point of the work by completely drowning out the fast-moving high wind and violin passages toward the end with the long-note statement of the Purcell theme instead of clearly presenting the counterpoint of the two. This does not add up to sensitive or informed music-making; I certainly hope to hear better things from Ozawa in the future.

James Goodfriend


Performance: Studied
Recording: A shade opaque
Stereo Quality: Good

Here we have the second stereo recording of the last gigantic masterpiece to come from the pen of Denmark's Carl Nielsen, the Commotio for organ solo. Nielsen died less than a month before the work had its premiere at the Lubeck Marienkirche, where his great seventeenth-century predecessor, Buxtehude, held sway. With the twenty-five-minute Commotio here we have twenty of the twenty-nine short studies that Nielsen wrote in preparation for the larger work. Some are mere sketches; others are fascinating examples of what Nielsen could make out of the bare substance of interval and rhythm.

Jorgen Ernst Hansen, the distinguished Copenhagen organist, whose recordings of Buxtehude and other classic organ repertoire have significantly enriched the catalog over the past few years, delivers a thoughtful rather than an overwhelming reading of Commotio. The same description applies to his treatment of the preludes—he excels in the lyrical and ruminative pieces. This impression is reinforced to some extent by the prevailing dark coloration that characterizes the Frobenius instrument of Copenhagen's Andreaskirke, used in this recording.

Inevitably one must turn for comparison to performances of Commotio and eighteen of the preludes by Grethe Krogh Christensen for Lyrichord. She uses two instruments, both brilliant Marcussen creations—one at the Holmenskirke in Copenhagen (Commotio), the other at the Paulikirke in Aarhus. The power and brilliance of the Holmenskirke organ—I heard Commotio played on this instrument in 1957 by George Fjelstad, who made the first recording of Commotio a dozen or so years ago—together with Miss Christensen's more pointed phrasing and more assertive rhythmic pulse, make of Commotio a performance of which one can only say it is the equal of anything that has been offered before.

An Adventure for the Connoisseur

Few Mahler buffs know his Symphony No. 1 ("Titan") completely. Because in 1893, Mahler himself withdrew one movement, "Blumine," believing its inclusion made the work too long.

However, on April 9, 1968, the bewitchingly beautiful "Blumine" was reunited with the "Titan" when Frank Brief and the New Haven Symphony Orchestra offered the work in its thrilling entirety for the first time.

Odyssey has the only available recording of the complete Mahler work—the acclaimed New Haven performance. So if your Mahler's First isn't on Odyssey, you're missing something.

An Adventure for the Connoisseur

SEPTEMBER 1968
A recording of Parker's most imposing work, the oratorio *Hara Nuriissima*, is currently available, Karl Krueger's unique and enterprising mail-order Society for the Preservation of the American Musical Heritage offers a clearer view of Parker's work via performances of two orchestral works: *A Northern Ballad*, Op. 45 (1989) on MIA 132, and, on this record, *Vathek*, Op. 56 (1902). Parker made his reputation as a composer through his choral works, but both of these tone poems display-along with their solid nineteenth-century German craftsmanship genuineness, substance, and poetry. The dramatic evocation is romantic and legendary and the thematic manipulation post-Wagnerian; but there are also powerful modal elements and a rhythmic strength that make one think of Brahms, the better New England hymnody, and Gregorian chant.

Although *Vathek* evokes a fairly lurid early nineteenth-century romance by one William Beckford concerning a sinister Abassid caliph, the music sustains itself quite well without any reference to the implied program. In fact, Parker suppressed the programmatic title in all published catalogs of his work. Indeed, there has been no known performance of *Vathek* (under that name, at least) up to the time of the present recording.

Henry Kimball Hadley (1871-1937), like Parker, was another vastly energetic New England church and concert musician. Hermann Koppel—a noted composer-pianist who has recorded the major works for the Odgen MOAK series—seems to have come to Nielsen by way of Prokofiev, and the extraordinarily imaginative Arne Skjold Rasmussen, in his recordings for the Danish Tono label, brings an almost Bartokian fierceness and a new depth of feeling. But Ogdon's approach to Nielsen's music is, in my opinion, closer to Nielsen's piano style. It is interesting to compare with Ogdon's interpretations some of the Danish recordings of Nielsen's piano music. Hermann Koppel—a noted composer-pianist who has recorded the major works for the Odgen MOAK series—seems to have come to Nielsen by way of Prokofiev, and the extraordinarily imaginative Arne Skjold Rasmussen, in his recordings for the Danish Tono label, brings an almost Bartokian fierceness and a new depth of feeling. But Ogdon's approach is undeniably idiosyncratic.

Ogdon's performances have been well served by the recording engineers. I hope it will not be too long before we have a second Nielsen piano disc from him. D. H.

**RECORDING OF SPECIAL MERIT**


Performance: Very good

Stereo Quality: Good

All but one of the five major works for piano by the Danish wonder Carl Nielsen are included on this disc—1 hope that the Theme and Variations, Op. 40 (1916), will also be recorded by the same artist. For Mt. Ogdon, Nielsen's piano disc from him will not be long before we have a second piano disc from him. Ogdon has a special flair for dynamic gradation and total coloration that relieves the sense of excessive chordal and polyphonic density encountered in some performances of this music. I have in mind particularly the Brahms-Moussorgsky opening and closing of the early Symphonic Suite and the craggier episodes of the Chaconne. Indeed, Ogdon's performance of the Chaconne is the prize of the album: he makes it dramatic and musical.

The Suite, Op. 45, written for Arur Schnabel, remains probably the most formidable and least known work of such importance in the literature of Scandinavian music. In the course of its six movements, Nielsen synthesizes in his own special way Brahmsian intellect, Romantic poetry, and modern experimentalism. In this and in the three piano pieces, Op. 59, Nielsen accomplished what Busoni strove for and narrowly missed. It is undoubtedly because of his own experience with Busoni's music that Ogdon has gotten so close to the heart of Nielsen's piano style.

It is interesting to compare with Ogdon's interpretations some of the Danish recordings of Nielsen's piano music. Hermann Koppel—a noted composer-pianist who has recorded the major works for the Odgen MOAK series—seems to have come to Nielsen by way of Prokofiev, and the extraordinarily imaginative Arne Skjold Rasmussen, in his recordings for the Danish Tono label, brings an almost Bartokian fierceness and a new depth of feeling. But Ogdon's approach is undeniably idiosyncratic.

Ogdon's performances have been well served by the recording engineers. I hope it will not be too long before we have a second Nielsen piano disc from him. D. H.


Performance: Not at all bad

Recording: Okay

Stereo Quality: Good

For today's music lovers, Horatio Parker (1863-1919) is better known as the teacher of Charles Ives than as founding father of the Yale University School of Music and a composer of note in his own right. Although
The Stereo System I Wish I Owned

From 1968 components, PS's Electronics Editor picks the four units he likes best and gets a surprise: a system that costs less than $1,000

By RONALD M. BENREY / PS Electronics Editor

Somewhere, mixed up in my daydreams about driving a Ferrari, piloting my own jet plane, and living on the French Riviera, is owning the perfect stereo system.

That last daydream is the closest one (for me) to reality, and it comes at a price that may surprise you: You can spend $5,000 for a stereo rig, but my dream system costs less than $1,000, and I can't believe that a more expensive set of components could produce significantly better sound.

The speakers. The ones I'd choose are the first product of Rectilinear Research, Inc. (30 Main St., Brooklyn, N.Y. 11201), a new company. Their Model III's are the finest loudspeakers I've ever listened to, regardless of size, type, or price. They produce beautiful bass tones without boom, accurate midrange tones without a trace of coloration, and crystal-clear treble tones without a hint of harshness. And they do it at any volume, including "window-rattling" sound levels.

By today's standards, the III's aren't small—at 35 inches high, 18 wide, 12 deep—but then, each contains six loudspeakers: a 12-inch woofer, a five-inch midrange, and four tweeters ranging in size from two to 2 1/2 inches, all coupled to an unusually complex crossover network. The pair costs $558.

THE SPEAKERS

The Rectilinear III, each capable of accepting 100 watts of audio power, require at least a 20-watt-per-channel amplifier. They're speakers of conventional, rather than acoustic-suspension, design.
One of Sylvia Marlowe’s earliest recordings was a set of 78’s devoted to the eight keyboard suites of Henry Purcell, a very distinctive one in its day. Here we are given a new recording of six of the suites plus a varied selection of shorter pieces, including some keyboard transcriptions from Purcell’s other works (i.e., the Rondel from Abdelazer, which Britten was to use as the theme for his Young Person’s Guide to the Orchestra) and a couple of pieces of doubtful ascription. All are very well played, although I find Thurston Dart’s two-disc set of the complete Purcell keyboard music (Spoken Arts 207/8, mono only) even more idiomatic; especially in the fluidity of the tempos of certain dances such as the Corant. Miss Marlowe’s interpretations, however, are very accomplished, and she has added considerably to the stylishness of the performance by including some very effective embellished repeats in some of the simpler movements. The reproduction of the harpsichord in both mono and stereo is first-class.

RECORDING OF SPECIAL MERIT

RAMEAU: Suite from the Opera “Dardanus,” Collegium Aureum; Reinhard Peters cond. RCA VICTORA® VIC 1333 @ VIC 1333® $2.50.

Performance: Marvelous

Stereo Quality: Fine

Dardanus (1739) was Rameau’s tenth opera, and like most of his stage works after Les Indes galantes (1735), an extremely successful one. Considering only the instrumental music included in the present recording, it is not difficult to understand the success. The portions of the score one hears here are marvelous, not only for their rhythmic éclat in such dances as the tambourins, but also for their full and true Baroque grandeur, for instance the final chaconne. This is really a splendid sound, and equally splendid is the performance by the chamber orchestra that calls itself the Collegium Aureum. Anyone familiar with the names of the best German instrumentalists, the specialists in Baroque music who often appear on DGG Archive recordings, for example, will recognize most of the names of the participants here. The instruments used are all old ones or reproductions, and the aggregate sound is extremely impressive. Rarely on records has Rameau sounded as stylish as he does here, and the performance is further distinguished not only by correct ornamentation but also by very tasteful application of notes inégales. For the Baroque collector, this disc is a must.

RAMEAU: Suite from the Opera “Dardanus,” Collegium Aureum; Reinhard Peters cond. RCA VICTORA® VIC 1333 @ VIC 1333® $2.50.

Performance: Marvelous

Stereo Quality: Fine

Dardanus (1739) was Rameau’s tenth opera, and like most of his stage works after Les Indes galantes (1735), an extremely successful one. Considering only the instrumental music included in the present recording, it is not difficult to understand the success. The portions of the score one hears here are marvelous, not only for their rhythmic éclat in such dances as the tambourins, but also for their full and true Baroque grandeur, for instance the final chaconne. This is really a splendid sound, and equally splendid is the performance by the chamber orchestra that calls itself the Collegium Aureum. Anyone familiar with the names of the best German instrumentalists, the specialists in Baroque music who often appear on DGG Archive recordings, for example, will recognize most of the names of the participants here. The instruments used are all old ones or reproductions, and the aggregate sound is extremely impressive. Rarely on records has Rameau sounded as stylish as he does here, and the performance is further distinguished not only by correct ornamentation but also by very tasteful application of notes inégales. For the Baroque collector, this disc is a must.

RAVEL: Bolero; La Valse. DEBUSSY: Baroque collector, this disc is a must.

Performance: Rather heavy-handed

Stereo Quality: Acceptable

Since the recorded sound and stereo are pretty good, the release is probably disciplined and powerful interpretation of Escalier. But Ravel’s Ravel.


Performance: Powerful and weighty

Stereo Quality: Ample evident

Though the number of Schumann catalog listings for these two most popular items of Respighi’s Roman trilogy (the third is Feste Romana) looks ample at first sight, only Ormandy on Columbia and Reiner on RCA Victor offer this new London Phase 4 recording real competition as the best combination of poetic performance and sonic grandiloquence. This new recording is splendid on the latter count, but seems a bit short in the delicate evocative poetry element as a performance. This poetic element is especially important at the beginning and the end of Fountains, and I wonder whether London’s “analytical” multi-miking is not as much to blame for the lack of it here as Munch’s rather heavy-handed way with the music.

SCHUBERT: Rosamunde—Liederliche Musik op. 26, D. 797. Anneliese Rothenberger (soprano); Bavarian Radio Chorus and Orchestra, Robert Heger cond. ANGEL® 36-497 $5.79.

Performance: Fair to good

Stereo Quality: Will do

Save for the omission of the very brief Sheherazade Melody, veteran conductor Robert Heger and his Bavarian Radio broadcast here give us complete the lovely Schubert Rosamunde score, including the familiar Zaubberflöte Overture. Heger, who has made many distinguished contributions to recorded repertoire over the years—most notably the celebrated pre-war Lehmann-Schumann-May Rosenkavalier (Angel GRB 5001)—delivers a reading of the orchestral pieces that seems slack, at least when compared with the alert yet warm performance by Bernard Haitink and the Amsterdam Concertgebouw on Philips; and Haitink omits nothing from the score. Anneliese Rothenberger sings “Der Vollmond strahlt” with great sweetness, but Aafje Heynis on the Philips disc has greater warmth. The Philips recording is also superior in presence and clarity of detail. So— the choice seems clear.

SCHUMANN: Phantasietücke for Oboe and Piano; Three Romances for Clarinet and Piano (see POULENC)


Performance: Overluxuriant

Stereo Quality: Excellent

As with the Elgar Enigma Variations, which Sir John Barbirolli recorded in stereo in the late 1950’s, with so the Sibelius First Symphony—not only is his earlier version more tightly knit and powerful as a reading, but the recorded sound has greater clarity and impact, if not quite as much sheer richness as its new counterpart. Both the earlier readings are currently available in the Vanguard Everyman series, and the comparison will speak for itself. If one wants a recorded version of the Sibelius First that combines the finest possible stereo sonics with a superbly disciplined and powerful interpretation, I suggest Leif Segerstam’s London disc as the best around nowadays.

SIMS: Quartet No. 3 (see MOEYS)

STRANG: Concerto for Cello with Woodwinds and Piano (see CORIGLIANO)

SURINACH: Melorhythmic Dances (see COWELL)

TELEMANN: Four Cantatas from “Harmonischer Gottesdienst.” Was gleich dem Adel wahrer Christen; Die Kinder des Höchsten sind rufende Stimmen; Ziehet uns, stehet, ihr feurigen Zungen; Packe dich, gelästem Druche! New York Chamber Soloists (Charles Bressler, tenor; Melvin Kaplan, oboe; Gerald Tareck, violin; Albert
These four small-scale cantatas—for solo voice, an obbligato instrument, and continuo—come from a 1725–1726 cycle of cantatas for the whole church year, one of twelve such sets written by Telemann. The present works, composed respectively for the Sunday after Christmas, St. John the Baptist, Whit'sun Monday, and St. Michael’s day, all have the same pattern: two da capo arias with a recitative in the middle. The performances are very commendable on the whole, with fine obbligato work by Kaplan and Tarack, a well-supported continuo (though strangely the cello is silent in the recitatives), and fervent singing by Bressler.

My only reservation concerns the somewhat breathless, agitated approach to most of the music; could Telemann have meant these intimate works to sound quite so intense and nervous? The recording is most satisfactory, and texts and translations are provided. I. K.

VERDI: Un giorno di regno. Renato Capucci (baritone), Belfiore; Sesto Bruscantini (bass), Baron di Kelbar; Lina Pagliughi (soprano), Marchesa del Poggio; Laura Cozzi (soprano), Giulietta; Cristiano Dalmangas (bass), Tesoriere; Juan Oncina (tenor), Edoardo; Mario Carlin (tenor), Count Ivrea. Orchestra and Chorus of Radio Italiana. Alfredo Simonetto cond. EVERT/ CETRA ® -156-2 two discs $5.96.

I've giorno di regno was Verdi's second work for the stage. It was an opera buffa written, on commission, during a period of nearly unbearable tragedy that included the deaths, in quick succession, of Verdi's wife and two small children. The opera's failure nearly provoked the grieving composer's withdrawal from music. Fortunately, he surmounted the crisis, but more than fifty years had to elapse before Verdi would take on another comedy.

That he had a natural flair for opera buffa is evident enough in this youthful score, though Un giorno di regno—a story about the amorous involvements of a French nobleman masquerading as a Polish king—owes a great deal to Verdi's older contemporaries, particularly to Donizetti. There are a lot of perky, tuneful inspirations, some good arias and ensembles arising out of standard situations, but also a goodly amount of formula writing that has little to do with the Verdi to come.

In this 1951 recording we hear a star of the preceding decade who still had plenty to offer (Lina Pagliughi), and several prominent artists of today who were promising newcomers at the time. Their spirited collaboration yields adequate musical results, well supported by Simonetto's energetic conducting. The poorish sound will depress most opera lovers—except the specialist, who will want to own a recording of the earliest Verdi opera but one, especially at an attractive price.

G. J.
for review sounds diffuse and overmodulated in comparison with the 1936 pressing. There is also pronounced tape hiss throughout the Rigoletto side.

G. J.

WEBER: Bassoon Concerto, in F Major, Op. 75, HUMMEL: Bassoon Concerto, in F Major. John Miller (bassoon); Chamber Orchestra of Copenhagen, Harold Farberman cond. CAMBRIDGE 5 CRS 2918 $7.99.

Performance: Good Recording: Excellent Stereo Quality: Good

Though I don’t find Weber’s 1811 Bassoon Concerto quite as vital and lively as his concertos and Grand Duo for clarinet, it is still an engaging piece, and this recorded performance by Baltimore-born, Boston-resident John Miller, backed by solid accompaniment and good recorded sound, is first-rate. It is, however, the heretofore unknown Hummel Concerto that is the pièce de résistance here. It is a full-scale work planned along lines similar to one of the mature Mozart concertos, and not the kind of brief divertissement that makes up the bulk of the bassoon concerto repertoire. Whether or not one cares for Hummel’s essentially classical derivativeness is beside the point; here is one of the few large-scale concertos worked for this somewhat unwieldy instrument. The recorded performance is fluent and vital. For bassoon buffs this record is a “must.” D. H.

In a review for The Record Guide (Mar. 1954), Eugen d’Albert praised the Rigoletto trio: “I was greatly impressed with this production of the first act. The singing of lavish beauty and virtuosity as well as the playing of the orchestra was excellent. The recording is of a fine quality.”

Marilyn Horne
Singing of lavish beauty and virtuosity

The Mozart Quintet is a masterpiece of its kind, and Brain’s approach to Mozart was supremely knowing and in advance of its time. Berkeley’s Trio does, but not apingly, and by no means unattractively.

W. F.

FOUR HUNDRED YEARS OF THE VIOLIN (see Best of the Month, page 71)

Marilyn Horne

As a dramatic performer on stage, Marilyn Horne is still largely untested, but her vocal gifts are so lavish that considerations may, in the final analysis, matter very little. There have never been many singers about (Continued on page 104)
"The tracking was excellent and distinctly better in this respect than any other cartridge we have tested....The frequency response of the Stanton 681EE was the flattest of the cartridges tested, within ±1 dB over most of the audio range."

From the laboratory tests of eleven cartridges, conducted by Julian D. Hirsch and Gladden B. Houck, as reported in HiFi/Stereo Review, July, 1968.

To anyone not familiar with the Stanton 681, this might seem to be an extraordinary statement. But to anyone else, such as professional engineers, these results simply confirm what they already know.

Your own 681 will perform exactly the same as the one tested by Hirsch-Houck. That is a guarantee. Each Calibration Standard 681 includes hand-entered specifications, verifying that your 681 matches the original laboratory standard in every respect. Frequency response. Channel separation. Output.

You don't have to be a professional to hear the difference a Stanton 681 will make in your system, especially with the "Longhair" brush that provides the clean grooves so essential for flawless tracking and clear reproduction.

The 681EE, with elliptical stylus, is $60.00. The 681T, at $75.00, includes both an elliptical stylus (for your records) and an interchangeable conical stylus (for anyone else's records). For free literature, write to Stanton Magnetics, Inc., Plainview, L.I., N.Y.
whom such a statement could be made—Ponselle, Milanov, and Tebaldi will do as examples—illustrating the fact that Miss Home is unusual indeed. And when you add a penetrating musical intelligence and gracefulness of phrasing to the velvety richness of her vocal sound, the effect is very often thrilling. Her singing, though full of golden, sumptuous, well-supported low register and considerable tonal fractions, but they are nonetheless dissonant, the listener's ear—I recommend this recital very highly. It offers singing of extraordinary beauty coupled with technical virtuosity. Particularly exciting are Mignon's 'Elle est lÔ' and the Seguidilla. In the latter, Miss Home is assisted by William Blankenship, a capable but small-voiced tenor—as sung here, the scene suggests Carmen as Ternes-Williams might have conceived it.

The orchestral accompaniments are very good; the sound is rich but at times excessively resonant.

G. J.

RECORDING OF SPECIAL MERIT


Performance: First-rate
Recording: Very good
Stereo Quality: Very good

On the basis of this recital, Erzsébet Komlóssy, leading contralto of the Hungarian State Opera, is an artist of international caliber. For one thing, she is a contralto, with a sumptuous, well-supported low register and with a proper dark resonance and coloration. Her voice, moreover, is well equalized, and quite lovely throughout the entire range. She is also a seasoned performer who has probably done on stage every one of the roles from which the present recital is drawn. Now, as the arias come off with equal strength vocally (she has some trouble in higher reaches of 'Stride la vampa'), but the overall level is very high. In the Aida scene, which is seldom recorded by itself because of its choral requirements, the artist shows a truly regal quality, and her Dalila radiates subduing sensuality. Though Miss Komlóssy's French and German diction could stand improvement, this is an impressive recital debut indeed.

The program's appeal is increased by the inclusion of the seldom-heard Moussorgsky excerpt and the even more unfamiliar song from Kodály's scenic tableau, The Spinning Room, done to absolute perfection. The production itself is also praiseworthy: scenes are given complete, with assisting voices in the Rheingold and Ballo excerpts. Some of the conductor's tempos are too slow, but the orchestral playing is first-rate, and the sound is up to the best Western standard. G. J.

ZINKA MILANOV: The Art of Zinka Milanov. Verdi: La forza del destino: Madre, pretesa Vergine; La Vergine degli angeli (with the Robert Shaw Chorale); Pave, tuce, mio Dio!; Io muri; Non impara del tuo imprime (with Jan Peerce, Leonard Warren, and Nicola Moscona); Aida: Ritorus vincitor; O patria mia. Il Trovatore; Tacea la notte; Di tale amor; D'amor sull'ali rose. Un ballo in Maschera: Moro, ma prima in grazia. Ponceielli: La Gioconda: Svegliato, Zinka Milanov (soprano); RCA Victor Orchestra, Renato Cellini cond. Metropolitan Opera Orchestra, Dimitri Mitropoulos cond. (in Ballo in Maschera). RCA VICTORIA ® VICS 1356(e); ® VIC 1356® $2.50.

Performance: In the grand style
Recording: Good
Stereo Quality: Artificial

Here is a bouquet of vintage Milanoviana culled from several past but well-remembered sources (1951-1955). On the whole, the complete Il Trovatore and the Ballo highlights in which Marian Anderson sang Ulrica. The program is appropriate for the great diva, who was a born Verdi interpreter and whose Aida, Leonora, Amelia, and Gioconda (virtually a Verdian role) are still vivid in the memory of operagoers. The singing here displays the wealth of tone, triumphant high register, and pure, floated pianissimos which contributed to so many unforgettable evenings at the Old Met. There is, furthermore, a consistency to this collection that was not always characteristic of this beloved singer—an admission this confirmed Zinkaphile must make in the interest of historical accuracy. In the theater, a certain cliff-hanging intensity was always part of a Milanov performance, and amidst that golden shower of thrilling notes there were a few that were coined of considerably less precious metal. No matter; in these excerpts she comes through in the grand manner, surmounting all challenges in a superb fashion. In time, the disc will be a valued collector's item; now, at this price, it is an outstanding buy.

G. J.

RECORDING OF SPECIAL MERIT


Performance: Tops
Recording: Good, but bad surfaces
Stereo Quality: Good

The outstanding work on this record is the Riegger Music for Brass Choir, a striking
ter blocks of brass sound. The Nonet, written in 1951 (two years after its brass predecessor), is a more complex work—it is twelve-tone and full of busy rhythmic and contrapuntal writing—but it is also more diffuse in its effect. The witty little Movement is the latest of those written in 1960 on commission from Justiland—and yet, oddly enough, the most tonal; it has a lively brass bounce. The Etler pieces on the other hand are effective works, striking in their inventive use of brass sonority.

A notable feature of this recording is that the players are all alumni of the National Orchestral Association. This “training” orchestra, directed by John Barnett, is a kind of junior-varsity team which prepares talented young instrumentalists for the big leagues by giving them orchestral experience under professional conditions. Since this is an all-star ensemble of graduates, the playing is, needless to say, of the very top quality. The American Brass Quintet, the solo group, is impressive indeed, and the recorded sound is excellent. The pressing sent to me for review was noisy; otherwise high ratings.

E. S.


Performance: Irreproachable idiom
Recording: Natural
Stereo Quality: Ditto

Classical guitar fanciers should have a pleasant time with Decca’s new Segovia recital. I find the music of Manuel Ponce (1882-1948), which occupies the majority of space and time here, something other than the most exciting of more or less “modern” Latin American music. But it’s always tuneful and idiomatic, and I would be the last to deny the composers the stature in Mexican musical culture granted him by his countrymen. Oddly enough, I find I prefer the more stylized, classically oriented Sonata Clásica to the Sonata Mexicana; it’s a tougher, more sophisticated and disciplined piece of work. If you like your music degrees, a little predictable and a little academic, they’re pleasant enough. These apart, the pieces that attract me most are Turina’s rather more potent, masculine, highly colored Septuagenario and the lovely organized but hauntingly romantic Romance by Paganini.

Segovia’s command of this repertoire will meet with no challenge here. Decca’s recording is happily natural, and the stereo treatment has none of that one-guitar-sounding-like-two trickery that engineers have been dishing up recently.

W. F.
Third in a new series of short biographical sketches of our regular staff and contributing editors, the "men behind the magazine"—who they are and how they got that way.

In this issue, critic of music and Boston Red Sox fan

MARTIN BOOKSPAN

"The constructive commentator on music should constantly strive to establish a personal relationship between the listening public and the great musical literature." So Martin Bookspan said recently, and the best evidence that he means what he says is that his Basic Repertoire series, initiated with the November 1958 issue of this magazine, has now passed the one-hundred mark. Throughout the decade of its existence, this popular column has, in Bookspan's hands, awakened—or reawakened—the interest of countless readers in the staple works of the Western heritage of concert music. Now his advice is about to reach even further, for in November Doubleday will publish a book—101 Masterpieces of Music and Their Composers—based on the Basic Repertoire.

For practically all of his professional life, Bookspan has been spreading the gospel of great music. After graduating from Harvard College, he became music director for Boston's pioneer good music radio station, WQXR, and during the next decade he held executive positions at several other Boston stations. For a brief time he was also in the record business. In 1956 he began a stint of a dozen years with Radio Station WOR in New York, first as director of recorded music, then successively as music director, program director, and program consultant. In the mid-Fifties he also became program commentator for the radio broadcasts of the Boston Symphony Orchestra ("my first love"), an association that ended last year after eleven seasons. He has been a tape critic and columnist for the New York Times, and for three and a half years was a consultant to the Rockefeller Foundation's arts program. Since 1965 he has been music and dance critic for Channel 7 News, WABC-TV, in New York City, and on April 1 of this year he joined ASCAP (American Society of Composers, Authors, and Publishers), the country's oldest and largest performing-rights licensing agency, as Coordinator of Concert and Symphonic Activities. He is a member of the music advisory panel of the United States Information Agency, and vice-president of the National Association of American Composers and Conductors. He commutes daily from his home in Eastchester, New York, where he lives with his wife and three children.

Bookspan's musical interests became evident early. "Both of my parents are innately musical," he says, "but untrained. As I remember, there was always a lot of singing around the house. But it was I who decided that I would take violin lessons. I was at home sick one day, when I was in kindergarten or the first grade—I don't remember which. It was during the Depression, and a door-to-door salesman came to our house peddling, of all things, music lessons. I listened to his spiel and started tugging at my mother's skirt, saying, 'Yeah, yeah, I want to take music lessons.'" Later Bookspan studied at the Boston Music School. But one day, when he was about fifteen—"in the middle of playing the Mendelssohn Violin Concerto"—he realized he would never be able to play it as well as he wanted to, so he abandoned the idea of a musical career.

Reflecting on the experience of his youth, he says, "Maybe my need to communicate about music stems from the frustrated music-maker in me. And I've had some unpredictable experiences along the way. My first radio affiliation, WBMS, was modeled on WQXR, but it was fighting a losing battle against sponsor and listener apathy. Overnight it suddenly flip-flopped and became a Top-10 station, and I became a pop-music DJ, for a while. I was dismayed at first, but I made some discoveries and I passed them on to my listeners. I was impressed by the then unknown recordings of a pianist named Barbara Carroll. I played them all the time. I also developed a mad passion for certain jazz pianists—Billy Taylor and Art Tatum among them. And I have always been a hot-and-heavy Dixieland man. Often after a Koussevitzky concert at Symphony Hall in Boston, I would wind up at a small club called the Hi-Hat down the street, listening to Bob Wilbur, a marvelous Dixieland sax player. I like the Modern Jazz Quartet, and some—only some—of what I hear from Brubeck and a few others. Ornette Coleman leaves me cold. In fact, much of the jazz of 'today' is meaningless to me."

He feels the same way about a good part of the serious music of today's avant-garde. "As a consultant to the Rockefeller Foundation, I traveled around the country listening to all sorts of new music. Much of it struck me as nothing but perverse nihilism. The avant-garde of a generation ago was looking for something. The avant-garde of today is turning away from something. There's a big difference," Still, he says, he is optimistic. "I can't help feeling that somehow things will right themselves. After all the negativism, there is going to be a return to something positive. Otherwise," he concludes with a smile, "we're all lost."

What recorded repertoire, I wondered, would the man who has so long been advising others on a basic repertoire find basic to his personal contentment? Bach's B Minor Mass was the first piece that sprang to his mind. "Then the Beethoven C Minor String Quartet, Op. 18, No. 4, which is a microcosm of all that is in Beethoven's writing for strings. It doesn't have the emotional content of, say, the C-sharp Minor, but it has another quality that is so much a part of Beethoven: spontaneous good humor. Next, the Oboe Quartet of Mozart, which encapsulates his genius—a perfect little piece of its kind. And the Bloch Violin Concerto, a heaven-storming work—an unjustly neglected masterpiece."

"I think I would also have to have Brahms' Horn Trio. It has very personal associations for me. I got to know it through the old Brain-Busch-Serkin recording, and it made an indelible impression. Then Schubert's C Major Quintet, which I consider one of the most sublime works ever written. Mahler's Fourth—a gentle pastoral work quite different from what one usually associates with the name Mahler. And I won't want to be without Der Rosenkavalier."

Mentally surveying his choices, he added, "I don't know what my selections make me out to be. With the exception of the Bloch, they're all rather serene. I guess I just like life's gentler pleasures."
The new Sansui 5000 is now available at Sansui Franchised Audio Centers across the country.

Inputs for 3 sets of stereo speaker systems...
Selective monitoring for up to 4 stereo tape decks or recorders...
180 watts (IHF) of music power...
FET FM Front End...
Integrated circuits...
FM Sensitivity 1.8microvolts (IHF)...

Just to name a few of the features.

You are invited to test the new Sansui 5000 at your favorite Sansui Audio Center... Do it today for a truly great experience.

$449.95

Sansui Electronics Corporation
34-43 56th Street
Woodside, N.Y. 11377
Phone: (212) 446-6300

Sansui Electric Company, Ltd. Tokyo, Japan
Electronic Distributors (Canada) British Columbia

CIRCLE NO. 58 ON READER SERVICE CARD
The maxi-mini radio.

The Blaupunkt Derby auto portable.
It offers minimum size and weight with maximum sound and features.

It's a car radio. A home radio. An AM radio. An FM radio. A longwave and shortwave radio. An FM tuner for a hi-fi phonograph system. A speaker for a tape recorder. And a speaker for a record changer. And when you plug in its earphone, it becomes your own personal sound system. Everything works with push buttons.

With excellent hi-fidelity reproduction from a hypersensitive, extra-large speaker. And tone controlled by separate bass and treble controls.

If you want the best, see and listen to the Blaupunkt Derby. The maxi-mini radio that gives you both portability and big console sound.

For more information, visit your Blaupunkt dealer or write to the address below.

Blaupunkt, a member of the Robert Bosch group.

Blaupunkt, a member of the Robert Bosch group.

Shawn above, the Derby Deluxe auto/portable radio.

ROBERT BOSCH CORPORATION
New York • Chicago • San Francisco
2800 South 25th Avenue
Broadview, Illinois 60153
CIRCLE NO. 13 ON READER SERVICE CARD

HIFI/STEREO REVIEW
AL BANO: *Nel sole*. Al Bano (vocals); instrumental accompaniment. *Nel sole*. Cavo, cavo none; Il mondo del povertà; Io di notte; La riep: Perlasor "P.33"; and four others. CAPITOL ST 10508 $4.79.

Performance: Sweet but solid
Stereo Quality: Standard

Billed as Italy's "most-talked-about, written-about new singing star," Mr. Bano—shown in an album photograph with long, shaggy hair and Ben Franklin eyeglasses, and plucking the usual guitar—makes his debut here singing the hits that apparently are driving his audiences wild in Italy. There's the title song from his latest movie, *La stof* (The Hedge) with which, we are informed, he "placed high at the 1967 San Remo Festival," and various other impassioned items about love, moonlight, and the popular topic of poverty. Signor Bano, who was a bricklayer, painter, pizzamaker, and waiter before he became a singing star, puts over a round, warm, supple, and forceful sound that will have your audiences wild in Italy. There's the title song with tremendous fervor. His is a big voice which, even when almost overwhelmed by the frantic "contemporary" beat of his accompanists, manages to preserve a discernible Italianate sweetness that rescues his style from banality. There is a curious meeting here of Latin emotionality and the cool contemporaneity of the musical language of the moment. The combined result is a wideawake, supple, and forceful sound that is far from unattractive, and is quite genuinely musical.

**THE CANDYMEN: Candy Power.** The Candymen (vocals and instrumentals).

**RECORDING OF SPECIAL MERIT**

JUKE BOY BONNER: *Juke Boy Bonner*. Weldon Bonner (songs, guitar, and harmonica). Going Back to the Country; Soul, Sad Sound; She Turns Me On; Hard Luck; Trying to Be Contented; and seven others. Arhoolie F 10346 $4.98.

Performance: Strong country blues
Stereo Quality: Fair

Juke Boy Bonner is a relatively young blues guitarist/singer. But at the age of thirty-six he has a style imbedded in an "old" form of country-blues expression. For example, Bonner does not restrict himself to balanced melodic phrases; he plays little that can be called twelve- or eight-bar blues, since he takes as long as he likes or needs to sing each phrase, making fifteen-, sixteen-, seventeen-bar blues, etc. His couplets and rhymes are uncomplicated and direct; he is a story-teller in the truest sense. I should caution you, however, that Bonner's range of expression is not wide. Unless you are prepared to listen closely to the unrelentingly fascinating stories he has to tell, you may find his music not to your taste.

**RAY CHARLES: A Portrait of Ray.** Ray Charles (vocals); orchestra, Sid Feller, Oliver Nelson, and René Hall arr. Next: Say Nam: In the Sun; When I Stop Dreaming; I Won't Let It; The Break Lights and You Girl; and four others. ABC 625 $4.79.

Performance: Where it's at
Stereo Quality: Very good

Ray Charles is what's happening, baby. I wouldn't trade him for ten Lou Rawls. Charles is simply our finest soul-and-blues singer, and if you ever doubted it, this album is Exhibit A for the defense. He can take an old song, such as Jerome Kern's *Yesterday*, or a new one like Lennon and McCartney's *The Long and Winding Road*, and sing it as if it has never before been sung, making you forget all the other versions you've ever heard. In this day of rapidly changing styles and techniques, Ray remains a blessed constant; his way with a tune is universal, and can be appreciated by people of the most varied tastes. In his *Am I Blue* he shows no mercy; I defy anyone not to be affected by his emotion-charged delivery. In fact, I wouldn't be at all surprised to find it banned from airplay like Billie Holiday's *Gloomy Sunday*. All the songs on this disc are fantastic, but I'd like to call special attention to Ray's own composition, *Understanding*, for its humor and much-needed message. But, as Ray always says in his night club act, "Wait a minute!" Don't read; run out, buy, and listen.

**CHRISTOPHER'S MOVIE MATINEE:**

JUKE BOY BONNER: *Juke Boy Bonner*. Weldon Bonner (songs, guitar, and harmonica). Going Back to the Country; Soul, Sad Sound; She Turns Me On; Hard Luck; Trying to Be Contented; and seven others. Arhoolie F 10346 $4.98.

Performance: Strong country blues
Stereo Quality: Fair

Juke Boy Bonner is a relatively young blues guitarist/singer. But at the age of thirty-six he has a style imbedded in an "old" form of country-blues expression. For example, Bonner does not restrict himself to balanced melodic phrases; he plays little that can be called twelve- or eight-bar blues, since he takes as long as he likes or needs to sing each phrase, making fifteen-, sixteen-, seventeen-bar blues, etc. His couplets and rhymes are uncomplicated and direct; he is a story-teller in the truest sense. I should caution you, however, that Bonner's range of expression is not wide. Unless you are prepared to listen closely to the unrelentingly fascinating stories he has to tell, you may find his music not to your taste.

**THE CANDYMEN: Candy Power.** The Candymen (vocals and instrumentals).

**RECORDING OF SPECIAL MERIT**

JUKE BOY BONNER: *Juke Boy Bonner*. Weldon Bonner (songs, guitar, and harmonica). Going Back to the Country; Soul, Sad Sound; She Turns Me On; Hard Luck; Trying to Be Contented; and seven others. Arhoolie F 10346 $4.98.

Performance: Strong country blues
Stereo Quality: Fair

Juke Boy Bonner is a relatively young blues guitarist/singer. But at the age of thirty-six he has a style imbedded in an "old" form of country-blues expression. For example, Bonner does not restrict himself to balanced melodic phrases; he plays little that can be called twelve- or eight-bar blues, since he takes as long as he likes or needs to sing each phrase, making fifteen-, sixteen-, seventeen-bar blues, etc. His couplets and rhymes are uncomplicated and direct; he is a story-teller in the truest sense. I should caution you, however, that Bonner's range of expression is not wide. Unless you are prepared to listen closely to the unrelentingly fascinating stories he has to tell, you may find his music not to your taste.

**THE CANDYMEN: Candy Power.** The Candymen (vocals and instrumentals).

**RECORDING OF SPECIAL MERIT**

**RAY CHARLES: A Portrait of Ray.** Ray Charles (vocals); orchestra, Sid Feller, Oliver Nelson, and René Hall arr. Next: Say Nam: In the Sun; When I Stop Dreaming; I Won't Let It; The Break Lights and You Girl; and four others. ABC 625 $4.79.

Performance: Where it's at
Stereo Quality: Very good

Ray Charles is what's happening, baby. I wouldn't trade him for ten Lou Rawls. Charles is simply our finest soul-and-blues singer, and if you ever doubted it, this album is Exhibit A for the defense. He can take an old song, such as Jerome Kern's *Yesterday*, or a new one like Lennon and McCartney's *The Long and Winding Road*, and sing it as if it has never before been sung, making you forget all the other versions you've ever heard. In this day of rapidly changing styles and techniques, Ray remains a blessed constant; his way with a tune is universal, and can be appreciated by people of the most varied tastes. In his *Am I Blue* he shows no mercy; I defy anyone not to be affected by his emotion-charged delivery. In fact, I wouldn't be at all surprised to find it banned from airplay like Billie Holiday's *Gloomy Sunday*. All the songs on this disc are fantastic, but I'd like to call special attention to Ray's own composition, *Understanding*, for its humor and much-needed message. But, as Ray always says in his night club act, "Wait a minute!" Don't read; run out, buy, and listen.

**CHRISTOPHER'S MOVIE MATINEE:**

3's a Crowd. Christopher's Movie Matinee. (vocals and instrumentals). Let's Get To-

SEPTEMBER 1968
Although the jacket of this album gives only its title and the name of Richard Harris (and several enormous pictures of Harris), once the album is opened and played the real hero of the occasion emerges. He is Jimmy Webb, who wrote, arranged, and produced this gorgeous album. Not that Harris is not good. He is—very. He's probably the best actor-singer I have heard since Rex Harrison (although the voice and approach are completely different). But it is Webb whose work here is truly stunning. And it is stunning in every respect. The songs he has written are marvels of poetic perception, the arrangements he has devised are superb, and the production of the album is both creative and super-professional.

"A Tramp Shining" is a cohesive whole. The songs are interwoven with a series of short musical interludes which provide breathing space between the often highly emotional song pieces. Harris' voice is musical, expressive, and genuinely moving. It is also Mama Cass doing the singing. It is a song that Harris may be justifiably proud of.

The songs are not without their faults. Harris' interpretation of "I Can't Help Myself (Sugar Kane)" is something of a disappointment, and the arrangement of "The Hard Way" is unnecessarily complicated. But the album as a whole is a masterpiece, and Harris should be proud of it.

Richard Harris

Richard Harris: A Tramp Shining. Richard Harris (vocals); orchestra, Jimmy Webb arr. Paper Chase, MacArthur Park; Dancing Girl; If You Must Leave My Life; A Tramp Shining; and four others. Dunhill ® DS 50032 $4.79.

Performance: Expressive
Recording: Good
Stereo Quality: Good

Richard Harris

Musical, expressive, and genuinely moving emotional song pieces. Harris' voice is musical and expressive, and in something like MacArthur Park, which I think is a pop masterpiece, he is genuinely moving. That seven-minute band alone would be worth the price of the album, but there are many other beautiful things here. Dancing Girl, a wry and tender little ballad, is brief but poignantly touching. Then there's the title song, the last song on the album, which truly does shine with gentleness and humanity.

There is something of a return to 1950's glamor in Webb's work, a suggestion of the great era of lush film scoring. Sounding violins appeared seemingly out of nowhere and emotion erupted from the music itself. Nowadays there is more apparent than in MacArthur Park. Its almost waltz-like theme is ornamented with rock, and it has surreal lyrics that are vibrant and raucous.

Richard Harris

Stereo Quality: Good

Richard Harris

"A Tramp Shining." Richard Harris (vocals); orchestra, Jimmy Webb arr. Paper Chase, MacArthur Park; Dancing Girl; If You Must Leave My Life; A Tramp Shining; and four others. Dunhill ® DS 50032 $4.79.

Performance: Expressive
Recording: Good
Stereo Quality: Good

Richard Harris

Musical, expressive, and genuinely moving emotional song pieces. Harris' voice is musical and expressive, and in something like MacArthur Park, which I think is a pop masterpiece, he is genuinely moving. That seven-minute band alone would be worth the price of the album, but there are many other beautiful things here. Dancing Girl, a wry and tender little ballad, is brief but poignantly touching. Then there's the title song, the last song on the album, which truly does shine with gentleness and humanity.

There is something of a return to 1950's glamor in Webb's work, a suggestion of the great era of lush film scoring. Sounding violins appeared seemingly out of nowhere and emotion erupted from the music itself. Nowadays there is more apparent than in MacArthur Park. Its almost waltz-like theme is ornamented with rock, and it has surreal lyrics that are vibrant and raucous.

Richard Harris

Stereo Quality: Good

Richard Harris

"A Tramp Shining." Richard Harris (vocals); orchestra, Jimmy Webb arr. Paper Chase, MacArthur Park; Dancing Girl; If You Must Leave My Life; A Tramp Shining; and four others. Dunhill ® DS 50032 $4.79.

Performance: Expressive
Recording: Good
Stereo Quality: Good

Richard Harris

Musical, expressive, and genuinely moving emotional song pieces. Harris' voice is musical and expressive, and in something like MacArthur Park, which I think is a pop masterpiece, he is genuinely moving. That seven-minute band alone would be worth the price of the album, but there are many other beautiful things here. Dancing Girl, a wry and tender little ballad, is brief but poignantly touching. Then there's the title song, the last song on the album, which truly does shine with gentleness and humanity.

There is something of a return to 1950's glamor in Webb's work, a suggestion of the great era of lush film scoring. Sounding violins appeared seemingly out of nowhere and emotion erupted from the music itself. Nowadays there is more apparent than in MacArthur Park. Its almost waltz-like theme is ornamented with rock, and it has surreal lyrics that are vibrant and raucous.

Richard Harris

Stereo Quality: Good

Richard Harris

"A Tramp Shining." Richard Harris (vocals); orchestra, Jimmy Webb arr. Paper Chase, MacArthur Park; Dancing Girl; If You Must Leave My Life; A Tramp Shining; and four others. Dunhill ® DS 50032 $4.79.

Performance: Expressive
Recording: Good
Stereo Quality: Good

Richard Harris

Musical, expressive, and genuinely moving emotional song pieces. Harris' voice is musical and expressive, and in something like MacArthur Park, which I think is a pop masterpiece, he is genuinely moving. That seven-minute band alone would be worth the price of the album, but there are many other beautiful things here. Dancing Girl, a wry and tender little ballad, is brief but poignantly touching. Then there's the title song, the last song on the album, which truly does shine with gentleness and humanity.

There is something of a return to 1950's glamor in Webb's work, a suggestion of the great era of lush film scoring. Sounding violins appeared seemingly out of nowhere and emotion erupted from the music itself. Nowadays there is more apparent than in MacArthur Park. Its almost waltz-like theme is ornamented with rock, and it has surreal lyrics that are vibrant and raucous.

Richard Harris

Stereo Quality: Good

Richard Harris

"For the First Time." Brenda Lee (vocals); Pete Fountain (clarinet); orchestra, Cabaret; Basin Street Blues; Night and Day; Windy; One of Those Songs; Can't Take My Eyes Off You; Anything Goes; and four others. Decca S DL 4955 $4.79.

Performance: Like him, hate her
Recording: Good
Stereo Quality: Good

Brenda Lee and Pete Fountain

"For the First Time." Brenda Lee (vocals); Pete Fountain (clarinet); orchestra, Cabaret; Basin Street Blues; Night and Day; Windy; One of Those Songs; Can't Take My Eyes Off You; Anything Goes; and four others. Decca S DL 4955 $4.79.

Performance: Like him, hate her
Recording: Good
Stereo Quality: Good

Brenda Lee and Pete Fountain

"For the First Time." Brenda Lee (vocals); Pete Fountain (clarinet); orchestra, Cabaret; Basin Street Blues; Night and Day; Windy; One of Those Songs; Can't Take My Eyes Off You; Anything Goes; and four others. Decca S DL 4955 $4.79.

Performance: Like him, hate her
Recording: Good
Stereo Quality: Good

Brenda Lee and Pete Fountain

"For the First Time." Brenda Lee (vocals); Pete Fountain (clarinet); orchestra, Cabaret; Basin Street Blues; Night and Day; Windy; One of Those Songs; Can't Take My Eyes Off You; Anything Goes; and four others. Decca S DL 4955 $4.79.

Performance: Like him, hate her
Recording: Good
Stereo Quality: Good

Brenda Lee and Pete Fountain

"For the First Time." Brenda Lee (vocals); Pete Fountain (clarinet); orchestra, Cabaret; Basin Street Blues; Night and Day; Windy; One of Those Songs; Can't Take My Eyes Off You; Anything Goes; and four others. Decca S DL 4955 $4.79.

Performance: Like him, hate her
Recording: Good
Stereo Quality: Good

Brenda Lee and Pete Fountain

"For the First Time." Brenda Lee (vocals); Pete Fountain (clarinet); orchestra, Cabaret; Basin Street Blues; Night and Day; Windy; One of Those Songs; Can't Take My Eyes Off You; Anything Goes; and four others. Decca S DL 4955 $4.79.

Performance: Like him, hate her
Recording: Good
Stereo Quality: Good

Brenda Lee and Pete Fountain

"For the First Time." Brenda Lee (vocals); Pete Fountain (clarinet); orchestra, Cabaret; Basin Street Blues; Night and Day; Windy; One of Those Songs; Can't Take My Eyes Off You; Anything Goes; and four others. Decca S DL 4955 $4.79.
Our competition builds some pretty good stereo receivers.

(We just happen to build a great one!)

Let's not kid around. At 700 bucks plus tax, a Marantz Model 18 Receiver isn't for everyone. But, if you'd like to own the best solid-state stereophonic receiver made anywhere in the world, this is it. Here are just a few of the reasons why.

The Marantz Model 18 is the only receiver in the world that contains its own built-in oscilloscope. That means you can tell a lot more about the signal a station is putting out besides its strength or whether or not it's stereo. Like if they're trying to put one over on you by broadcasting a monaural recording in stereo. Or causing distortion by overmodulating. (It's nice to know it's their fault.)

The Marantz Model 18 is the only stereo receiver in the world with a Butterworth filter. Let alone four of them. The result: Marantz IF stages never need realigning. Marantz station selectivity is superior so strong stations don't crowd our adjacent weaker stations. And stereo separation is so outstanding that for the first time you can enjoy true concert-hall realism at home. Moreover, distortion is virtually non-existent.

But there is much more that goes into making a Marantz a Marantz. That's why your local franchised Marantz dealer will be pleased to furnish you with complete details together with a demonstration. Then let your ears make up your mind.

Marantz.

Designed to be number one in performance... not sales.
valiantly in the background. On the few occasions when the spotlight shifts his way, he performs nicely, and it becomes the flavor of the many nights I’ve spent in his club on Mission Street in the Vieux Carré is restored. I hope he’ll quickly have this merger annulled.

R. R.

RECORDING OF SPECIAL MERIT

MICHELE LEE: L. David Shone and Other Hits of Today. Michele Lee (vocals); orchestra, Bill Justis arr. and cond. I Didn’t Come to New York to Meet a Guy from My Hometown; The Look of Love; Love Is Blue; Do You Know the Way to San José?; Goin’ out of My Head; Kiss Me Goodbye; and five others. COLUMBIA ® CS 9682. CL 2486® $1.79.

Performance: Appaling Recording: Excellent Stereo Quality: Excellent

Michele Lee displays tremendous versatility on her second disc for Columbia. L. David Shone, her latest hit single, is one of those songs that always drive me slightly cumbersome, as it is impossible to stop humming once I hear it. But since I always think of Michele when I hum it, there are compensations for its banality—she’s as lovely as she is talented. She easily slips in and out of her chameleon disguises—from youthful look on ‘Shone and I Didn’t Come to New York to Meet a Guy from My Hometown, to sexy vamp on ‘The Look of Love’ (that song again)—and emerges as an icy goddess on ‘Love Is Blue’. The wind-up is an exceptionally breezy arrangement of Burt Bacharach’s latest: effort, Do You Know the Way to San José? The only fault I find with this disc is the inclusion of ‘Homes, I Miss You’, a detestably inane song which does nothing to display Michele’s assets.

R. R.

Gloria Loring: Today. Gloria Loring (vocals); orchestra. Hard Loving Loser; Catch the Wind; Just Say Goodbye; Today; Meantime; Going out of My Head; and five others. MGM ® SE 4499 $4.79.

Performance: Promising Recording: Plushy as Harlow’s bedroom Stereo Quality: Excellent

Gloria Loring is a spectacularly upholstered young lady who knows her way around a microphone, and who has given a debut but production here that quite complements her person. She is, apparently, a protégé of Merv Griffin’s, since the liner notes brandish an eulogy from him as well as a ‘Griffin Production’ credit line. And a production this assured! It’s the arrangements by Herb Bernstein, Jack Franklin, and a particularly lovely one by Luiz Henrique (Good Day Sunshine) are top-flight. The engineering, by Val Valentin is consistently excellent. The voice? Hard, really, to say at this point. For sure it is big, flexible, and musical, but there seems to be something almost machine-toolled about it. Everything sounds honed down to a set piece. It might be lack of humor anywhere here, I suppose, can be attributed either to the ‘gotta-make-it’ sincerity or to an excess of caution about doing something wrong. Certain numbers turn out very well, including Going out of My Head, Catch the Wind, and Good Old Days. She’s outstanding, but the total effect of this album’s glossiness is apt to be a bit overpowering.

P. R.

LES PAUL: Les Paul, Now! Les Paul (guitar); How High the Moon; Bye Bye Blues; The System; Whispering Lovers; Caravan; and seven others. LONDON ® SP 44101 $5.79.

Performance: Excellent Recording: Excellent Stereo Quality: Excellent

“Les Paul, Now!” is pretty much what Les Paul has always been: an excellent pop guitarist and the innovator of a fancy recording technique (which he has stuck with). But in these days of free-wheeling experimentation in sound, Paul’s technique now sounds as dated as his playing. When he tries for a rock beat and sound, as he does here in ‘The System’, it turns into stodginess. There is here, as on all Les Paul recordings, a lot of multi-track mixing, and so much reverberation that one might think the recording was made in the Carlsbad Caverns. Since it is applied to such wilted flowers as Whispering Lovers, Caravan, and Bry Bye Blues, it only adds to the general goutiness of the whole enterprise. As usual, Phase 4’s sound is very, very good.

P. R.

FRANKIE RANDALL: The Mods and the Pops. Frankie Randall (vocals); orchestra, Al Capps arr. and cond. Life Can Be Beautiful; I Can See for Miles; Flowers in the Rain; Lelainia; Let’s Go to San Francisco; Mr. Dream Merchant; and five others. RCA ® LSP 3941, ® LPM 3941* $4.79.

Performance: Pedestrian Recording: Good Stereo Quality: Good

Some performers, such as Jack Jones and Tony Bennett, can build strong and powerful careers by singing high-quality material. But Frankie Randall, although he is a very accomplished craftsman, is not in their league, and he has discovered that good taste does not build a career for everyone. In this collection, he forgoes the brassy Nelson Riddle-Billy May arrangements and tries for the top ten by heading out for miniskirt country, where he is hopelessly adrift. The voice is as good as ever, but the material is slush.

Dunovan’s Lelainia is especially forgettable (“It’s your lot in life, Lelainia, can’t blame ya, Lelainia . . .”). Another good singer down for the count.

R. R.

RECORDING OF SPECIAL MERIT

OTIS REDDING: The Dock of the Bay. Otis Redding (vocals, guitar); other musicians. (Sittin’ On) The Dock of the Bay; I Love You More Than Words Can Say; Let Me Love You; Open the Door; Don’t Mess with Cupid; and six others. VOLT ® S 419 $4.79.

Performance: Important performances Recording: Good Stereo Quality: Good

A tragic plane crash in December 1967 took the life of Otis Redding, one of the most influential rhythm-and-blues performers of the last decade. Like Ray Charles, James Brown, and Aretha Franklin, Redding was one or two steps removed from the root sources of black music in America. Nevertheless, he had a profound effect not only upon his black contemporaries, but upon the growing numbers of white rock musicians who have patterned their styles upon note-by-note, syllable-by-syllable imitations of one or another black performer.

Several important Redding pieces are included in this wide-ranging collection. Dock of the Bay is his best-selling single and, for my taste, one of his finest performances; Nobody Knows You (When You’re Down and Out) and Old Man Trouble trace back to an early stage of the Redding career; The Glory of Love was a hit in 1967. On Tramp, Redding is joined by another good r & b performer, singer Carla Thomas. If you’re not familiar with the rhythm-and-blues genre, I suggest you try this record. A broad sampling of a superb performer’s work, it may open a fascinating new area of musical experience for you.

D. H.

NANCY SINATRA/LEE HAZLEWOOD: Nancy and Lee. Nancy Sinatra and Lee Hazlewood (vocals); orchestra, Billy Strange cond. and arr. You’ve Lost that Lovin’ Feeling; Elusive Dreams; Summer Wine; Jackson; Some Velvet Morning; Som; Storybook Children; and four others. REPRISE ® RS 6273, ® R 6273* $4.79.

Performance: Competent Recording: Good Stereo Quality: Excellent

Some recent results seem to have been another matter—the fact that, in their boss’s daughter, Nancy Sinatra gets special attention around the Reprise recording studios. So what else is new? There is a long tradition behind this—Napoleon is said to have told the people of Spain, Naples, and Holland, “I have a king who’s king for you!” Contrary to what you’re often told, no one can make a star. (Cashing in on a fad—in the manner of many of the recent rock groups—is certainly possible, but only for a limited amount of time.) I won’t go so far as to say that Miss Sinatra is one hundred percent fade-proof, but she is quite the equal of many young women recording today, and a lot better than some. She is assuredly no great shakes as a stylist, but she makes a real effort to be sincere and to deal honestly with lyrics. Her voice is not particularly unique.

(Continued on page 114)
the AR turntable

- turns records at the correct speed
- incorporates a pickup arm which holds the cartridge in the correct position for lowest distortion, with the lightest usable stylus force
- introduces no audible noise to the system
- insulates the system from externally caused noise

These are the things a turntable must do to play records satisfactorily in your home. The AR turntable does them well enough to meet NAB standards for broadcasting studio equipment. A turntable for home use needs a base; the AR turntable is supplied already mounted on an oiled walnut base. A transparent, rigid plastic dust cover is also included. A turntable for the home should have a clean, simple and functional appearance; the AR turntable has been exhibited at the Museum of Modern Art, as an example of good design.

The suggested retail price of the AR turntable is $78 for the two-speed version; the price includes everything except a cartridge: turntable, base, arm, plug-in shell, mat, cover, stylus force gauge, lubricant, screwdriver, cartridge mounting hardware and instructions, connecting cables and 45 rpm adapter. The workmanship and performance in normal use of the AR turntable are guaranteed for 3 years from the date of purchase. This guarantee covers parts, repair labor, and freight costs to and from the factory or nearest authorized service station; new packaging, if needed, is also free.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Mass. 02141
Overseas Inquiries: Write to AR International at above address

SEPTEMBER 1968

CIRCLE NO. 1 ON READER SERVICE CARD
MIKIS THEODORAKIS: The Bouzoukis of Mikis Theodorakis. Maria Farantouri, Antonis Kalovannis (vocals); orchestra, Yannis Dillidis cond. Myzitz; Varko Sto Yola; Balandra Ton Arendik, Apogoghi; Manita; and six others. United Artists. S. UNS 15541, @ 14541.* $4.79.

**Performance:** Seemingly authentic

**Recording:** Good

**Stereo Quality:** Good

This recording was made in Paris as a tribute to the art of Mikis Theodorakis, who has been imprisoned in his homeland by the ruling Greek junta. It is a sincere and worthwhile venture. Many of the songs are written to lyrics by modern Greek poets; two are translations from Brendan Behan's *The Hozage.* Almost all are of a political nature. Mr. Theodorakis' music often reflects the tempestuous and life-enhancing attitudes of the people of his troubled and often tragic country. I really do not know enough about Greek music to say whether or not this album is a particularly good example of it, but I can testify to its spirit and vitality in both composition and performance.

**MEL TORME: A Day in the Life of Bonnie and Clyde.** Mel Torme (vocals); orchestra, arr. by Lincoln Mayorga. Cab Driver; Brother, Can You Spare a Dime?; Button up Your Overcoat; Annie Doesn't Live Here Anymore; Little White Lies; You're the Cream in My Coffee; and six others. Liberty. 53 LST 7560. $4.79.

**Performance:** Depressing regression for Mel

**Recording:** Good

**Stereo Quality:** Fair

This is a very depressing album, because it just doesn't go anywhere, and Mel Torme has always been a brilliantly hued meteor, streaking across the musical sky in a thousand directions, at once. His last two albums for Columbia were disasters, and this first time at bat for Liberty is also a strike-out.

In an apparent move to cash in on the recent success of the film *Bonnie and Clyde,* he has put together several songs reminiscent of the Modera era and has even added a title song of his own, but the whole thing is really minor-league Mel. There are no hints of his great jazz style in the casual manner. With *I Found a Million Dollar Baby,* a song he once recorded for posterity on the old Bethlehem label, and *I Concentrate on You,* he even dares to use the syrupy style he used when everybody called him the Velvet Fog in the old MGM musicals of the Forties.

His composition about Bonnie and Clyde just doesn't go anywhere, and Mel Torme the composer of great sensitivity. This is a very depressing album, because it just doesn't go anywhere, and Mel Torme has always been a brilliantly hued meteor, streaking across the musical sky in a thousand directions, at once. His last two albums for Columbia were disasters, and this first time at bat for Liberty is also a strike-out.

In an apparent move to cash in on the recent success of the film *Bonnie and Clyde,* he has put together several songs reminiscent of the Modera era and has even added a title song of his own, but the whole thing is really minor-league Mel. There are no hints of his great jazz style in the casual manner. With *I Found a Million Dollar Baby,* a song he once recorded for posterity on the old Bethlehem label, and *I Concentrate on You,* he even dares to use the syrupy style he used when everybody called him the Velvet Fog in the old MGM musicals of the Forties.

His composition about Bonnie and Clyde just doesn't go anywhere, and Mel Torme the composer of great sensitivity. This is a very depressing album, because it just doesn't go anywhere, and Mel Torme has always been a brilliantly hued meteor, streaking across the musical sky in a thousand directions, at once. His last two albums for Columbia were disasters, and this first time at bat for Liberty is also a strike-out.

In an apparent move to cash in on the recent success of the film *Bonnie and Clyde,* he has put together several songs reminiscent of the Modera era and has even added a title song of his own, but the whole thing is really minor-league Mel. There are no hints of his great jazz style in the casual manner. With *I Found a Million Dollar Baby,* a song he once recorded for posterity on the old Bethlehem label, and *I Concentrate on You,* he even dares to use the syrupy style he used when everybody called him the Velvet Fog in the old MGM musicals of the Forties.

His composition about Bonnie and Clyde just doesn't go anywhere, and Mel Torme the composer of great sensitivity. This is a very depressing album, because it just doesn't go anywhere, and Mel Torme has always been a brilliantly hued meteor, streaking across the musical sky in a thousand directions, at once. His last two albums for Columbia were disasters, and this first time at bat for Liberty is also a strike-out.

In an apparent move to cash in on the recent success of the film *Bonnie and Clyde,* he has put together several songs reminiscent of the Modera era and has even added a title song of his own, but the whole thing is really minor-league Mel. There are no hints of his great jazz style in the casual manner. With *I Found a Million Dollar Baby,* a song he once recorded for posterity on the old Bethlehem label, and *I Concentrate on You,* he even dares to use the syrupy style he used when everybody called him the Velvet Fog in the old MGM musicals of the Forties.

His composition about Bonnie and Clyde just doesn't go anywhere, and Mel Torme the composer of great sensitivity. This is a very depressing album, because it just doesn't go anywhere, and Mel Torme has always been a brilliantly hued meteor, streaking across the musical sky in a thousand directions, at once. His last two albums for Columbia were disasters, and this first time at bat for Liberty is also a strike-out.

In an apparent move to cash in on the recent success of the film *Bonnie and Clyde,* he has put together several songs reminiscent of the Modera era and has even added a title song of his own, but the whole thing is really minor-league Mel. There are no hints of his great jazz style in the casual manner. With *I Found a Million Dollar Baby,* a song he once recorded for posterity on the old Bethlehem label, and *I Concentrate on You,* he even dares to use the syrupy style he used when everybody called him the Velvet Fog in the old MGM musicals of the Forties.

His composition about Bonnie and Clyde just doesn't go anywhere, and Mel Torme the composer of great sensitivity. This is a very depressing album, because it just doesn't go anywhere, and Mel Torme has always been a brilliantly hued meteor, streaking across the musical sky in a thousand directions, at once. His last two albums for Columbia were disasters, and this first time at bat for Liberty is also a strike-out.

In an apparent move to cash in on the recent success of the film *Bonnie and Clyde,* he has put together several songs reminiscent of the Modera era and has even added a title song of his own, but the whole thing is really minor-league Mel. There are no hints of his great jazz style in the casual manner. With *I Found a Million Dollar Baby,* a song he once recorded for posterity on the old Bethlehem label, and *I Concentrate on You,* he even dares to use the syrupy style he used when everybody called him the Velvet Fog in the old MGM musicals of the Forties.

His composition about Bonnie and Clyde just doesn't go anywhere, and Mel Torme the composer of great sensitivity. This is a very depressing album, because it just doesn't go anywhere, and Mel Torme has always been a brilliantly hued meteor, streaking across the musical sky in a thousand directions, at once. His last two albums for Columbia were disasters, and this first time at bat for Liberty is also a strike-out.
KENWOOD KA-6000 SOLID STATE STEREO AMPLIFIER $249.95

TOO SOPHISTICATED FOR WORDS

Only music can demonstrate the remarkable performance of the all-new KENWOOD KA-6000 solid state stereo amplifier.

Only music can demonstrate the remarkable performance of the KA-6000 (90 watts continuous RMS) with unbelievable specifications (wide power bandwidth of 10 to 50,000 Hz with very low IM distortion). Other features include: 2 pairs of MAG input terminals for 2 sets of record players • key type -20dB muting switch for temporary request for quietness, such as a telephone call • 2dB step type tone controls with tone mode switch • blue light indicators for input selector switch • pre-amplifier outputs for use with other power amplifier or multi channel system • main amplifier inputs for use with other pre-amplifier, tuner and tape recorder with pre-amplifier • exclusive power transistor protection circuit.

For information contact your nearest KENWOOD dealer or write to:

KENWOOD
3700 S. Broadway Place, Los Angeles, Calif. 90007
69-41 Calamus Avenue, Woodside, N.Y. 11377
In Canada—Perfect Mfg. & Supplies Corp.

CIRCLE NO. 37 ON READER SERVICE CARD
THE VELVET UNDERGROUND: 
White Light/White Heat. The Velvet Underground (vocals and instruments). White Light/White Heat; The Gift; Lady Godiva’s Operation; There She Comes Now; I Heard Her Call My Name; Sister Ray. Verve © VS 5046 $4.79.

Performance: Not so good
Recording: Fair
Stereo Quality: Distinct

The Velvet Underground (Lou Reed, John Cale, Sterling Morrison, and Maureen Tucker) is another creation of the L. B. Mayer of the underground, Andy Warhol. One thing—I’ll say about Warhol and the movement he claims to spearhead: you are never quite sure just how much of it is put-on and how much is supposed to have “meaning.” In this album I would say the put-on proportion is about one hundred percent. Take The Gift, for example: it seems that poor Waldo does not have enough money to go to the city to see his sweetheart Marcia, so he decides to mail himself to her in a large box. Marcia receives the box and in her effort to open it uses her father’s speed saw. In the process she neatly cleaves not only the box but Waldo’s head. Lou Reed chants this little tale against a counterpoint of mediocre rock.

There must be an audience for this sort of thing somewhere, and I congratulate Warhol for pulling off yet another swifty in getting this recorded and released. There are times, however, when I harbor the suspicion that Andy Warhol smokes Chesterfields, and has been laughing up the sleeve of his leather jacket all along. P. R.

RECORDING OF SPECIAL MERIT

NANCY WILSON: Easy. Nancy Wilson (vocals); orchestra, Jimmy Jones arr. and cond. Alaska Me Rainbow; Ware; How Insensitive; Gentle on My Mind; Make Me a Present of You; Face It, Girl, It’s Over; and five others. Capitol © ST 2909 $4.79.

Performance: Lush, warm, gentle
Recording: Excellent
Stereo Quality: Excellent

“Easy” is a perfect title for Nancy Wilson’s new one. I’ve never heard her sound more relaxed or more on top of the songs she sings, handling each one with warm wooden merriment. I’m also happy to announce that she sounds less mannered.

The tunes themselves are tops. (This girl must know every songwriter in the world, because she usually ends up doing the best material any singer of today can find, and, more often than not, she performs it first.) On this tropical menu Antonio Carlos Jobim’s Ware and How Insensitive begin and end the banquet. Served in between are such creamy confections as Joe Greene’s jazz aria, Make Me a Present of You, the liftingly funky rock poem Gentle on My Mind (which better than it ever has been by anyone else), a mucky, barroom-bluesy Face It Girl, It’s Over, and Nancy’s hauntingly beautiful approaches to such ballads as Leslie Briscus- sc’s I Look In Your Eyes and a new song (Make Me Rainbow) by the talented husband-and-wife team Alan and Marilyn Bergman.

Nancy is toasting out albums these days like daisy petals in summer, but none have been as sensitive or as warm as “Easy.” Highly recommended.

DONALD BYRD: Blackjack, Donald Byrd (trumpet), Sonny Red (alto sax), Hank Mobley (tenor sax), Cedar Walton (piano), Walter Booker (bass), Billy Higgins (drums). Blackjack: West of the Pecos; Lokk; Eldorado; Bede Street; Poultonic. Blue Note © BST 81259 $5.79.

Performance: Not Byrd’s best
Recording: Very good
Stereo Quality: Excellent

Donald Byrd continues to mature. He has always been blessed with fine technical powers, so much so that jazz sometimes seemed to come too easily for him. In his thirties now, he has begun to find a maturity and a depth in his improvisations that were too often lacking in his playing of a decade ago. This collection is not one of his better recent efforts, but it has its moments. Some of the best are provided by the occasionally brilliant alto saxophone work of Sonny Red and the consistently solid support from the rhythm team of Booker and Higgins. D. H.

DUKE ELLINGTON: “… And His Mother Called Him Bill.” (see Best of the Month, page 74)

GARY McFARLAND: Does the Sun Really Shine on the Moon. Gary McFarland (vibes), Jerome Richardson (soprano sax, flute), Marvin Stann (flugelhorn), Sam Brown (guitar), Richard Davis and Chuck Rainey (bass), Donald MacDonald and Grady Tate (drums). Warner Bernhardt (organ), God Only Knows; By the Time I Get to Phoenix; Lady Jazz; Flamingo; and seven others. Skye © 8 SK 2 $5.79.

Performance: Glossy but bland
Recording: Very good
Stereo Quality: Excellent

Gary McFarland’s career seems to be moving away from the creation of original jazz material toward the re-creation of a palatable jazz-rock music suitable, I suppose, for the over-twenty-five generation. (There’s nothing wrong with that, of course, since the more powerful forms of rock are surely going to have to be diluted in order to reach an audience not particularly responsive to the aural intensities, assertive rhythms, and thick textures favored by young listeners.) Fans of McFarland’s earlier efforts, therefore, will find little to please them on this recording. Only one McFarland original, a relatively lightweight melody called Fees Market, is included.

The musicians, however, are something else. Drummer Don MacDonald and organist Warren Bernhardt are fast becoming the sidemen most in demand for jazz-rock recording dates—and justly so. Bernhardt in particular is a brilliant talent, one of the few musicians genuinely capable of translating (Continued on page 118)

Grady Tate (guitar), Richard Davis and Chuck Rainey (bass), Donald MacDonald and Grady Tate (drums). Warner Bernhardt (organ), God Only Knows; By the Time I Get to Phoenix; Lady Jazz; Flamingo; and seven others. Skye © 8 SK 2 $5.79.

Performance: Glossy but bland
Recording: Very good
Stereo Quality: Excellent

Gary McFarland’s career seems to be moving away from the creation of original jazz material toward the re-creation of a palatable jazz-rock music suitable, I suppose, for the over-twenty-five generation. (There’s nothing wrong with that, of course, since the more powerful forms of rock are surely going to have to be diluted in order to reach an audience not particularly responsive to the aural intensities, assertive rhythms, and thick textures favored by young listeners.) Fans of McFarland’s earlier efforts, therefore, will find little to please them on this recording. Only one McFarland original, a relatively lightweight melody called Fees Market, is included.

The musicians, however, are something else. Drummer Don MacDonald and organist Warren Bernhardt are fast becoming the sidemen most in demand for jazz-rock recording dates—and justly so. Bernhardt in particular is a brilliant talent, one of the few musicians genuinely capable of translating (Continued on page 118)
Sounds like a best seller

The remarkable KENWOOD TK-66 is a best seller — because it sounds the best in its class. In fact, leading audio engineers* say this AM-FM stereo receiver actually sounds better than other fine well-known receivers selling for twice as much.

But there’s more to the TK-66 than superb sound quality and ample (60-watt) power — and that’s KENWOOD’s inherent reliability and dependability.

The specifications for the TK-66 are a written statement of its performance — but only your own critical, subjective listening test will give you proof of performance.

Just listen — and you’ll hear why the TK-66 is a best seller at your nearest KENWOOD dealer.

*Kennam and addresses upon request

the sound approach to quality

KENWOOD

3700 S. Broadway Place, Los Angeles, Calif. 90007
69-41 Calamus Avenue, Woodside, N.Y. 11377
In Canada — Perfect Mfg. & Supplies Corp.

CIRCLE NO. 37 ON READER SERVICE CARD
You can subscribe today for just $5.00 per year. To subscribe:

Bill me for the annual subscription

El I enclose $5.00.

Ei Please enter my one-year monthly

Guild Membership.

ORGANIST
CHOIRMASTER
MUSIC TEACHER
CLERGYMAN

Enjoy a monthly adventure in creative musical dimensions.

MUSIC/The A.G.O. Magazine is the official magazine of The American Guild of Organists. In addition to 16,500 Guild members, those interested in the organ and church music find reading pleasure and professional knowledge in its pages. This is a different kind of music magazine — “both musically and intellectually” to quote one of our subscribers. It's done in modern magazine style with top-flight paper, printing, and journalistic flair.

Just a sampling of features and articles in recent issues:

- Acoustics/A New Church, An Old Problem
- The Quick-Tempered Choirmaster/Rehearsing
- Musical Memory
- Conversation with Healey Willan
- Handbell Ringing
- Drama in the Church
- Bach's Favorite Pupil
- Dave Brubeck/The Light in the Wilderness

MUSIC/The A.G.O. Magazine is designed and edited to chronicle the everyday activities of the organist's world — your world.

You can subscribe today for just $5.00 per year.

for the River; and eight more. DECCA 5 DL 79235, @ DL 9235 $5.79.

Performance: Hines is superb
Recording: Good
Stereo Quality: In name only

Jimmy Noone was one of the first important clarinetists. With Sidney Bechet and Johnny Dodds, he influenced virtually every clarinetist who came to maturity in the Twenties and Thirties. Curiously, however, his playing has not survived as well as that of Dodds or Bechet. Although Noone was an able technician who played with a highly personal sound, he had neither the astonishing rhythmic invention and powerful authority of Bechet nor the penetrating musical conception of Dodds.

Hines’ playing, as always, is a joyful experience. And the instrumentation is worth noticing, too: alto saxophonist Poston was an understated player, but he is heard in a superb context here as he takes the unusual role of playing trumpet-style melodies to Noone’s rambling counterpoint obbligatos. Even given the record’s positive aspects, however, I suspect that it will be of little interest to anyone other than the most devoted collectors. D. H.

BUD POWELL: Blue Note Café Paris, 1961. Bud Powell (piano), Kenny Clarke (drums), Pierre Michelot (bass). There’ll Never Be Another You!; Thelonious; and six others. ESP Disc 5 ESP 1066 $4.98.

Performance: Erratic
Recording: Poor
Stereo Quality: Fair

The be-bop musicians of the middle and late Forties were the advance guard of a new generation of black artists in America. More self-conscious, more aesthetically oriented, more aware of themselves as black men, they were equally aware of their degrading position in American society. The contradictions implicit in their self-knowledge may explain, more than anything else, how a music that was so outwardly assertive and "hot" (I am not referring to the white-oriented "cool" jazz of the Fifities, which was a pale echo of be-bop) could be produced by musicians whose personal lives were determined.
A FLEXIBLE PREAMPLIFIER

At one time, the function of a preamplifier was simply to increase the level of a signal. Then, as the art of sound reproduction has become more sophisticated, additional functions have been added.

First came tone controls, then equalization, filtering, tape monitoring, blending, and so on. What was once a simple amplifying circuit and a volume control is now a control center, handling a variety of sources with input signals ranging from a few millivolts to several volts (a range of 1000 to 1), and which must impress special response characteristics on some of these signals. Requirements for distortion now are far more stringent than in the past. Distortion levels which were once significant laboratory achievements are now common in commercial equipment.

The resultant increase in complexity of the preamplifier has caused some confusion. The knobs and switches which the audio hobbyist considers mandatory for proper reproduction bewilder and dismay family and friends.

The Dynaco PAT-4 is a preamplifier which simplifies operation so that the basic functions are readily utilized by the uninitiated. The illuminated power switch tells you the system is on—and transistors eliminate any waiting. The two large knobs are the primary controls—one selects all sources (including the tape recorder) and the other adjusts the volume. [A third similar knob on the companion stereo Dynatuner completes the radio controls.] The smaller knobs and remaining switches contribute the complete versatility and unlimited flexibility so much appreciated by the enthusiast.

A separate front panel input lets you plug in a tape recorder, or an electronic musical instrument. Its special design even makes it possible to mix a guitar, for example, with a microphone, records, or radio. There's a 600 ohm output on the front panel, too, which enables easy connection of a recorder, and has sufficient power to drive medium impedance headphones without the need for a power amplifier.

You may save a power amplifier in another way, too. If you need a remote speaker system, or a center or third stereo channel, the PAT-4's exclusive "blended-mono" mode is all set to provide this from your regular stereo amplifier, where other preamps having center channel outputs require an additional power amplifier.

A sharp 3-position high frequency filter cuts the scratch with minimal effect on the music, and there's a low frequency filter, too. The "Special" low level input can provide for a second phonograph input, or for a special equalization position when you want to listen to older discs. Dynaco's patented "X" type tone controls provide smooth continuous tonal adjustments with the precise "center-off" assurance of step-type controls, without the complication of separate switches.

The overall quality of parts, ease of construction for the kit builder, accessibility for service, and audio performance are in the Dynaco tradition of acceptability to the perfectionist. On every performance count, the PAT-4 is exceptional. Noise and distortion are almost non-existent. Equalization is precise. Frequency response is superb, resulting in outstanding square wave and transient characteristics. There is not a trace of so-called "transistor sound". And finally, there is the undeniable virtue of complete independence from the power amplifier, so that you can choose the power, price, and tube or transistor design as your requirements dictate.

The PAT-4 is of the quality standard set by the world-famous PAS-3X. That preamplifier has been widely accepted and acclaimed for many years as the finest quality and reasonably priced. How does the PAT-4 compare with the PAS-3X? Well, the quality of both is fully comparable. It is doubtful that it would be possible to hear any difference between them on careful listening tests. The PAT-4 does have some extra features which justify its slightly higher cost for many users.

The PAT-4 is very much in demand, and it will be many months before it is in ready supply. If you are willing to forego its extreme flexibility, the PAS-3X will match its quality, with the added virtues of economy and availability. If you want the ultimate in flexibility along with quality, please wait for the PAT-4. It is worth waiting for.

PAT-4—Kit $89.95; Assembled $129.95

SEPTEMBER 1968
WINIGEPPOWER, CRAZY!

Unique Toshiba "Electro-Hinge" speaker mountings permit play in open or closed position without cables. Everything about it is just as unusual. ToshibaMatic single knob tape control for sure, one-handed operation. Live pause-edit control. Has all professional studio quality features. Walnut veneer. It's the really new Toshiba solid state 4-track stereo tape recorder.


THE INTERNATIONAL ONE

CIRCLE NO. 70 ON READER SERVICE CARD

ABOUT YOUR SUBSCRIPTION

Your subscription to HiFi/STereo REVIEW is maintained on one of the world's most modern, efficient computer systems, and if you're like 99% of our subscribers, you'll never have any reason to complain about your subscription service. We have found that when complaints do arise, the majority of them occur because people have written their names or addresses differently at different times. For example, if your subscription were listed under "William Jones, Cedar Lane, Middletown, Arizona," and you were to renew it as "Bill Jones, Cedar Lane, Middletown, Arizona," our computer would renew it as "Bill Jones, Cedar Lane, Middletown, Arizona," and you were to list under "William Jones, Cedar Lane, Middletown, Arizona." Minor differences in addresses can also lead to difficulties. For example, to the computer, 100 Second St. is not the same as 100 2nd St.

So, please, when you write us about your subscription, be sure to enclose the mailing label from the cover of the magazine or else copy your name and address exactly as they appear on the mailing label. This will greatly reduce any chance of error, and we will be able to service your request much more quickly.

ly directed inward. Extensive use of narcotics, financial instability, broken relationships, and alcoholism represented a way of life for many boppers, and a list of those who did not survive past their thirties-headed, of course, by Charlie Parker—would be a role call of important names from one of the most significant jazz movements.

Powell, the bop pianist, survived—sometimes—until 1966 (he died at the age of forty-nine), but his musical skills had virtually disappeared years before. Plagued by personal problems, Powell produced music in the last ten years or so that was a stumbling, sometimes pathetic imitation of past brilliance. Only on rare, magical occasions did the old genius flash through.

These tracks, recorded in Paris at the Blue Note Club in 1961, are filled with tempting moments of beauty, yet virtually every time Powell's improvisations break through his clouded vision they are quickly and sadly buried by slow-moving musical thoughts and fumbling fingers. As a jazz document, of course, this is an invaluable collection (especially so because of the inclusion of Thelonious Monk's "Round Midnight and "Blue Monk"). My copy, by the way, is mislabeled; actually only three tracks appear on side A, with the last five on side B.

D. H.

JEROME RICHARDSON: Groove Merchant. Jerome Richardson (flute, bass flute, tenor sax, soprano sax), Gracy Tate (drums), Ernest Hayes (piano, organ), Buddy Lucas (baritone sax, harmonica), Charles Ramer (bass), Eugene Young (trumpet), Joe Newman (trumpet), Warren Smith (percussion), Eric Gale (guitar), Carl Lynch (guitar), Alan Raph (bass trombone). Groove Merchant; To Sir, With Love; Gimme Little Sign; Girl; You'll Be a Woman; Ode to Billie Joe; No Matter What Shape, and four others. Verve ℗ 1967 0729 $4.79.

Performance: Neither jazz nor pop

Recording: Very good

Stereo Quality: Very good

Richardson is one of the best examples of the new breed of all-purpose musicians who have developed in the last few years. He is a remarkable talent, able to play strong, original jazz improvisations and equally competent in the demanding role of studio sideman. His background is as a jazz saxophonist, but in recent years Richardson has demonstrated exceptional competence as a flutist and has added alto flute, soprano sax, and bass clarinet to his arsenal of instruments.

The idea here was to showcase a jazz musician playing pop tunes strongly associated with the rhythm-and-blues style. Richardson is good enough to knock off a session like this in two or three afternoons, and he plays as excellently as one would expect. But the premise ultimately influences the resulting music. Although it is pleasant enough—with a few bright sparks of jazz improvisation—it is a compromise recording, one which is neither pop nor jazz. I'm afraid that it will not provide much satisfaction for the adherents of either camp.

D. H.

Pee Wee Russell/Oliver Nelson: The Spirit of '67. Pee Wee Russell (clarinet), accompanied by Oliver Nelson and his orchestra. Love Is Just Around the Corner; This Is It; Memories of You; Pee Wee's Blues; The Shadow of Your Smile; and five (Continued on page 122)

LOW PRICES

All merchandise shipped same day from our warehouse, fully insured in factory sealed cartons. Our one aim is your complete satisfaction—merchandise-wise, price-wise! That's why we're one of the East Coast's largest component distributors.

STereo CORPORATION OF AMERICA
2122 UTICA AVE., BROOKLYN, N. Y. 11234 (212) 338-8555

CIRCLE NO. 65 ON READER SERVICE CARD

HI/FI STEREO REVIEW
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.
Pec Wee Russell's jazz is one of the most curious of artistic mutants, coming from nowhere and based on so personal a vision that it will probably influence no one else. This is not to say that Russell is not a fascinating player. A great deal of his most interesting playing, in fact, has been done in recent years. Loosened from the shackles of Chicago jazz and East-side Dixieland bands, he has finally become his own man. In recent groups he has demonstrated an eclecticism in his choice of repertoire that is matched only by the variety of sounds in his improvisations. Playing works by Thelonious Monk, John Coltrane, and Ornette Coleman, Russell generally prefers tunes that have familiar chord changes—blues and the like—even though their melody lines may be out of the ordinary. He interprets them in a style based on what is probably the strangest collection of greens, snorts, trills, squawks, and bits and pieces of melody ever produced by a jazz player.

Oliver Nelson's settings for Russell on this disc are puzzling. Russell struggles manfully, trying to find some room to play, but the almost mechanical smoothness of the rhythm section too often conflicts with his herky-jerky statements. I'm glad that Impulse has enough confidence in Russell's work to provide him with a relatively high-budget recording situation, but I wish someone had given a little more thought to understanding the essential qualities of his style before they did it.

**COLLECTION**

**THE JAZZ GIANTS: The Jazz Giants.** Wild Bill Davison (cornet), Buzzy Drootin (drums), Herb Hall (clarinet), Claude Hopkins (piano), Benny Morton (trombone), Arvell Shaw (bass). *Steamin' with Some Barbecue; Dardanne; Black and Blue; I Would Do Anything for You; and five others.*

Nelson has finally become his own man. In recent years he has demonstrated an eclecticism in his choice of repertoire that is matched only by the variety of sounds in his improvisations. Playing works by Thelonious Monk, John Coltrane, and Ornette Coleman, Russell generally prefers tunes that have familiar chord changes—blues and the like—even though their melody lines may be out of the ordinary. He interprets them in a style based on what is probably the strangest collection of greens, snorts, trills, squawks, and bits and pieces of melody ever produced by a jazz player.

Oliver Nelson's settings for Russell on this disc are puzzling. Russell struggles manfully, trying to find some room to play, but the almost mechanical smoothness of the rhythm section too often conflicts with his herky-jerky statements. I'm glad that Impulse has enough confidence in Russell's work to provide him with a relatively high-budget recording situation, but I wish someone had given a little more thought to understanding the essential qualities of his style before they did it.

**THEATER • FILMS**

**DARLING OF THE DAY (E.Y. Harburg; Jule Styne).** Original-cast recording. Vincent Price, Patricia Routledge, Brenda Forbes, Peter Woodthorpe, Teddy Green (vocals); chorus and orchestra, Buster Davis cond. RCA © ISO 1149; © LOC 1149© $5.79.

**Performance:** Second-hand goods

**Recording:** Good

**Stereo Quality:** Standard

Daring of the Day dumps us down in Ed-wardian England circa 1905 to consider the story of Pram Farl, a celebrated painter who, when his death is mistakenly reported, impersonates his own valet to see for himself how the world will treat his reputation after he's gone. If the story sounds familiar, you should hear the score! You'd never believe Mr. Styne had written the tunes for Gentlemen Prefer Blondes and Gypsy, or that Mr. Harburg had provided the lyrics for the songs in Finty's Rainbow. So determined were both these gifted gentlemen to give the music a proper period flavor that they seem to have tapped every source from Gilbert and Sullivan to the Lerner and Loewe of My Fair Lady in the process. Even so, Mr. Harburg's celebrated agility with a lyric is occasionally in evidence, and one energetic number called Not on Your Nellie deserves at least a nod for trying. The painter of the piece is Vincent Price, who has one of the best sneers in the business, but is here called upon to imitate Rex Harrison relentlessly. He is more to be pitied than censured, as are Patricia Routledge, whose clear sweet voice is applied to the singing of an alarming amount of rubbishy twaddle, and a great many others who would probably like to forget all about Darling of the Day.

**GOLDEN RAINBOW (Walker Marks).** Original-cast recording. Steve Lawrence, Eydie Gormé, Scott Jacoby, others (vocals); chorus and orchestra, Elliot Lawrence cond. Calendar © KOS 1001, © KOM 1001 $5.79.

**Performance:** Show-time in Vegas

**Recording:** Very good

**Stereo Quality:** Very good

The only good thing that can be said about Golden Rainbow is that it finally provides Broadway's soggy, policed musical theater with two stars who know how to sing—Steve and Eydie couldn't Rex-Harrison through a song any more than Dame Edith Evans could do a buck-and-wing. Of course the way they do it looks and sounds more like the late show at the Copacabana than a legitimate Broadway musical, but people who only listen to the album need not worry about such trivia. The performances are big, full-blown, brassy, and projected with a built-in amplification all their own.

Unfortunately, the material the Lawrences have been given to sing hardly rates their efforts. The best song on the disc is a duet called I've Got Us, sung by Steve and a staggeringly endearing kid actor named Scott Jacoby, who all but steals the show out from under Steve and Eydie. This is one of those full-son duets that sophisticated sometimes find to reek with cuteness. It doesn't. Later, Eydie has a tender and natural duet with Jacoby called Taking Care of You. Steve and Eydie also join in a Lower Second Avenue take-off on Nelson Eddy and Jeanette MacDonald called Deser Moon, a frivolity as obvious as its title. Occasionally the Lawrences step to center stage to belt out a couple of hit-tune-type ditties, and the whole thing is loosely tied together with big production numbers full of half-naked showgirls coming out of trap doors in the stage and slowly being lowered on swings from the flies. All very show-bizzy. But underneath lurks desperation: overlux the sequins to compensate for second-rate material. Solid performances, cheapjack score. R. R.

**COLLECTIONS**

**TEN GOLDEN YEARS—Thirty-six music-picture themes and original soundtracks.** Various orchestras. A Man and a Woman; In the Heat of the Night; The Good, the Bad and the Ugly; Gershington; Never on Sunday; Exodus; Mono Cante; The Magnificent Seven; A Hard Day's Night; West Side Story; and twenty-six others. United Artists © UX 68 two discs $5.79.

**Performance:** Up, down and in-between

**Recording:** Good

**Stereo Quality:** Okay

If an orgy of movie music is your secret desire, here is a bargain package that will fulfill it once and for all—or maybe cure it altogether. At first I thought I had put the wrong record on the turntable and was listening to 'Great TV Commercial Themes' —the "Marlboro Country" music started coming out of my speakers. But this turned out to be AFI Cavalcade from Elmer Bernstein's score for The Magnificent Seven, which the Marlboro people later made their own. Once that shock was past, I settled down with a bag of popcorn and listened to the
It takes more than violins to create a great orchestra...

and more than ordinary loudspeakers to reproduce it.

That's why Bozak speakers are extraordinary

... in design
... in manufacture
... in performance

Registered
Darien, Connecticut 06820
The growing trend to multitrack recording has necessitated that tapes be "on cue" and "on speed," now more than ever. The Tape Strobe—a small, precision ground, high quality, strobeoscopic wheel with professional specifications—shows you instantly, whether a tape is fully on speed. Detects slippage and uneven tape speed, eliminates errors of timing, cues, measurement and calibration, indicates mechanical damage and worn transports.

**EASY TO USE**—Press strobe wheel gently against tape, check direction of pattern for off-speed condition. Any 60-cycle light source furnishes the basic timing.

**HIGH QUALITY FEATURES**—All anodized finish, precision machined out of solid aluminum, strobe wheel mounted with instrument pivot bearing, metal etched strobooscopic pattern.

Calibrated for three tape speeds: 7 1/2 ips, 15 ips, and 30 ips. Other speeds available. Calibrated chart included with each Tape Strobe. Packed in beautiful deluxe jewelry case.

**Stereo/Hi-Fi Directory**

6968...$1.25...$2.56
6967...$1.25...$2.45

Giant 180 page buyers guide to virtually every new audio component on the market—amplifiers, speakers, tape machines, receivers, tuners, turntables, speakers, etc.

Order by number from Ziff-Davis Service Div., 595 Broadway, New York, N.Y. 10012. Enclose add'l. $5 per copy for shipping and handling (50¢ for orders outside U.S.A.)

**Stereo/Hi-Fi Directory**

1968...$1.25...$2.56
1967...$1.25...$2.45

Giant 180 page buyers guide to virtually every new audio component on the market—amplifiers, speakers, tape machines, receivers, tuners, turntables, speakers, etc.

Order by number from Ziff-Davis Service Div., 595 Broadway, New York, N.Y. 10012. Enclose add'l. $5 per copy for shipping and handling (50¢ for orders outside U.S.A.)

**SPOKEN WORD**

JEAN COCTEAU: The Infernal Machine. Margaret Leighton, Jeremy Brett, Diane Cilento, Alan Webb, Miriam Karlin, Patrick Magee (actors); Howard Sackler, director. CAEDMON @ TRS 321 three discs $18.85.

**Performance: Admirable**

**Recording: Good**

**Stereo Quality: Unobtrusive**

Once upon a time, not too many centuries ago, there were two lady film critics, highly competitive and much read, on the two leading London Sunday papers. One climactic Sunday—after years of friendly over-competition—the two ladies both had to review a Cocteau film, and as a little part of London gasped in Sunday-morning euphoria, they both came up with the same headline: "Poppy-Cocteau." And Poppy-Cocteau to this new album too.

The French have always had a way with the classics—treating the Greeks in rather a high-handed manner. With Racine (and Napoleon for that matter) it worked rather well, but when one is down to Jean Cocteau and General De Gaille, the method is far less effective.

The Infernal Machine is Cocteau's version of Oedipus, and it suffers confoundingly from over-cleverness and that deplorably cute sensibility that make so much—if, indeed, not all—of his work simply trivial. Anything for an effect (a philosophy he picked up from Diaghilev) is a method of art tending toward the evanescent.

In this version of Oedipus, Cocteau is too smart by half, but I must admire wholeheartedly the Caedmon performance. Rarely has a play so little worth doing been done so well. Howard Sackler directs plays for the phonograph with an uncanny perception. I am not sure whether the phonograph is a "medium" (although I suppose radio is), but so well. Howard Sackler directs plays for the phonograph with an uncanny perception.

The performances here are superb. Jeremy Brett, taut-voiced yet eloquent, makes a superb Oedipus, and the smoky-sadness of Margaret Leighton's falling tones proves precisely right for Jocasta, her wife-mother. Diane Cilento, crisp, pure, and sharp, still has a mystery as the voice of the Sphinx, and Alan Webb, the solitude and the slyness of the Sphinx, and Alan Webb, the slyness of the Sphinx.

The performances here are superb. Jeremy Brett, taut-voiced yet eloquent, makes a superb Oedipus, and the smoky-sadness of Margaret Leighton's falling tones proves precisely right for Jocasta, her wife-mother. Diane Cilento, crisp, pure, and sharp, still has a mystery as the voice of the Sphinx, and Alan Webb, the slyness of the Sphinx.

But when all is said and done, when the needle had run its course, I did find myself wondering precisely how many people would listen to six sides of Cocteau without—if you will forgive the personal touch—being paid for it.
If you don't mind paying a lot less for a lot more, try the new University deceiver

If we had priced our new Studio Pro-120 Solid-State FM Stereo Receiver at half again more than its $379.50, the whole thing would have been deceptively simple. Then no one, not even the most spend-thrifty status seeker, could question its modest price versus its immodest quality.

If the thought of paying a lot less to get a lot more bothers you, we'll tell you why the Studio Pro-120 is such a value. For over 35 years, we've built some of the world's finest speakers and sold them at prices lower than anything comparable. We're famous for that. But who ever heard of a University receiver?

The Studio Pro-120 is our first, so we put everything we could into it, including our many years of experience in designing sophisticated audio electronics for the military.

The results turned out to be so fantastic, we had every spec certified by a leading independent testing lab. That way, when you compare our middle-of-the-line price with quality that's quite comparable to the top-of-the-line of the Big 5, you'll know both are for real.

And if that's not enough, how about asking your dealer for a re-print of the three-page article on the Studio Pro-120 from the January, 1968, issue of Audio Magazine.

Better yet, play with the Pro-120. Listen to it. And by all means compare it to any higher-priced receiver in the store. We'll bet you'll wind up with our magnificent deceiver, as long as you don't mind paying a lot less while getting a lot more.

**UNIVERSITY saving money never sounded better**

**September 1968**

**CIRCLE NO. 74 ON READER SERVICE CARD**

---

**SPECIFICATIONS**

- **Stereo Amplifier**
  - RMS Power Output: 80 watts (at 4 ohms, THD 4%)
  - Frequency Response: 20 Hz to 20 kHz
- **Tuner Section**
  - Sensitivity: 1.6 µV for 20 dB quieting
  - Selectivity: 55 dB
  - Deviation: Less than 0.5 kHz
- **Multiplex Switching**
  - Fully automatic logic circuit
- **Dimensions**
  - 4 1/2" H x 16 1/2" W x 12 3/4" D
- **Weight**
  - 17 lbs

**Complement**

- 31 Silicon & MOSFET transistors
- 21 Diodes
- 2 Integrated Circuits
- 10 Transistors, 7 resistors, 11 resistors
Excellent music and voice reproduction needs a good speaker system derived from current state of art and classical design. Free of obsolescence. Patent applied for. Now offering two models with several styles to choose.

TANG SP5AX A new speaker with "controlled impedance" for transistorized amplifiers.
1) Linearized speaker impedance vs. frequency relationship.
2) 45 - 18500 Hz; 3 db at 16 ohms; system resonance 40 Hz.
3) Rear exit to couple to walls as low frequency horn.
4) Acoustical chamber and diffraction grill in front of speaker.
5) High efficiency 5" special speaker with heavy magnet enclosed in solid walnut cabinet 10" x 7" x 6" $59.95 each
TANG SPSA Same as above except without impedance control. Response 45 - 18500 ± 4 db at 8 ohms $29.95 each
Style 2 with fluffy white grill cloth $5.00 each.

At your dealers or inquire direct
TANG INCORPORATED
P. O. Box 162
Framingham Center, Mass. 01701
Direct mailing service available if no dealer in your area.

Nortronics recommends that every tape recorder owner HAVE HIS HEAD EXAMINED!

As the world's leader in designing and producing tape heads for major recorder manufacturers, we think it's ridiculous to invest in a high quality tape recorder, spend a lot more on valuable tapes, and end up with inferior performance.

But inferior performance is what you'll get when your tape head wears out—as it will. The simple Look-Touch-Listen test tells you if it's time to replace your tape head—and restore the crisp, vivid realistic sound you're entitled to. Details in our Bulletin 7260—ask your dealer or write to us for a free copy.

Nortronics
8101 Tenth Ave. North, Minneapolis, Minnesota 55427
CIRCLE NO. 50 ON READER SERVICE CARD

Apple: To Russell, My Brother, WARNER BROS. © WS 1734, © W 1734 $4.79.
Performance: Skilled
Recording: Good
Stereo Quality: Good

Bill Cosby doesn't tell jokes or reach for his laughs through the kind of knowing topical references that make up the stock-in-trade of so many comedians—stock that sometimes is already shopworn by the time it arrives on the retail shelf. The Cosby method is to aim for total audience identification through total recall. He not only tells stories about his childhood, he relives it before your very ears.

In this, Mr. Cosby's sixth comedy album since 1965, he has achieved some sort of breakthrough in his own idiom. I have wondered in the past, in listening to a grab-bag assortment of this performer's early memories, what would happen if he really let himself go and developed one of his stories at length rather than settling for a series of quick sketches. The answer can be found on the second side of this disc, and it is thoroughly gratifying.

Side one is the usual succession of remarks and monologues; the agencies a kid goes through if he's a lousy ball player; the conflict between a mind determined to find its way through a dark room and a toe that knows it's going to get stubbed; the eating habits of two-year-olds; Adam and Eve re-told in the latest lingo. All passable Cosby, good but unremarkable. Side two is something else. Recorded before an audience of more than ten thousand justifiably convulsed listeners in a Cleveland auditorium, it dwells for nearly half an hour on the night talk and mischief of two young brothers lying awake in the dark bedroom of a housing project apartment. The structure of the tale is so skillful that it approaches literature, but don't let that scare you off. Mr. Cosby is right in there bringing his incidents to uproarious life by every vocal means at his command: the leonine growl of the father threatening from the bedroom door to "take the belt" to his insomniac offspring; the voices of older and younger sibling, each precisely impersonated; a whole anthology of convincing sound effects—from creaking beds to angry footsteps—that issue unaided from the Cosby mouth at the mike.

The action builds to a completely satisfying denouement, and I wouldn't want to deprive the potential purchaser of a moment's pleasure by giving away any of the twists and turns of the route by which it gets there. There has not, until now, been anything quite like this on a comedy record. P. K.

RECORDING OF SPECIAL MERIT
DISCOVERING RHYTHM AND RHYME IN POETRY. Including The Owl and the Pussy-Cat, The Three Billy-Goats Gruff, sections of The Pied Piper of Hamelin, and many Mother Goose rhymes. Julie Harris and David Wayne (readers); Howard Sackler, director. CAEDMON © TC 1242 $5.95.
Performance: Authentic
Recording: Good

Performance: Self-conscious
Recording: Adequate

Performance: Authentic
Recording: Good

Performance: Persuasive
Recording: Good

Performance: Self-conscious
Recording: Adequate

Performance: Authentic
Recording: Good

Performance: Persuasive
Recording: Good

Washington Irving is an acquired taste that probably few of us will ever have the time to acquire. Edgar Allan Poe once called Irving "a pioneer," and this I suppose he was, but his rambling, waggishly literary style will not be to everyone's taste—it certainly is not mine.

His most famous story, adapted from the German, incidentally, is Rip Van Winkle, which is one of those strange examples of a story that has become a legend, for the idea of this man going to sleep one day in the Catskill Mountains and, enchanted, waking up twenty years later to find that life has...
moved on, has in some way become part of the Anglo-American consciousness. But, be warned, the legend is better than the story.

The same cold assessment is also true of The Legend of Sleepy Hollow, the story of that Yankee schoolmaster Ichabod Crane’s wooing and the headless horseman of Tarrytown. The mention of Tarrytown reminds me of Irving’s most positive merit: his love of the Hudson River and of the early nineteenth-century villages set on it. He was a writer who had a sense of place, and this probably constitute the best buy. The audiocassette recordings, with their clarity and directness, will want all the versions of these stories by the reader. Mr. Hatfield’s leisurely yet precise manner seems just right for a storyteller, and on the whole he brings rather more vocal variety to the stories than either of his competitors. Presuming that no one will want all the versions of these stories by the sage of Tarrytown, the audiocassette recordings, with their clarity and directness, probably constitute the best buy.

C. B.

MAHARISHI MAHESH YOGI: Love; The Untapped Source of Power that Lies Within, Maharishi Mahesh Yogi (lecturer). Amiya Das Datta (tutor accompanist). WORLD PACIFIC® WPS 21-146, 21-146* $5.79.

Performance: Stupefying
Recording Fair
Stereo Quality: Mysterious

I read in the papers not long ago that Ringo Starr and his wife left Maharishi Mahesh Yogi’s retreat on the sacred Ganges and dropped out of his meditation course because the curry he served was too spicy. I wish the same could be said for his patter, intoned with an unrehearsed monotony of inflection against a drone of sitar music and dished out in great lumps of flavorless clichés about the boar of life on the ocean of love, the “rich plains of fulfillment,” and the fullness of oneness, or maybe it was the other way round. I even tried sitting on the floor holding a flower upright in one hand to try to get into the right mood, but my dog came along and ate the flower.

Side two informed me that “our life is the expression of our potentialities” and advised that I “contact the source,” but without the sitar music this time I became entirely stupefied and had to be helped up out of a metaphysical swoon when the record was over. I understand that the Maharishi has stirred up some bitterness in his home neighborhood for refusing enrollment to native Indians and packing his course with foreigners at $400 a head. If this is what he means by tapping “the untapped source of Power that lies within,” I may yet come to comprehend the full import of the prosperous guru’s message. P. K.
Now for home recording—
the same kind of tape used by RCA
to capture the greatest sounds around.

RCA Red Seal tape—the tape of the professionals—comes from the same precise technology
used to master record RCA albums and for pre-recorded tapes. RCA's exclusive formula
gives you smooth tracking, a minimum of friction and wear and professional signal-to-noise
response. Also available: Vibrant series sound tapes for flawless recording at an economical price. At RCA and independent dealers throughout the country. For all the details write RCA Magnetic Products Division, Dept. A, 15 East 26th Street, New York, New York 10010.
HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by WILLIAM FLANAGAN • DAVID HALL • IGOR KIPNIS
PAUL KRESH • REX REED • PETER REILLY • ERIC SALZMAN


Performance: Low on tension
Recording: Good
Stereo Quality: Good

Speed and Playing Time: 3 1/4 ips 44:45".

There are five competitive stereo tape versions of the Beethoven Violin Concerto, four of which (Francescatti-Walter, Heifetz-Munch, Oistrakh-Cluyten, and Szegedi-Durati) are in the same price bracket as this new Menuhin-Klemperer effort. The fifth, at $11.98, offers Milstein and Leinsdorf in both the Beethoven and Brahms concertos. In my opinion, all five of the competitive recorded performances are as good or better than the new one from the standpoint of interpretive vitality. There is a fine sustained lyricism in the Menuhin-Klemperer traversal of the first two movements, though Heifetz and Francescatti have an edge in sheer intensity of melodic projection. In the finale, however, Menuhin and Klemperer deprive the recurrent rondo theme of its inherent rhythmic bounce. Let it be said for Dr. Klemperer, however, that he brings more than ordinary interest to the first-movement accompaniment by means of his canny balancing of inner voices. On the other hand, I can't understand why Klemperer or the tape editors let some of the glaring bits of sloppy ensemble go by in the pizzicato variation episode of the slow movement. The recorded sound is full, warm-toned, and well balanced. If you like an engaging Beethoven Violin Concerto, this one is for you. Otherwise, I would suggest Heifetz-Munch or Francescatti-Walter.

D. H.

RECORDING OF SPECIAL MERIT


Performance: Legendary
Recording: Fair
Stereo Quality: Ordinary

Speed and Playing Time: 3 1/4 ips 74:57".

Both of these are exceptionally powerful, highly vital performances. The Brahms stems from a 1940 recording session and has been admired for years; the Tchaikovsky, first released on discs a few years ago, was taken from a 1945 War Bond concert (a studio-made version had been available before the release of this one). It was a good idea to couple them, and the slower speed is no detriment since the original fidelity of the recordings was far below today's standards. There is a good bit of constriction present—some listening fatigue may result. But these are legendary performances whose excitement and impact are unique, and under such circumstances the less than ideal sonics are not of paramount importance.

I.K.


Performance: Sleek and brilliant
Recording: Close and clear
Stereo Quality: Good

Speed and Playing Time: 3 1/4 ips 95:34".

It is the utterly breathtaking performance of the Mendelssohn Octet he be galaxy of virtuosos —recorded along with the other works on this tape following a 1961 series of concerts in Hollywood—that make this package uniquely worth having. The lightness, precision, and tonal warmth simply beggar description; and once you hear the famous Scherzo as played here, you will never again settle for the orchestral version. A somewhat frantic pacing of the outer movements in the Mozart Quintet leads me to prefer the Griller-Primrose taping on Vanguard as an alternate. A choice between the present reading of the great Schubert Quintet and the nobly lyrical version by members of the Vienna Philharmonic London is a matter of personal taste—the tautly dramatic as against the incisively lyric.

The recorded sound somewhat lacks the special tonal warmth that can come with a wider range of overtones, but the sonority is texture as a whole is admirably clean. D. H.


Performance: Impressive prize-winner
Recording: Very good
Stereo Quality: Fine

Speed and Playing Time: 3 1/4 ips 52:27".

(Continued on next page)
Nikolai Petrov, a twenty-five-year-old Soviet pianist who won the 1961 Gold Medal Award in the Queen Elizabeth Piano Competition in Brussels, plays both of these virtuosic showpieces with the strength and delicacy one expects from a prize-winner. But if one compares Petrov’s playing with that of other pianists—say, Gilels or Argerich in the Prokofiev, and Michelangeli or Rachmaninoff himself in the Rachmaninoff—one cannot help noticing that, although the notes are all very nicely in place, the young Russian’s conception does not always hang together. Missing in the Prokofiev are the sarcastic, incisive inflection; and likewise the Rachmaninoff. If all its good points, lacks Romantic sweep and fervor. But this is impressive playing, and one should not, of course, judge Petrov on these performances alone. The recording is very good, but a treble boost helps.

I. K.

SCHUBERT: String Quintet, in C Major (see MOZART)

RECORDING OF SPECIAL MERIT


Performance: Superb
Recording: Excellent
Stereo Quality: Excellent
Speed and Playing Time: 3 1/4 ips; 50'31"

I am no Sibelius fan, but a performance like this one might even convert me. To my ears this is ideal Sibelius: its Romantic style—very tense, very "held back," big in scope, remarkably pure—might put it above Mazur and Szell for Sibelius fans. Superb orchestral playing and a sonorous recorded sound are effectively transferred to tape.

E. S.

TCHAIKOVSKY: Piano Concerto No. 1, in B-flat Minor (see BRAHMS)

ENTERTAINMENT

JEAN SHEPARD: Heart to Heart. Jean Shepard (vocals); orchestra. I Don’t See How I Can Make It; What Locks in Heart; Heartin’ Out; Evil on Your Mind; Roll Muddy River; and seven others. Capital © YIT 2871 $6.98.

Performance: Warm
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3 1/4 ips; 50'42"

Jean Shepard is the Pet Clark of the washtub set. She sings country-and-western songs with warmth and a sincerity that is admirable. Her material is never too socially conscious or intellectually amusing, but her saucy beat sees her through. Love is her bag, and she sings about it like a young innocent whose heart has been flung across the Black Hills like the puff of a dandelion. I like Jean Shepard, and I especially like the way she sings Roll Muddy River. Try it. It cures what ails ya.

R. R.

NINA SIMONE: Sings the Blues/Silk and Soul. Nina Simone (vocals, piano). In the Dark; My Man’s Gone Now; Backlash Blues; The House of the Rising Sun; The Look of Love; Go to Hell; Cherish; Since I Fell For You; Turn Me On; Blues for Mama;
I don’t know what’s happened to Nina Simone, who used to be one of my favorite singers. She has always been a very highly charged performer, temperamental and unpredictable. I’ve seen her bring Carnegie Hall to its knees and bathe in the sound of adoring heroine-worshipping applause; and I’ve seen her walk onstage (at the Apollo Theatre in Harlem), take a look at the audience, sing one chorus of *I Loves You Porgy*, and then walk offstage, disgusted for no apparent reason—leaving the audience hissing and booing and yelling for its money back. She is a peculiar mixture of soul, passion, humor, black terror, loveliness, warmth, pathos, and venom. Lately she’s sounded rather tired of the music business, and on these two albums she sounds as if she’s already left it.

This is lamentable indeed, for Nina Simone can be wonderful. There is no evidence of her lush jazzy lyricism on these bands. She sounds mad. The "Silk and Soul" side of the tape is badly arranged by Sammy Lowe and contains a group of unimportant folk and jazz tunes such as John Loudermilk’s *Turn Me On*, which Loudermilk sings better, and Nina’s own *Consummation*, which she herself has sung better in person many times. The "Blues" side is more in the groove I’ve come to expect from Nina, and features some hard-driving piano. There is also some nice tenor work by Buddy Lucas, who doubles on harmonica. Nina’s own *Blues for Mama* is interesting for its poignant quality, and so is *My Man’s Gone Now*. But in all these tunes, I get the feeling that Nina feels pressured to get the record date over with. She never really wails. Too bad, because when Nina really wails, you hear it in your rib cage.

NANCY WILSON: Welcome to My Love. Nancy Wilson (vocals); orchestra, Oliver Nelson cond. For *Once in My Life; Welcome to My Love; Ode to Billie Joe; and eight others*. CAPITOL ® Y1T 2844 $6.98.

Performance: Clinging
Recording: Good
Stereo Quality: Claustrophonic
Speed and Playing Time: 3 3/4 ips; 31'09"

Nancy Wilson is a seductive-sounding, note-holding performer whose voice has a tendency to cling like inexpensive perfume. She is also something of a word-garbler, so I can’t honestly tell you very much about the contents of these songs, except that they are usually about how good it feels when you have someone who needs you, and how bad it feels when you don’t. There are also a couple of soul songs, including the one about a fellow named Billie Joe who jumped off the Tallahatchie Bridge, if I heard correctly, and a number about being sober but drunk in San Francisco, a condition to which singers with the cuddlesome approach of Miss Wilson could drive me with no effort at all. "Why try to change me now?" Miss Wilson warbles breathlessly in one of her stickier moments. It always turns out to be my fault. P.K.

No Hocus Focus.

This Kodak Carousel 850 Projector keeps your slides in focus automatically! No more focusing during the show. No “focus drift.” Just one perfectly focused side after another.

It has the round Carousel Slide Tray that sits on top and holds 80 slides. This spillproof tray lets gravity gently lower each slide into place for jamproof, trouble-free shows. No pushing. No pulling. No problems.

The Kodak Carousel 850 Projector, with both remote and automatic slide changing, new long-life tungsten-halogen lamp and new f/2.8 lens, less than $180. Other Kodak Carousel Projectors start at less than $80.

See them at your Kodak dealer’s…and sharpen up your slide shows all around.
THEATER MUSIC

RECORDING OF SPECIAL MERIT

HELLO, DOLLY! (Jerry Herman).
Broadway cast recording. Pearl Bailey, Cab Calloway, Emily Yancy, Chris Calloway, Jack Crowder, others (singers); chorus and orchestra, Saul Schectman cond. RCA © TO3 1006 58.95.

Performance: Delicious
Recording: Excellent
Stereo Quality: On-stage realism
Speed and Playing Time: 33 1/3 ips; 44 1/2ips.

It will not come as news at this point that, of the long succession of gifted ladies who have kept Hello, Dolly! running on Broadway since Carol Channing left the title role, none was better cut out for the job than Pearl Bailey. Indeed, I would have to choose which of the two Broadway cast recordings of this still sparkling musical to keep in my collection if I had to give one up. Can a man be in love with two women at the same time? Miss Channing rapped her way into my heart years ago, and the album has graces glitters with infectious exuberance, well conveyed by top-notch casts in every department. Miss Bailey has transformed the part, taking the edge off the character of the meddlesome match-maker and softening it with a warmth and attractiveness all her own. The all-Negro cast accompanying her is excellent, and brings a mellower, more easy-going quality to the tuneful score. Jack Crowder is not as forceful a Cornelius as Charles Nelson Reilly was, but Emily Yancy has relieved the part of Mrs. Molloy, the milliner, of the operetta-like quality Eileen Brennan found in it, and delivers Ribbons Down My Back and It's Only a Moment with singular ease in a more current idiom. Cab Calloway is altogether right as the prosperous Horace Vandergelder, and Chris Calloway is winning as little Minnie Fay. The chorus and orchestra sound blander under Saul Schectman's baton than they did when Shepard Coleman was at the helm, but the tunes and the big spectacle numbers such as Put on Your Sunday Clothes and Before the Parade Passes By are as persuasive as ever—not to mention the title song, with Pearl right up there greeting everybody within earshot, in a style to make the lone listener feel absolutely wanted. P. K.

FOR CARTRIDGE AND CASSETTE ENTHUSIASTS

Those who find it difficult to leave their music behind when they take to car, boat, beach, or vacation spot are turning more and more to the sensible compromise with high fidelity represented by the new tape-cartridge and cassette machines. A new bi-monthly called The Glass List, a useful guide to the repertoire available in these formats, includes personality sketches and reviews of new releases plus comprehensive listings of all four-track, eight-track, and cassette tapes in the current catalogs. The magazine is available at 50 cents per copy, wherever cartridge tapes are sold or by subscription ($5.50 per year) from the publisher, Glass Publishing Company, 664 N. Michigan Ave., Chicago, Illinois 60611.

FOR BUYERS CAN BE SURE OF

Reliability
Competitive Prices
Prompt Service
At Rabsons, Competitive Prices, Reliability and Personal Service have been the bywords for over 62 years. It’s so EASY and SAFE to deal with Rabsons. Up to 18 months to pay on Easy Pay Plans. As close as your telephone as near as your mailbox. Fast Air Mail Response on Quotation Requests. Franchised Distributor for Hi-Fi and Mid-Fi. All merchandise brand new in factory sealed cartons. Shipper double packed, fully insured. Promptly from our warehouse. Greater savings on complete systems. Export packing 220 Volts, 50 Cycle merchandise a specialty. Free list of monthly specials.

BEFORE YOU BUY GET A RABSONS QUOTE...YOU’LL BE GLAD YOU DID!

RABSONS
57 ST. INC.
119 West 57th Street, New York, N.Y. 10019
Tel. Area Code 212-247-0070

CHANGE OF ADDRESS:
Please let us know you are moving at least four to six weeks in advance. Affix magazine address label in space to the right and print new address below. If you have a question about your subscription, attach address label to your letter.

TO SUBSCRIBE:
Check boxes below.
[ ] New
[ ] Renewal
[ ] 5 years $25
[ ] 3 years $15
[ ] 1 year $6

SPECIFY:
[ ] Payment enclosed
[ ] Bill me later

Add'1 postage: $1 per year outside U.S., its possessions & Canada.

Please print name, address and zip-code here.

Audio Wholesale

FOR CARTRIDGE AND CASSETTE ENTHUSIASTS

Those who find it difficult to leave their music behind when they take to car, boat, beach, or vacation spot are turning more and more to the sensible compromise with high fidelity represented by the new tape-cartridge and cassette machines. A new bi-monthly called The Glass List, a useful guide to the repertoire available in these formats, includes personality sketches and reviews of new releases plus comprehensive listings of all four-track, eight-track, and cassette tapes in the current catalogs. The magazine is available at 50 cents per copy, wherever cartridge tapes are sold or by subscription ($5.50 per year) from the publisher, Glass Publishing Company, 664 N. Michigan Ave., Chicago, Illinois 60611.
TAPE MAPS

If you take as many automobile trips as I do, either for your job or simply for sightseeing, you've doubtlessly observed that what seemed to be the best planned routes of mice and mapmakers may nevertheless lead you astray. The problem goes something like this: you've been told to follow Route 22 until you hit the Goshen Turnpike. That seems simple enough, right? So you are speeding along, 10 miles per hour above the limit like everyone else, and you encounter a sign with two arrows pointing in opposite directions—one saying Route 22 North, the other saying Route 22 South. And you haven't the slightest idea whether Goshen Turnpike is in the land of the icebergs or the pineapples.

I was faced with such a problem a few months ago when I decided to invite a group of geographically scattered friends up to my newly rented summer place. The privacy factor that made the place ideal for me also made it devilishly difficult to find. It is in an isolated, woodsy area and the last mile or so up to the cabin is strictly dirt road. To make matters worse, it isn't even my private dirt road, so there are numerous divergent twists and turns leading to nearby lakes and to the few other local residents. I gave some thought to the problem and came up with what I felt to be a rather inspired solution—at least for those of my friends who have portable tape recorders.

I made the trip myself with my battery-operated unit on the car seat alongside me and talked myself home from the center of town—which is easy enough to find on any commercial map. As I drove I described the salient landmarks and the scenery. I became somewhat creative after a while and added a historical note or two when appropriate: "The garage you see on your left was held up so many times that the owner decided to get himself one of those dogs that have been trained to protect property; I understand that sometime last week somebody stole the dog." That kind of thing. I added other more useful pieces of information such as, "See that large billboard advertising orange juice about five hundred feet up ahead on your right? Well, slow down because our local law enforcement officer is probably lurking behind it in his patrol car ready to pick you up for speeding."

Depending on the length of the trip and the type of tape recorder you are using, you can either talk to your guest for the full length of the tape, or for longer trips you can turn the machine off between landmarks, leaving instructions such as "Turn the machine back on about five miles from here when you see a large gray water tower on your left. If you come to a small bridge, you've missed the water tower."

It seems to me that this tape-map idea could be extended to other areas. I might try a tape tour one day for my guests. If you have some tape pals on vacation dropping in on you when you can't take time off from work, you might try recording a tape tour of your town and its local points of interest for them. The principle is the same as the tape map, but the accent would be on anecdotes and reminiscences of the old local swimming hole and other personal memorabilia.

SEPTEMBER 1968
EQUIPMENT

WRITE for quotation on any Hi-Fi components: Sonovox, 439 Central Avenue, East Orange, N. J. 07018. 201-673-0600.

Hi-Fi Components Tape Recorders, at guarant- ee prices. Will Not Be Under-sold. All prices, 50 cents a minute. ORDER YOUR FREE 20 PAGE CATALOG. Quotations Free. Hi-Fidelity Center, 239 (HC) East 149th St., New York 10451.

FREE! Send for money saving stereo catalog. H9R and lowest quotations on your individual component, tape recorder, or system require- ment. Your changer restored to new condition. $25.50 postpaid. Ship unit to authorized. Your changer restored to new condition. Hyde Park, N. Y. 11040.

DON’T THROW YOUR OLD CARTRIDGE AWAY. Send us $19.95 and any old cartridge. We will reglue, reseal, and we will sell it for $25.50 (stamps or coin) BIGELOW BARGAIN FLYER AND SIX NEW MILLER RECORDS FOR 75¢.


LOW. Low quotes: all components and record- ers. HIFI, Roslyn, Penn. 19001.


DON’T THROW YOUR OLD CARTRIDGE AWAY. Send us $19.95 and any old cartridge. We will ship our following top rated elliptical diamond stereo cartridges NEW: Pick- ing V15AME3, XV15AT, Empire 888SE, Shure 55SE, and Shure 550 (for Lab 80). MUSICMINDER, 4480 Broadview Road, Cleveland, Ohio 44109.

BARGAIN FLYER AND SIX NEW RESISTORS—25¢ (stamps or coin) REGULATED Power Supply Range 3.6V to 18V 5A short protection with window, 78 and 45 board replacement covers, plastic sleeves with window, 78 and 45 paper sleeves white 200, colors 250; supplies minimum order $5.00. Record Supplies, 129 Carol Avenue, New York, N. Y. 10019.


RENT STEREO—75¢ week. Catalog Art’s Tape Service, 16138, North Mariposa Ave., Hollywood, Calif. 90027.

RENT STEREO TAPES—75¢ week. Catalog Art’s Tape Service, 16138, North Mariposa Ave., Hollywood, Calif. 90027.

WHOLESALE: components, and distributors only. Request Free catalog on business letterhead. California Audiophile, 1004 Campbell Avenue, Monsey, N. Y. 10952.

DOUGLAS REED—$25.00. Write for delivery date. Send to: Douglas Reed, 81 Forshay Road, Monsey, N. Y. 10952.
### HIFI/STEREO REVIEW ADVERTISERS’ INDEX

<table>
<thead>
<tr>
<th>READER SERVICE NO.</th>
<th>ADVERTISER</th>
<th>PAGE NO.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Acoustic Research, Inc.</td>
<td>15, 75, 113</td>
</tr>
<tr>
<td>2</td>
<td>Allied Radio</td>
<td>95, 96</td>
</tr>
<tr>
<td>3</td>
<td>Altec Lansing, Division of LTV Ling Altec, Inc.</td>
<td>121</td>
</tr>
<tr>
<td>4</td>
<td>Altec Lansing, Division of LTV Ling Altec, Inc.</td>
<td>29</td>
</tr>
<tr>
<td>5</td>
<td>Ampex Corporation</td>
<td>80</td>
</tr>
<tr>
<td>6</td>
<td>Angel Records</td>
<td>44</td>
</tr>
<tr>
<td>7</td>
<td>Audio Dynamics Corporation</td>
<td>130</td>
</tr>
<tr>
<td>8</td>
<td>Audio Sales</td>
<td>Audio Unlimited</td>
</tr>
<tr>
<td>9</td>
<td>BSR (USA) Ltd., McDonald Division</td>
<td>91</td>
</tr>
<tr>
<td>10</td>
<td>Bell &amp; Howell</td>
<td>51</td>
</tr>
<tr>
<td>11</td>
<td>Benjamin Electronic Sound Corp.</td>
<td>93</td>
</tr>
<tr>
<td>12</td>
<td>Beseler Co., Charles</td>
<td>116</td>
</tr>
<tr>
<td>13</td>
<td>Bosch Corporation, Robert</td>
<td>108</td>
</tr>
<tr>
<td>14</td>
<td>Boxart, R. T.</td>
<td>123</td>
</tr>
<tr>
<td>15</td>
<td>British Industries-Garrard</td>
<td>2</td>
</tr>
<tr>
<td>16</td>
<td>Carston Studios</td>
<td>127</td>
</tr>
<tr>
<td>17</td>
<td>Calorese Plastics Co.</td>
<td>133</td>
</tr>
<tr>
<td>18</td>
<td>Citadell Record Club</td>
<td>5</td>
</tr>
<tr>
<td>19</td>
<td>Columbia Records</td>
<td>97</td>
</tr>
<tr>
<td>20</td>
<td>Columbia Records</td>
<td>105</td>
</tr>
<tr>
<td>21</td>
<td>Command Records</td>
<td>114</td>
</tr>
<tr>
<td>22</td>
<td>Defa Electronics Corp.</td>
<td>130</td>
</tr>
<tr>
<td>23</td>
<td>Delwin</td>
<td>40</td>
</tr>
<tr>
<td>24</td>
<td>Deutsche Grammophon (DG)</td>
<td>86</td>
</tr>
<tr>
<td>25</td>
<td>Deutsche Grammophon (DG)</td>
<td>132</td>
</tr>
<tr>
<td>26</td>
<td>Dresser</td>
<td>37</td>
</tr>
<tr>
<td>27</td>
<td>Dynaco, Inc.</td>
<td>119</td>
</tr>
<tr>
<td>28</td>
<td>Eastman Kodak Company</td>
<td>131</td>
</tr>
<tr>
<td>29</td>
<td>Electro-Voice, Inc.</td>
<td>237</td>
</tr>
<tr>
<td>30</td>
<td>Electro-Voice, Inc.</td>
<td>4th Cover</td>
</tr>
<tr>
<td>31</td>
<td>Dynaco, Inc.</td>
<td>127</td>
</tr>
<tr>
<td>32</td>
<td>Empire Scientific Corp.</td>
<td>116</td>
</tr>
<tr>
<td>33</td>
<td>Finney Company, The</td>
<td>52</td>
</tr>
<tr>
<td>34</td>
<td>Fisher Radio Corporation</td>
<td>33, 34, 35</td>
</tr>
<tr>
<td>35</td>
<td>Fry Marketing Industries, Inc., Watts Div.</td>
<td>131</td>
</tr>
<tr>
<td>36</td>
<td>Institute of High Fidelity, Inc.</td>
<td>47</td>
</tr>
<tr>
<td>37</td>
<td>Jensen Manufacturing Company</td>
<td>83</td>
</tr>
<tr>
<td>38</td>
<td>Classified Advertising</td>
<td>134, 135</td>
</tr>
</tbody>
</table>

### HIFI/STEREO REVIEW PRODUCT INDEX

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.

<table>
<thead>
<tr>
<th>CLASSIFICATION</th>
<th>PAGE NUMBERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accessories</td>
<td>40, 130</td>
</tr>
<tr>
<td>Amplification Systems</td>
<td>27, 34, 35, 75, 115, 119</td>
</tr>
<tr>
<td>Antennas</td>
<td>116</td>
</tr>
<tr>
<td>Cabinets</td>
<td>10, 26, 116</td>
</tr>
<tr>
<td>Cameras</td>
<td>87, 93, 126, 127, 3rd Cover</td>
</tr>
<tr>
<td>Catalogs</td>
<td>131</td>
</tr>
<tr>
<td>Headphones</td>
<td>10, 79</td>
</tr>
<tr>
<td>Microphones</td>
<td>41</td>
</tr>
<tr>
<td>Mics Systems</td>
<td>23, 38, 81</td>
</tr>
<tr>
<td>Projectors, Slide</td>
<td>131</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CLASSIFICATION</th>
<th>PAGE NUMBERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radios</td>
<td>25, 108</td>
</tr>
<tr>
<td>Receivers, Stereo</td>
<td>1, 8, 12, 13, 19, 27, 31, 34, 35, 39, 44, 48, 107, 109, 117, 125</td>
</tr>
<tr>
<td>Recorders</td>
<td>6, 7, 14, 80, 86, 88, 89, 90, 97, 105, 114</td>
</tr>
<tr>
<td>Record Clubs</td>
<td>5, 9</td>
</tr>
<tr>
<td>Speakers and Speaker Systems</td>
<td>15, 21, 33, 75, 93, 99, 121, 123, 4th Cover</td>
</tr>
<tr>
<td>Tape Recorders</td>
<td>76</td>
</tr>
<tr>
<td>Tape, Recording</td>
<td>28, 128, 133</td>
</tr>
<tr>
<td>Tape Recorders, Cassette</td>
<td>11, 24, 41, 42, 43, 44, 51, 52, 120</td>
</tr>
<tr>
<td>Turntables and Changers</td>
<td>2, 37, 75, 91, 113</td>
</tr>
</tbody>
</table>
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 Dustomatic brush.

For free literature, write to Pickering & Co., Plainview, L.I., N.Y.

Dynamic Coupling Factor and DCF are service marks of Pickering & Co.

CIRCLE NO. 41 ON READER SERVICE CARD
The woofer that lost its whistle

The woofer cone in a very small enclosure must move a long way to provide all the bass you want to hear. In the new E-V EIGHT, for instance, the 6-inch cone moves back and forth over one-half inch. But in most woofers something strange happens as it moves. It whistles!

You see, the air trapped inside the speaker is literally "pumped" in and out past the voice coil. The whistle is almost inevitable. Except, that is, in the E-V EIGHT.

We did two things almost nobody else bothers to do. First, we vented the woofer. Air can't be trapped inside. Then we punched six big holes in the voice coil form. Air can't be pumped back and forth. And that's how the E-V EIGHT lost its whistle (and gained almost 2 db extra efficiency in the low bass in the bargain!)

The E-V EIGHT tweeter was another story. We aimed to eliminate the "buzz" and "fuzz" so typical of modestly priced speaker systems. What was needed was a better way to control cone motion at very high frequencies. And it literally took years of testing to solve the problem.

The answer looks deceptively simple. We put a ring of short-fiber polyester felt behind the cone, and a precisely measured amount of viscous vinyl damping compound under the edge. Plus a light-weight aluminum voice coil to extend the range to the limits of your hearing. Highs are remarkably uniform and as clean as a (oops!) whistle!

Even the E-V EIGHT enclosure is unusual. Examine the walnut grain carefully, especially at the corners. It's a perfect match because we use one long piece of wood, folded to form the cabinet! And we add a clear vinyl shield on every finished surface to protect the E-V EIGHT from the mars and scratches of day-to-day living.

There are so many good ideas inside the tiny new E-V EIGHT, you may wonder how we found room for them all. Chalk it up to top-notch engineering talent and facilities, plus a very real dedication to the ideal of better value in every product.

Listen to the E-V EIGHT with the whistle-free woofer at your nearby Electro-Voice high fidelity showroom today. Then ask the price. At no more than $47.00 it's the best story of all.