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342C Specifications:
Power: IHF ± 1 dB @ 4 Ohms, 100 Watts, IHF ± 1 dB @ 8 Ohms, 80 Watts; Continuous Output, single channel, 8 Ohms, 8% distortion, 30 Watts; Selectivity, 40 dB; Frequency response ±1 dB, 20-20,000 Hz; Hum and noise, phono, −55 dB; Cross modulation rejection, 80 dB; Usable sensitivity, 1.9 μV; Tuner stereo separation, 30 dB; FM IF limiting stages, 9; Capture ratio, 2.5 dB; Signal to noise ratio, 60 dB; Phono sensitivity, 4 mV; Dimensions: 15¾" L x 5" H x 11½" D.

Prices and specifications subject to change without notice. Walnut-finish case optional.

In the rest of this magazine, you'll read about yesterday's receivers.....
six remarkable technical
developments make the new
100 watt Scott 342C the world’s
most advanced receiver.

Scott once again demonstrates its famed leadership and innovation in high fidelity. Scott’s new 342C incorporates a host of sophisticated solid state devices and techniques, generated by the latest computer, aerospace, and communications theory. This is the next generation in electronics for the home ... setting new performance standards for the high fidelity industry.

An automatic light that tells you when you’re perfectly tuned: Perfectune™, Scott’s new automatic tuning indicator, is actually a miniature computer ... and is the world’s most accurate and reliable tuning device. Perfectune is more accurate than a meter; it instantly senses the FM signal and tells you when you’re tuned for lowest distortion and best reception. A signal strength meter is also included for orienting your antenna for best reception.

A quartz filter IF section that never needs realignment: Scott’s quartz crystal lattice filter, a feature never before found in a receiver in this price range, ends IF realignment worries. Now, regardless of age or operating temperature, the tuner IF section of your receiver will never require realignment or adjustment. In addition, this costly feature gives you the extra dividends of very low distortion and incredible selectivity!

New IC multiplex section gives better reliability and performance in FM stereo: Scott introduces the world’s first complete high fidelity multiplex section with an integrated circuit. No larger overall than a cigarette filter, this integrated circuit incorporates 40 transistors and 27 resistors. Scott’s new IC multiplex is far more reliable and gives much better stereo separation than conventional printed circuit construction.

New F/C/O circuitry gives virtually distortion-free listening, even at low volume levels: Scott’s new 342C incorporates Full Complementary Output, so no matter how low you adjust the volume, you still get perfect undistorted sound. And, Full Complementary Output means that maximum undistorted power is available at both 8 Ohms and 4 Ohms ... vital when you want to connect extra speakers.

"Wire-Wrap" ... a permanent connection technique that eliminates solder joints: For the first time in the high fidelity industry, here is a successor to the solder joint, for years the most failure-prone area of electronics assembly. The wire-wrap technique permanently bonds the electrical conductor to its terminal, and has been reliability-proven in the most stringent military and aerospace communications applications.

Printed circuit modules snap into main chassis: From the fast-paced world of computer electronics comes the concept of the plug-in complete circuit boards. Now, servicing, if ever necessary, can be accomplished quickly, reliability, and inexpensively. Troublesome solder connections between circuit boards are now eliminated.

© 1969, H. H. Scott, Inc.
Now read about tomorrow's
State of the art in automatic turntables.
Be critical. Motors: 3 types—2 good—1 better

The Induction Motor... most popular, least accurate. Most automatic turntables are built around induction motors. Some are given special names (usually describing their pole structure or starting torque). When well designed and manufactured, they have high starting torque... get the platter up to full speed quickly... and are relatively free from rumble. But, the rotor of the induction motor "slips" in relation to the magnetic field and varies the motor's speed with changes in power line voltage, turntable load and temperature. Under less than ideal conditions, as in your home, these speed changes can raise or lower not just the tempo, but the pitch of your recorded music.

The Synchronous Motor... correct speed, incorrect choice. At first glance, the ideal turntable motor would seem to be the conventional synchronous type. This rotor never "slips" to affect turning accuracy because it is locked in to the precise 60-cycle frequency of the power supply. Turning speed cannot vary when voltage fluctuates... when room and/or motor temperatures change... or when record loads increase. However, the conventional synchronous motor also has its drawbacks. Starting torque and running power are often too low. And, to increase the torque and power means to increase noise and rumble levels... and involves disproportionately high expense.

The Synchro-Lab Motor™... perfect speed, perfect choice. A motor that combines high starting torque and synchronous speed accuracy has obviously been needed. The Garrard Laboratories designed the Synchro-Lab Motor to meet these needs, by combining the advantages of both types of motors. This new synchronous motor reaches the correct speed instantly and locks in to the 60-cycle current... no matter how the power line voltage varies... or the temperature changes... or how many records you play at one time. For the many people whose musical senses are easily distressed by variations in pitch, the Synchro-Lab Motor will be a constant assurance of listening pleasure.

There are, of course, other benefits which stem from the Synchro-Lab Motor, notably the elimination of the need for variable controls to obtain proper speed, and of heavy turntables which tend to cause rumble through accelerated wear on the important center bearing over a period of use in your home. The Synchro-Lab Motor powers five Garrards, priced from $57.50 to $129.50 for the SL 95 Automatic Transcription Turntable shown above. These units incorporate other Garrard-engineered innovations such as anti-skating compensation; cueing and pause controls; highly advanced, low-mass tonearm systems. Feature-by-feature descriptions of all models are to be found in a complimentary Comparator Guide. Let us send you one. Write Garrard, Dept. AB5-9, Westbury, N.Y. 11590.
THE BASIC REPERTOIRE
Schumann's Symphony No. 4, in D Minor

THE AFRO-AMERICAN EPOCH
Are we witnessing the development of a new musical language?

CAN AUDIOPHILIA BE CURED?
A cri de coeur from a hopeless audiophiliac

RECORDING MILES DAVIS
An observer reports on the professionals' working habits

RECORD OF THE YEAR AWARDS-1968
Stereo Review's critics and editors select the industry's top artistic achievements

CONTEMPORARY MUSIC: TWO UNQUIET STREAMS
Nonesuch releases a pair of provocative discs from Buffalo

HELLO, ZORBA; BYE-BYE, BROADWAY
What has happened to the American musical?

THE EQUIPMENT
NEW PRODUCTS
A roundup of the latest high-fidelity equipment

HI-FI QUESTIONS AND ANSWERS
Advice on readers' technical problems

AUDIO BASICS
Components or Consoles?

TECHNICAL TALK
Receiver Tests; Hirsch-Houck Laboratory reports on the Bogen

HOW CONSUMERS UNION TESTS SPEAKERS
An inside view by the engineer in charge of audio testing

INSTALLATION OF THE MONTH
Symmetrical Stereo

TAPE HORIZONS
Tape Learning

THE REVIEWS
BEST RECORDINGS OF THE MONTH

CLASSICAL

ENTERTAINMENT

STEREO TAPE

THE REGULARS
EDITORIALLY SPEAKING

LETTERS TO THE EDITOR

GOING ON RECORD

INTRODUCING THE STAFF: HENRY PLEASANTS

ADVERTISERS' INDEX: PRODUCT INDEX
EDITORIALLY SPEAKING

GROUP LISTENING

THE morning's mail recently brought a thoughtful letter from Mr. James Harger, a Somerville, New Jersey reader, who articulated what I believe to be a rather common difficulty: What is the answer to the problem of group listening to recorded music? Mr. Harger has twice tried to solve it with large groups—fine auditorium, excellent equipment, music selected by the audience—and failed to hold either attention or attendance at a reasonable level. And he has tried it with friends at home—again, excellent equipment, sound levels and recordings dictated by guests selected for their interest in music—only to find that the squirm threshold was reached in under half an hour. Why? Mr. Harger suggests that one of the reasons may be that he has been saddled with too many pseudo music-lovers, those who would rather die than admit they are insensitive to music. But the amateur anthropology to which I am addicted suggests some others.

As far as large groups are concerned, I can think of two explanations, one social, the other economic. There was a time, no further back than the eighteenth century, when public musical performances were anything but orderly affairs—people talked, ate, visited, walked in and out, and generally carried on. Over the years, however, we have developed a code of behavior for these occasions out of consideration not only for other members of the audience, but for the performers as well. But this code breaks down for large groups listening to recordings—whenever heard of being polite to a turntable? Then, too, we live, musically speaking, in an economy of abundance. Not only do we have many live concerts, which are both musically and socially attractive, but the ubiquity of recorded music (practically everybody has both radio and turntable) makes it possible for us to hear music at our convenience, when and where we like. A concert of recorded music might very well work where people are starved for music, but not where it can be had at the drop of a stylus or the flick of a switch.

As far as I know, Emily Post has not yet caught up with the etiquette of playing recordings for guests in the home, but my own experience has taught me a number of guidelines. First, never try it with more than one or two guests, or you will run afoul of a very powerful social priority: conversation. And the larger the group, the more risk you run of including one of those pseudo music-lovers who will fidget will be yours and will inevitably communicate themselves to your guests. Provide handy ashtrays and an even handier long drink as pacifiers. Be alert for signs of boredom, and don't hesitate to cut a selection short if it begins to pall. Keep the program itself to reasonable length—an hour's music sandwiched with an hour's conversation is perhaps the limit—and you could get yourself a reputation as the perfect musical host.

Providing handy ashtrays and an even handier long drink as pacifiers. Be alert for signs of boredom, and don't hesitate to cut a selection short if it begins to pall. Keep the program itself to reasonable length—an hour's music sandwiched with an hour's conversation is perhaps the limit—and you could get yourself a reputation as the perfect musical host.
This is a speaker... it features a woofer capable of tones from 5,000 CPS to below -10 CPS—middle range 1,000 to 15,000—uniform high from 10,000 to 30,000 CPS.

Let's face it... even the very best of speakers can only give so much. So if you're expecting real woof and real tweet out of those magnificent speakers, we suggest you insist on the very ultimate in pre-recorded sound... Ampex Stereo Tapes. The name Ampex on stereo tape is your assurance that your tape player will sound as it was meant to sound.

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Ampex Stereo Tape means more woof in your woofers... more tweet in your tweeters.

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When you’re number one in tape recorders you don’t make the number-two tape.

It costs a few pennies more. But Sony professional-quality recording tape makes a world of difference in how much better your recorder sounds—and keeps on sounding. That’s because Sony tape is permanently lubricated by an exclusive Lubri-Cushion process. Plus, its extra-heavy Oxi-Coating won’t shed or sliver. Sony tape is available in all sizes of reels and cassettes. And remember, Sony professional-quality recording tape is made by the world’s most respected manufacturer of recording equipment.

Gottschalk’s Grave

I was most interested in your discussion, in the December 1968 Letters to the Editor column, of Louis Moreau Gottschalk’s grave, and your difficulties in locating it. Some years ago, I managed to locate the grave myself, as part of an avocational research project I have pursued on the American composer-pianist’s death and reburial in Brooklyn. I hope someday soon to publish this material (including some interesting accounts of the reburial in local newspapers of the day), but meanwhile I enclose herewith one of several photographs I have taken of Gottschalk’s grave site.

For the information of others, the grave is located on Lot No. 19581, sections M and N, facing directly on the cemetery road known as Bayview Avenue, not far from the cemetery’s main entrance on Fifth Avenue, just inside a little corner of the cemetery where Sixth Avenue and 21st St. meet at a right angle. The location must, a century ago, have been a splendid one, overlooking Gravesend Bay. Now the growth of the trees and the buildings along the shore obscure the view.

As you can see from my photograph, the grave monument is greatly altered from its original aspect. The engraving you printed was one published in 1880, showing the richly Victorian trappings of the statuary-topped monument surrounded by a heavy iron railing. A photograph taken about 1931 shows the grave to have lost the railing by then; and in the interval since, the statue itself has disappeared. All that remains now is the pedestal, alone and stark, with its inscriptions (on the west face, in honor of Louis Moreau Gottschalk himself; on the south face, in honor of his younger brother Edward George Gottschalk, who predeceased him and was reburied with him in 1870) weathered but still largely intelligible. Ironically, this naked vestige of Victorian mortuary excess now itself has a surprisingly moving simplicity and dignity.

JOHN W. BARKER, JR.
Madison, Wis.

Who’s Got Gottschalk?

On the evidence of his article (September), Robert Offergild seems to be misled as to the current state of Gottschalk scholarship. Perhaps those newsmagazine articles so deplored by him (“where did they hear it?”) might have originated with writers who had delved more deeply into the subject. For Mr. Offergild has obviously not done his homework.

There have been two catalogs of Gottschalk’s music since 1880. The first was compiled by Vernon Loggins (Where the Word Ends, 1958), and the second by my colleague at Mansfield State College, Dr. John Doyle (The Piano Music of Louis Moreau Gottschalk, 1961). Doyle’s work dates and locates Gottschalk’s piano music and provides a thematic index. At that time (1961), Doyle was acquainted with the owner of the “recently discovered manuscripts” now being touted as having been lost to musicologists. His is, I believe, the first English-language work to reveal the location (Rio de Janeiro) of the recently acquired orchestral manuscripts now in the Library of the Performing Arts at Lincoln Center. These pieces were not lost to Gottschalk enthusiasts. Dr. C. F. Lange wrote of them in 1951, but his splendid book was not translated into English. Recent newspaper accounts of the recovery of these manuscripts do not tell the whole story.

(Continued on page 8)

Louis Moreau Gottschalk’s grave in
Green Wood Cemetery, Brooklyn, New York
JVC Stereo Components... the most formidable line of stereo equipment in the world today. From powerful stereo systems, to all-in-one compacts, to individual components, there is a model designed for everyone from the most ardent stereo enthusiast to the casual listener.

Model 4320 - All-In-One Solid State Stereo Compact
This beautiful all-in-one compact offers the sophisticated performance of a separate stereo system at a fraction of the expense required to build one. A powerful 20 watts in output. Super sensitive AM and FM radio reception, plus a built-in FM stereo adaptor. Sure-tracking Automatic 4-speed (16½, 33½, 45) and 78 rpm compact, automatic record changer with diamond stylus. Handles up to six records at a time. Handcrafted speaker baffles with an exceptionally wide frequency range. Each unit: 7¾" H, 14¼" W, 12" D. Each: 11.9 lbs.

Model 4210 - Solid State AM/FM Stereo Compact with Matching Speakers
Similar to the exciting 4320 model. but even more compact without the built-in record changer. Delivers a full 20 watts in music power and features a completely professional AM/FM tuner for greater station sensitivity and selectivity. FM stereo decoder is built-in for stereo broadcasts. Conveniently positioned bass, treble balance and AFC controls. Matching speakers designed for pure Hi-Fi reproduction at all frequency levels. Jacks for ceramic cartridge type turntables, tape deck and headphones. Each unit: 7¼" H, 9¾" W, 12" D. Each: 10.1 lbs.

Model 4220 - Solid State AM/FM Stereo Compact with 8-Track Stereo
Here in one compact is a sensitive AM/FM stereo receiver, versatile 8-Track Stereo and a pair of powerful matching speakers. Solid state throughout, it delivers a full 20 watts in music power and brilliant response from each of its components. In addition, two external speaker baffles can be connected. Besides AM, FM and FM stereo reception, it offers a wide variety of 8-Track Stereo functions. Plays one or four cartridges, single or stereo mode: automatic record changer again and again, or runs through all cartridges; 9½" H, 12¼" W, 12" D. Each: 16.2 lbs.

Model 9800 - Solid Slate AM/FM Stereo Compact with 8-Track Stereo

Model 5204 - Compact 4-Speed Automatic Stereo Turntable
Large turntable performance in a new compact size. A real value for the stereo fan who doesn't require all the minute refinements of the larger, more expensive turntables. Two-pole synchronous motor delivers constant speeds despite changes in line voltage. Rubber matted platter accommodates records up to 12" in size. Up to six records can be stacked and played automatically. Tonearm houses a ceramic cartridge with long-wearing diamond stylus for sure-tracking and better pickup capabilities. Each: 6½" H, 14½" W, 11½" D. Each: 7.5 lbs.

Model 5203 - Identical to the 5204, with the exception of a moving magnet cartridge.


Gentlemen:
Please send catalog, price list and additional information.

Name
Address
City
State
Zip

Manufactured by Victor Company of Japan, Ltd.

JVC

CIRCLE NO. 34 ON READER SERVICE CARD

FEBRUARY 1969
Our speaker is now a household word.

This way, the perfectionist can be sure of getting full bass, clean mid-range and silky highs, with the greatest dynamic range heard anywhere today. From anyone.

If the Magnificent's measurements of 44-32-25 are a bit much for your home, it has two smaller brothers named Valencia and Flamenco (left and right below).

Though they're just half the size of the Magnificent, there's no sibling rivalry here.

Full-sized systems in themselves, their 800 Hz "The Voice of the Theatre" components make beautiful sounds from behind contemporary or Spanish styled grilles and oak or walnut cabinetry.

(Their price is a little smaller than the Magnificent, too.)

Whichever one you choose to take into your home is fine by us. The Magnificent, Valencia or Flamenco.

All three are the last word in speakers for the home—just like the name Altec is among professionals.

One is puzzled by Mr. Offergeld's ignorance. He professes admiration for Jeanne Behrend's editorship of Notes of a Pianist. How did he fail to notice her acknowledgement to Doyle in her bibliography? Naturally, doctoral dissertations such as Doyle's are not obtainable at your local Marboro, but their existence is well documented in sources available to even cursory researchers.

I certainly look forward with great anticipation to Mr. Offergeld's catalogue raisonné. And I think Doyle does, too.

WILLIAM M. GOODE
Department of Music
Mansfield State College
Mansfield, Pa.

Mr. Offergeld replies: "I sure am beholden to Mr. Goode for giving me the names and dates of all those Gottschalk scholars. I'll bet the editorial showing down at Stereophile is grateful, too. I already had a couple of other names and dates that I picked up somewhere by myself, and now I can keep them all together in my little Gottschalk notebook."

"Another thing I keep in my Gottschalk notebook is a little blue call-slip from the Howland-Tilton Memorial Library in New Orleans. That is a library into which I happened to stay eighteen years ago, although living in New York at the time—and well! What do I do but run across a Gottschalk book! This book was by somebody named Luis Foro, who I guess was a Spaniard, and of course I couldn't read his book, it being written in Spanish and me being a country boy. But the pictures were real nice, and according to the signature on the call-slip I mentionend, somebody else named Daniel James, who probably was not a Professor at the time but just another Gottschalk student, had run across the same book just before I did—on July 25, it says here, of the year 1950. Which I think is maybe a nice date for Mr. Goode to put in his little Gottschalk notebook, along with the date of the Hobbsy Kay ballet Cakewalk, as a reminder of how many years it takes, and how many hands it takes, to get a revival started."

"Now if everybody, including Mr. Goode, will drop the high campus indignation for a moment, it can be stated clearly that none of these gentlemen has to date issued a catalog—repeat, catalog—of Gottschalk's published and unpublished pieces, one that, for instance, looks at a lot of attributions, including non-pianists down that have swept under the rug for a century. The Loggins "Bibliographical Note" is much less than a catalog and the Doyle depth-study is much more than one. The Loggins story otherwise represents a cast and credible amount of biographical sleuthing, but the "Note" simply appends a sketchily dated list of the published pieces—and I observe that Mr. Doyle, among others, seems to question some of its entries. On the other hand, anybody interested in propagating Gottschalk (or distinct from those who merely wish to establish a prior patent on him) is bound to be grateful for Dr. Doyle's thematic index of the piano pieces, which will be discussed and properly credited in the appropriate spot for doing that—namely, in the introduction to my catalogue."

"As it happens, the catalog was suggested by a widely unnoticed remark made by Gottschalk himself. I seem to be alone in my belief that..."
now a sound in koss stereophones that is better than speakers

Only through electrostatics can so bright and crisp a sound be possible. Electrostatic elements in Koss Model ESP-6 Stereophones reproduce sound a full 3 octaves beyond the limits of ordinary voice coil and cone-type driver elements. Then, because this tiny electrostatic speaker is coupled directly to your ear, there is no loss of frequencies as when speaker sounds are disguised in a room. ESP-6 reproduction is independent of room acoustics.

There's no other sound quite like it. It's the sound you've always wanted, but couldn't really envision. Only through electrostatics can such a sound be possible... Electrostatic elements in Koss Model ESP-6 Electrostatic Stereophones.

Each set of ESP-6 Stereophones comes complete with an individual machine run curve. But the curve is only a map of the real sound. You don't get the real thing until you hear it. And you can do that now at your nearest hi fi shop.

Then you'll know what we mean.

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Complete with fitted, portable carrying case and individually measured response curve.
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CIRCLE NO. 38 ON READER SERVICE CARD

(new koss electrostatic stereophones produce a sound never before possible

list that he meant it when he said, four years before he stopped working, that he had composed 'two or three hundred pieces.' After much rummaging by me, the catalog at any rate contains some dozens of Gottschalk titles in addition to the hundred or so pieces usually credited to him.

'As a principle, I have been a simple one. I have always sought to harmonize between what composers say they do and what musicologists think they do. (especially when they are divided by a century). I am inclined to look at the composers, if only because it takes a different order of reasoning to put a piece of music together than it does to take it apart.

Mr. Goode obviously has a burning faith in the rather grim divinity that hedges authoritativeness. [I omit much]

and now, back to my local Marlboro.
NOW—CHOOSE ANY OF THESE GREAT STEREO ALBUMS... FOR JUST $1.33

The Citadel Record Club brings A DISCOUNT RECORD STORE right into your own home!

Select up to 3 of the hit records shown above for a mere $1.33 each... and order all the records you ever want at discounts up to 55%. NO OBLIGATION TO BUY!

You've seen the "tricky" ads that invite you to take 10 records... "free"... but you have to buy 10 more in just one year. The selections are limited or second rate... and it's almost impossible to turn down a record of the month! This kind of club forces you to buy records you don't want!

THERE IS A BETTER WAY: Longines Symphonette's new service, THE CITADEL RECORD CLUB, acts like a "record buyers' cooperative"... you can choose from over 30,000 selections in the famed Schwann Catalog! ORDER ONLY THE RECORDS YOU WANT—WHEN YOU WANT!

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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. JET SPEED SERVICE! Your orders filled promptly... mostly within 24 hours. 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 in the biggest stores... gives manufacturer's prices, and useful information. And you get two BIG BONUS CATALOGS listing special bargains and current top sellers. All FREE with your membership. Citadel works like a "record buyers' cooperative"... your very own Discount Record Store!

6. "MONEY-BACK" MEMBERSHIP—JUST LIKE A FREE TRIAL! In order to introduce you to the tremendous advantages of membership in the Citadel Record Club, we invite you to accept a three month trial for just $1.00. And—we will even return that dollar in a Record Bonus Certificate worth $1.00 when you become a lifetime member... just like a free trial! Simply mail us the small $1.00 fee (plus $1.33 for each of the Special Bargains you select). Remember, your Citadel Record Club membership is for the entire family. Any member of your family can order and save! But, try us out. Send in the coupon today for a special three month trial!

CUT OUT AND MAIL TODAY!

CITADEL RECORD CLUB
Division of Longines Symphonette Society
Symphonette Square, Larchmont, N.Y. 10538

Enroll me in the club for all the privileges described in this advertisement. I get a FREE KIT including Schwann CATALOG plus two bonus big books. I AM NOT OBLIGED TO BUY ANY RECORDS... but save up to 55% on those I really want any artist, any label.

Enclosed is my $1.00 for 3-month trial membership. In addition I am enclosing $1.33 for each of the records I have ordered by number in the boxes on the right.

Mr. Mrs. Miss Home Address City State Zip

PLEASE SEND ME THE FOLLOWING

(wide record number in box)

CIRCLE NO. 13 ON READER SERVICE CARD

FEBRUARY 1969
A pickup cartridge plays the turntable as well as the record. The vibrations and speed errors which all turntables have are transmitted to the pickup stylus, after which they become inseparably mixed with the recorded music. There is no perfect turntable, but there are limits below which these aberrations are sufficiently unimportant to permit the use of the turntable in such critical applications as broadcasting. The AR turntable meets NAB* standards for broadcast turntables. At $78, it comes with base, dust cover, pickup arm and minor accessories. The AR turntable is sold under a 3-year guarantee covering both materials and labor of repair.

* Made in U.S.A.

- We appreciate your making mention of our Hi-Fi Show exhibit in the December 1968 issue of your magazine. It is true that at one time Hartley speakers were manufactured in England, but since 1953 they have been made in the U.S. However, we still import from England the heavy magnets used in our speakers.

We believe that making your readers aware of our presence in the U.S. may take away any apprehension that might be felt regarding a possible need for service. Everything else is made and assembled at our plant in Michigan, supervised by Mr. Harold Luth, the inventor of the patented cones and patented Magnetic Suspension.

ROBERT SCHMUTTERER
Hartley Products Corp.
Hohokus, N.J.

Opera Library

- George Jellinek’s article “Essentials of an Opera Library” (December), although I am “addicted enough” that I no longer belong to the basic group to whom he addresses the piece.

Mr. Jellinek seems to be excessively enamoured of Maria Callas. Perhaps someday we will have a decent recorded Norma, the Callas stereo set Mr. Jellinek recommends is badly flawed by Callas’ squawking. I must also strongly object to his inclusion of the Callas Carmen, for me a lousy (no other word for it) travesty of the opera.

JOE BILLINGS
Los Angeles, Cal.

- George Jellinek’s article “Essentials of an Opera Library” was most interesting, but certainly not the last word on the subject. Of the twenty-five operas he chose as being basic to any collection, I quarrel with only one: Massenet’s Manon. But why did Mr. Jellinek leave out Il Trovatore? Surely it is more basic than Manon, and still represented in the catalog by a most powerful performance on RCA LM 6008 with Zinka Milanov, Jussi Björling, and Leonard Warren.

I would like to congratulate Mr. Jellinek strongly, however, for deriving the fact that he is not and has never been represented in the catalog by a most powerful performance on RCA LM 6122 with the same three singers, is no longer available. Please, RCA, let us have this performance on the Victrola label!

MURRAY R. STEINBART
Winnipeg, Canada

Corruption

- Thank you for dropping the corrupt "hi-fi" from your title. But why didn’t you complete the job, and drop the equally corrupt stereo? Our language has suffered so from the use of slang and colloquialism that I would venture to say that there are people who are not aware that the term "stereo" is a bastardization of "stereophonic." Furthermore, as William Anderson indicated in his November editorial, many supposedly sophisticated music lovers do not even know what "high fidelity" really means. And that includes the "knowledgeable" salespeople in record stores.

NATHANIEL FIELDS
New York, N. Y.
What can we say after we’ve said “It's the Greatest”?  

JULIAN HIRSCH, in STEREO REVIEW, said:  
“If anyone doubts that moderately priced integrated stereo receivers are capable of really top-quality performance, let him examine, as we have, the specifications — and the actual performance — of the Pioneer SX-1500T. This import outperforms, both in its audio and FM aspects, most of the components we have tested in recent years. Die-hard advocates of vacuum-tube design should ponder the fact that no FM tuner of pre-solid-state days matched the overall performance of the SX-1500T, and only the costliest vacuum-tube amplifiers approached its high power output with such low audio distortion.”

This is what AUDIO MAGAZINE had to say:  
“The engineers at Pioneer must belong to the 'wide-band' response school for, although we suspected that the Pioneer Bandwidth published specification might be a misprint, it actually does extend from 17 Hz (they claim only 20 Hz) to 70 kHz! You'll never lack for 'highs' with this one!  
If you crave lots of power and don't want to get involved with separate pream-amps and tuners, the Pioneer SX-1500T AF/FM stereo receiver certainly has enough power and enough true component features to make it very worthy of consideration at its remarkably low price of $360.00.”

After you've heard it, we're reasonably sure what you're going to say.

Because you want a better receiver, don't be misled—pick the one with the optimum features at an honest price. You owe it to yourself to evaluate the SX-1500T against any other receiver on the market, regardless of price. What more can we say?

Write Pioneer for reprints of the entire reviews from Stereo Review and Audio Magazine and the name of your nearest franchised Pioneer dealer. PIONEER ELECTRONICS U.S.A., CORP., 140 Smith Street, Farmingdale, L.I., New York 11735  •  (516) 694-7720
BOGEN ANNOUNCES THE END OF DIAL-TWISTING.

This is the receiver that tunes itself. Touch one button to tune stations to the left; touch the other to tune to the right. Raise your finger, and the DB240 stops at the next station on the dial and locks it in perfectly—better than you can tune by hand. No knob-twiddling or meter-watching needed. Another "first" from Bogen in a receiver that anyone can afford.
Now—an all-electronic tuning system, including the dial. No dial cord to slip or tear, no gears to wear. A state-of-the-art breakthrough offers you this extra measure of precision in this price range—exclusive with Bogen.

Get stations you never got before: Strong stations. Weak stations. Stations crowded together on the dial. Because the new DB240 has an FET front end, for wide sensitivity range ... an Integrated Circuit IF section for exceptional interference rejection and capture ratio ... revolutionary solid-state resonant ceramic IF filters that give the DB240 its whopping 60 db selectivity—without realignment, ever.

Manual tuning, too—with a difference: the tuning knob controls an electronic tuning circuit, not a tangle of mechanical parts. And if you leave the manual knob pre-tuned to your favorite station, that station will pop right in as soon as you switch from automatic back to manual tuning.

Professionally precise control: Professional recording consoles use linear controls that slide instead of turn. So does the DB240. You can adjust them more precisely—and their positions indicate their settings graphically, even from across the room.

Electronic remote control unit provides volume controls for each channel and perfect control of balance, push-button tuning right and left, even a synchronous station-selector dial. WR-1 optional, extra.

DB240 Manual tuning, too—with a difference: the tuning knob controls an electronic tuning circuit, not a tangle of mechanical parts. And if you leave the manual knob pre-tuned to your favorite station, that station will pop right in as soon as you switch from automatic back to manual tuning.

55 watts of power (IHFB) Music Power ± 1 db into 8 ohm speaker load. RMS: 18 watts per channel at 0.7% harmonic distortion. Electronic protection circuit provides full protection without need for bothersome replacement of speaker fuses.

No accessory cabinets to buy: The Bogen DB240 FM Stereo Receiver comes complete in cabinet with walnut side panels for only $279.95.

The team: LSI stands for Lear Siegler, Inc.—and the latest in electronic research. Bogen stands for 36 years in pioneering sound experience. The DB240 is the result.

BOGEN
First name in high fidelity...dedicated to dependability

LEAR SIEGLER, INC.
BOGEN COMMUNICATIONS DIVISION
PARAMUS, NEW JERSEY 07652

CIRCLE NO. 5 ON READER SERVICE CARD
The Smooth Canadian turns up at a lot of parties.
That's because Seagram's V.O. is so popular. That's because Seagram's V.O. is so smooth. Which explains why at parties so many people prefer Seagram's V.O.
when he says that the Angel and Deutsche Giese recordings are “interpretations that offer the opera complete on three discs in contrast to the four required by the present set.”

Ours is the only complete Cosi on the market. There are no cuts in any of the recitatives, and no recitatives, arias, duets, or ensembles are omitted. I hate to be so sticky about this, but this is one advantage our version has over all existing competition, and I regret Mr. Jellinek did not bring it out.

RICHARD MOHR
RCA Red Seal A & R
New York, N.Y.

Mr. Jellinek replies: “Mr. Mob is right. My review was incorrect on another count as well. While DGG has the operas on three discs, the Angel set, like the RCA version, has four. It was an instance of carelessness caused by excessive reliance on memory. My memory is good for things of this sort, but it betrays me occasionally. I am sorry.”

Bouquets

● Permit me a loud roar of approval for James Goodfriend’s comments in the December issue about fakers in modern music. I was also happy to see Patricia Ashley’s article on Roy Harris. It was not up to her piece on Howard Hanson (June 1968), but it was very good.

ALBERT R. JOURDAN
Meriden, Conn.

● As one of America’s young music critics, I would like to append to your profile on George Jellinek (December) that he, more so than any other critic—and I have read many—has served as a model to me of what music criticism should be. Though his natural “politeness” is alien to my personality, I share the deep devotion to and love for the music of Bach, these two artists are cut from the same bolt of musical cloth.

HENRY PARKER BINNS
New York, N.Y.

Landowska

● Pardon the belatedness of this comment on Igor Kipnis’ article “Wanda Landowska: An Appreciation.” (September) I must say that this piece is a superb and level-headed evaluation of one of the greatest and most influential musicians of this century. I do wish, however, that Mr. Kipnis had delved more into the musical relationship between Mme. Landowska and Pablo Casals. Despite the differences in their approaches to instrumentation and performance practice in the music of Bach, these two artists are cut from the same bolt of musical cloth.

HENRY PARKER BINNS
New York, N.Y.

● Mr. Kipnis replies: “To the best of my knowledge, the Pleyel instrument he next played from the time of its association with Landowska up to the present, used anything for plectra but very thickly cut, extremely hard leather—the kind used for making beds for shoes, at a matter of fact. Crow quills, although authentically eighteenth-century, are not very practical for the present touring harpsichordist, who lead an instrument made of all we leather or plastic substitutes for them.”

SIMON THE LYRICIST

● It may be my imagination, but Don Heckman’s review of Simon and Garfunkel’s latest tape (“Bowkinds,” November) seemed an exercise in the professional put-down. Although a few of his comments were favorable, I felt he was going out of his way to get a few jabs in against Paul Simon the lyricist. (Is D. H. a Bob Dylan fan, by any chance?)

I can’t really believe he thought Simon and Garfunkel were selfishly exploiting the feelings of old people—he’d have to be pretty narrow-minded to hold such a view. To me, and many people I’ve talked with, the sensitivity of Old Friends was much more affecting because of the track of the old people’s voice.

Also, Heckman implied that Simon’s lyrics are questionable because of lack of imagery and directness. Good lyrics do not require imagery or directness. Frankly, I doubt that Heckman knows decent lyrics when he hears them. As a matter of fact, the celebrated Russian poet Yevgeny Yevtushenko complimented Paul Simon not only on his lyrics in general but on their imagery in particular.

HENRY PARKER BINNS
New York, N.Y.
At a quick glance, these three outstanding KENWOOD receivers look alike. Which one is best for you depends upon your own requirements. Pick any KENWOOD receiver and you get years-ahead engineering (every KENWOOD features solid-state circuitry).
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The extra dependability and features you get with every KENWOOD receiver adds to its flexibility in your own particular Stereo System. For example:

- More outputs...Now you can enjoy stereo listening in other rooms. Every KENWOOD receiver gives you an extra pair of output terminals for a second set of stereo speakers—for your family room, den, bedroom or patio.
- Front panel convenience...All controls for your KENWOOD receiver are conveniently grouped on the front panel. Your two pairs of stereo speakers, for instance, are switched from the front panel. Another handy item: Front panel jack for your stereo headphones.
- Extra security...When you bring home a KENWOOD receiver, you bring home extra protection. Only KENWOOD gives you the exclusive (U.S. Pat. No. 3277386) blowout-free automatic transistor protection circuit.
- Decorator design...Every KENWOOD comes complete with decorator simulated walnut cabinet at no extra cost.
- Beautiful power...With its abundant power output, your KENWOOD receiver can drive any speaker system. Even more important, however, is the magnificent clarity of KENWOOD sound—and performance—thanks to KENWOOD's superb engineering.

KENWOOD TK-66 • solid state • FET • FM/AM stereo receiver • 60 watts

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CIRCLE NO. 35 ON READER SERVICE CARD
NEW PRODUCTS
A ROUNDPUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

- **Harman-Kardon**'s Model HK50 is an omnidirectional speaker system with a frequency response of 35 to 18,000 Hz. Both drivers, an 8-inch air-suspension woofer and a 2½-inch tweeter, are mounted facing upward into a special conical sound reflector that provides 360-degree dispersion. The crossover frequency is 2,500 Hz, and the power-handling capacity is 40 watts. The speaker-lead connections and a tweeter-level control are concealed beneath the enclosure, which is finished in oiled walnut on its four sides. The top has a simulated slate insert. The speaker is 18 inches high by 10½ inches square. Price: $95.

*Circle 143 on reader service card*

- **Nordmende**'s Model 8001 ST is an AM/short wave/stereo FM receiver with a continuous-power output of 30 watts per channel into 8 ohms. The specifications include less than 1 per cent harmonic distortion at full output power and a frequency response of 20 to 20,000 Hz ±1.5 dB. The FM tuner has a sensitivity of 2.5 microvolts (IHF), a signal-to-noise ratio of 64 dB, and 36 dB separation at 1,000 Hz. The FM band can be tuned with a conventional tuning knob or with one of a bank of five pushbuttons. The controls include pushbuttons for power on/off, input selection, mono or stereo mode, high- and low-frequency filters, presence, or flat frequency response. Four knobs control volume, balance, bass, and treble. There is a stereo-broadcast indicator light, a signal-strength tuning meter, and a front-panel headphone jack. Overall dimensions of the Model 8001 ST are 19½ x 14 x 6 inches. Suggested list price: $429.95.

*Circle 144 on reader service card*

- **Sylvania**'s Mini-Modular MM10W comprises a four-speed BSR record changer, a 16-watt IHF music power solid-state stereo amplifier, and two compact speaker systems. The specifications include a power bandwidth of 50 to 17,000 Hz and less than 2 per cent harmonic distortion at full output power. Each speaker system uses a 4-inch full-range air-suspension driver. The controls include bass, treble, volume, and balance. Overall dimensions, including dust cover (not shown), are 10½ x 17½ x 7 inches. The base and the speaker enclosures (which measure 7¼ x 6⅞ x 6⅛ inches) are finished in oiled walnut. Suggested list price: $99.95.

*Circle 146 on reader service card*

- **Harman-Kardon** has introduced the Model LA-450T solid-state integrated amplifier rated at 50 watts music power output. The specifications include a frequency response of 20 to 20,000 Hz ±1.5 dB at 1 watt output, less than 1 per cent harmonic distortion, and signal-to-noise ratios of 55 dB at the magnetic phono inputs and 60 dB at the auxiliary inputs. The controls include a three-position input-selector switch, a four-position speaker selector, bass, treble, volume, and balance. Four rocker switches control mono or stereo mode, high-frequency filter on/off, loudness compensation, and power. There are tape-output jacks on both the front and rear panels, and a front-panel headphone jack. The speaker outputs are fused to protect against short circuits. Overall dimensions of the amplifier are 11 x 3¾ x 8⅜ inches. Price, including a metal enclosure: $74.95.

*Circle 147 on reader service card*

- **RCA** is offering the 224-page *Solid-State hobby Circuits Manual* (HM-90), which contains thirty-five construction projects. The projects incorporate integrated circuits, MOSFET's, and other modern solid-state devices. The operation of each circuit is described in detail, and photographs, schematic diagrams, parts lists, and construction details are given for each project. The manual also includes sections on the theory and applications of solid-state devices and on circuit operation, construction, and troubleshooting. Among the audio projects included are an audio-frequency-operated switch, an amplifier, an oscillator, a compressor, a mixer, a preamplifier, and line amplifier. Most of the projects can be built by beginners. Price of the paperback manual: $1.75.

*Circle 145 on reader service card*

- **Lafayette** has introduced the Model LA-150T solid-state integrated amplifier rated at 50 watts music power output. The specifications include a frequency response of 20 to 22,000 Hz, wow and flutter of 0.09 per cent, and a signal-to-noise ratio of 62 dB. At 3¾ ips, the frequency (Continued on page 22)
The world's most powerful, most sensitive, most versatile receiver costs $449.95.*

The new Fisher 500-TX not only puts out more clean watts, picks up more clean stations, features better controls and provides greater convenience than any other receiver in history. It is also the biggest per-dollar value, with a price of $449.95.*

More power.
The Fisher 500-TX delivers 190 watts into normal, 8-ohm speaker systems. Enough power to drive speakers throughout your home. And that's clean, distortion-free power. Harmonic distortion at full rated output at 1 kHz is only 0.5%. Intermodulation distortion at rated output is 0.8%.

More stations.
The tuner section of the 500-TX receiver is comparable in every respect to expensive, state-of-the-art, separate tuners. Dual-gate MOSFET RF and mixer stages can handle input signals varying in strength over a range of 600,000 to 1, without overload and without the need for a Local/Distant switch! The highly selective crystal filter in the IF strip is the same type as those used in professional communications receivers and makes possible the clean reception of a weak, distant station even when it is between two strong, local stations on the dial. This is one of the main reasons why the 500-TX can add new stations to your accustomed FM fare. (FM sensitivity, 1.7 microvolts, IHF.)

More ways to tune.
There are four ways you can tune the Fisher 500-TX. In addition to conventional flywheel manual tuning of AM and FM stations, there's also Fisher Tune-O-Matic™. This permits electronic pushbutton tuning of any four preselected FM stations. Then there's the unique Fisher AutoScan™. Touch one of two buttons and the next FM station up or down the dial is automatically tuned in. Hold down either button and all FM stations up or down the dial come in, one by one. And a remote control accessory lets you activate the AutoScan from your easy chair.

Many more features.
For a complete listing of features and specifications of the Fisher 500-TX, send for the new Fisher Handbook.

*Walnut cabinet $22.95 additional.
NEW PRODUCTS
A ROUNDPUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

response is 40 to 15,000 Hz; wow and flutter, 0.12 per cent.
The transport is pushbutton-controlled. Each channel has a record pushbutton, tape source monitor switch, VU meter, and separate microphone and line record-level controls. The microphone inputs are low-impedance and use professional-type connectors. A slide switch mounted on the head cover permits selecting either the half- or the quarter-track playback head. The recorder uses Sony's SNR noise-reduction system and a "ServoControl" motor that permits adjustment of its running speed. Overall dimensions of the recorder are 16¾ x 5¾ x 16 inches, and its weight is 24 pounds. Price: $750.

Circle 148 on reader service card

- Bell & Howell has introduced the Model 294 portable cassette recorder. The two-track monophonic recorder is powered by five "C" cells and has piano-key controls for all modes of operation. The record-level meter also serves as a battery-condition indicator. The recorder has an earphone output jack and input jacks for a remote-control microphone and a high-level auxiliary source. Price, including a carrying case, microphone, and earphone: $49.95.

Circle 149 on reader service card

- Saxton Products has introduced the Astro-Com Guitar Broadcaster, a miniature solid-state FM transmitter that plugs directly into the output jack of an electric guitar or other musical instrument. The unit transmits on a frequency of approximately 90 mHz and has an audio frequency response of 20 to 15,000 Hz. Within its maximum range of 30 feet it can be received by any FM radio or tuner. A tuning adjustment permits varying the broadcast frequency by ±2 mHz. The transmitter is powered by a mercury battery which has a life of about thirty hours in continuous use. Excluding the screw-on whip antenna, the device measures 3½ inches long by ½ inch in diameter. Price: $19.95.

Circle 150 on reader service card

- Teac's Model A-20 stereo cassette deck has a frequency response of 60 to 12,000 Hz and a signal-to-noise ratio of 45 dB. Flutter and wow are less than 0.2 per cent. The deck, which is intended to be used with an external stereo amplifier and speakers, uses a hysteresis-synchronous motor and has a fast-wind time of 70 seconds for a C-60 cassette. The transport mechanism is pushbutton-operated. The other controls are power on/off and separate record- and playback-level controls for each channel. Jacks are provided for low-impedance microphones and for auxiliary inputs. There is a dual record-level meter plus an 8-ohm headphone jack and a three-digit pushbutton-reset counter. Overall dimensions of the deck are 9¾ x 10 x 4¼ inches. Price, including a stereo microphone: $139.50.

Circle 151 on reader service card

- Ampex is offering free an eight-page brochure on its line of professional audio tape recorders and accessories. The brochure contains photographs, prices, and technical specifications of the products covered. Among the accessories included are microphones, speakers, and amplifiers.

Circle 152 on reader service card

- Gotham Audio is importing the Klein & Hummel Model QV studio monitor amplifier/speaker system. The unit comprises two built-in solid-state 30-watt amplifiers, an electronic crossover, and four speakers: a 10-inch acoustico-suspension woofer, two 3-inch mid-range cones, and a horn tweeter. The built-in amplifiers have less than 0.25 per cent harmonic distortion at 30 watts output power over the full frequency range. Overall frequency response of the system is 30 to 20,000 Hz, and the response is flat within ±2 dB from 40 to 16,000 Hz. The controls include an input-level attenuator, four-step high- and low-frequency adjustments, and two variable high-frequency trimmers. The enclosure is available in either oiled-walnut or grey Formica and measures 19 x 12 x 9 inches. Price in either finish: $520.

Circle 153 on reader service card

- Pioneer has introduced the Model CS-5 two-way compact bookshelf speaker system. An 8-inch air-suspension woofer and a 2½-inch cone tweeter are used, and the system has an impedance of 8 ohms and a frequency response of 35 to 20,000 Hz. Maximum input power is 25 watts; the crossover frequency is 2,500 Hz. The enclosure is of oiled walnut with chrome trim framing the grille cloth. The grille can be removed to permit changing the fabric or inspecting the speakers. A wall hanger is mounted on the back of the enclosure. Overall dimensions are 19 x 11 x 9 inches. Price: $59.

Circle 154 on reader service card

- Jensen's free twenty-page color catalog describes its complete line of hi-fi speakers and speaker systems. The catalog includes photographs of each speaker and speaker system, technical specifications, and prices. Descriptions of Jensen crossover networks and some basic information on speaker-enclosure design are also included.

Circle 155 on reader service card

- Shure is offering free an eight-page illustrated catalog with specifications and prices of its complete line of phonograph cartridges. The catalog also covers the Shure line of tone arms, stylus, and headphone amplifiers. A discussion of trackability is also included.

Circle 156 on reader service card
This man spent $250 on an AM/FM stereo receiver that wasn’t a Fisher.

We’re making an example of this man for all the world to see. He should have known about the new Fisher receiver described in the opening gatefold of High Fidelity, August, 1968. He might have saved himself a lot of grief. Grief we’re hoping to save you.

For those of you who missed that issue, here’s a brief recap. We introduced the Fisher 175-T solid-state AM/FM stereo receiver, priced at $249.95.

We went into details about the sensitive FM tuner section (2 microvolts), the FET front end, and Fisher’s patented Stereo Beacon.*

We mentioned the power (65 watts at 8 ohms), the versatile controls, and, most important of all, the virtually distortion-free sound you get when you hook the new Fisher receiver up to a pair of good speakers.

Now that you know about the $250 Fisher 175-T, there’s no reason to buy an inferior receiver for the same money. And risk public exposure in a Fisher ad.

(For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative 72-page reference guide to hi-fi and stereo, use coupon on page 21.)
**Magnetic Phono Input Choices**

Q: I've noticed that with a number of amplifiers and receivers the user is either given a choice between high-level and low-level magnetic phono inputs, or there is a switch to be set to high or low level. Other units have variable controls to adjust the level of a phono input. Why is this?

A: To provide the background for an answer to Mr. Parks' question, we will have to examine some aspects of amplifier design. Any amplifying stage operates best when handling signal voltages within a particular range. If the signal level is too low, it is competing with the inherent noise of the stage. On the other hand, if the signal peaks are too high, the amplifier stage is overstressed, and the tops and bottoms of the audio waveforms get cut off (clipped). The magnetic-phono input stage in an amplifier or receiver uses what are known as small-signal transistors. Such transistors have these characteristics: high gain, low noise, and, unfortunately, a tendency to overload if too large a signal is applied. Since today's phonograph cartridges have output-signal levels that dip over about a three-to-one range, the designer must take special precautions to insure that the sudden musical peaks on the record do not cause overload of the input stages. And even if a transistor stage is not driven into clipping, an excessively high signal level usually results in a higher-than-normal distortion level.

A simple solution to the problem is either to put a switch in the circuit that attenuates the cartridge signal before it reaches the transistor stage, or to provide the user with a choice of inputs—the higher-level input having a resistor behind it to reduce the signal from a high-output cartridge to a safe value.

The phono-level adjustments that one finds on some amplifiers serve a different purpose. They operate in the circuit after the phono-input amplifying stages and adjust the signal level coming out of the magnetic-phono stage to match that of the tuner. This prevents abrupt changes in volume when switching between the two program sources.

**Tape-Recorder Curves**

Q: It has never been very clear to me why there are two curves shown for tape recorders in STEREO REVIEW'S test reports. I'm not referring to the response curves at various speeds but rather to the separate record-playback and NAB playback curves.

A: The simplest way of looking at the two curves is this: a recorder's NAB playback curve indicates how well it will reproduce commercially prerecorded tapes and tapes recorded on other machines; a recorder's record-playback curve indicates how well a machine will play back the tapes that it itself has recorded.

To get down to the specifics, all prerecorded tapes made in this country are equalized (that is, have their frequency response adjusted) to an agreed-upon standard established by the National Association of Broadcasters, and therefore all machines that are to be used to play these tapes have a "de-equalizing" circuit built in to restore a flat response. The record-playback frequency-response curve shown in our test reports refers to a different, but related, aspect of a machine's performance. Obviously, if a machine is intended to play back both NAB-equalized tapes and its own tapes, then the signal equalization applied by the machine during the recording has to be identical to the NAB equalization applied during the production of commercial prerecorded tapes.

(Continued on page 28)
FREE INFORMATION SERVICE

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

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

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

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

The "Free Information Service" is available to all readers of STEREO REVIEW. If your copy is passed along, the next reader can also take advantage of this Service. All they have to do is tear out one of the remaining cards and follow the same directions.

STEREO REVIEW's Free Information Service makes it easier for you to "shop by mail."

*Formerly Hi Fi Stereo Review
Stereo Review's Free Information Service can help you select everything for your music system without leaving your home.

By simply following the directions on the reverse side of this page you will receive the answers to all your questions about planning and purchasing records, tapes and stereo systems: how much to spend, what components to buy first—and from whom; which records are outstanding and worthy of a spot in your music library; how to get more out of your present audio system; which turntable...cartridge...tuner...headphone...loudspeaker...etc., will go with your system. All this and much more.
We're not going to tell you which of these bookshelf systems is best.

These three Fisher bookshelf speaker systems all reproduce natural sound. But each has its own unique over-all texture. The differences are quite subtle. And who's to say which will sound best to you? Not we.

But we will tell you a little about each.

The XP-66 is a three-way speaker system in the same price range as some two-way systems—$109.95. That it sounds better than those two-way speaker systems goes without saying. (We wouldn't have introduced it otherwise.) A heavy, 12-inch woofer handles frequencies down to 30 Hz. A 6-inch speaker, sealed off in a separate little enclosure, provides clean midrange. And a low-mass treble speaker delivers the frequencies up to 19,000 Hz. (Beyond audibility.)

The XP-7, at $139.95, is also a three-way system. But the middle frequencies are handled by a pair of linear-matched 5-inch midrange speakers, instead of a single midrange speaker. So the XP-7 has more presence than you've come to expect in a bookshelf speaker system. And perhaps that's the reason why the XP-7 has achieved more top ratings than any of our other speaker systems.

The 1½-inch soft-dome tweeter extends the frequency response of the XP-7 to 20,000 Hz. (Farther beyond audibility.)

Finally, the XP-9B, our most expensive bookshelf speaker system, costs $179.95. But, pound for pound, it's our best buy.

The XP-9B weighs 60 pounds. (The XP-7 weighs 45 pounds, the XP-66 weighs 40 pounds.) Which should give you some indication of what we put into this one.

It's a 4-way system, with a 12-inch woofer that concentrates only on those frequencies from 28 to 300 Hz. At that point a lower midrange speaker takes over, up to 1,000 Hz. And there an upper midrange speaker handles just those frequencies between 1,000 and 2,500. A soft-dome tweeter finishes the job by reproducing the rest of the audio spectrum, all the way up to 22,000 Hz. (Farthest beyond audibility.) Listen to the clean, effortless sound of the XP-9B before you spend $200 or more on a console-type speaker system.

Now that you know the technical aspects of the XP-66, the XP-7, and the XP-9B, we urge you to go to your favorite audio showroom and find out which one is best.

(For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative 72-page guide to hi-fi and stereo, use coupon on page 21.)

The Fisher
We defy comparison.
Only Cortina Solid-State Stereo
by Eico gives you
the absolute most for your money.

100% TOTAL PERFORMANCE STEREO at the lowest prices in the industry. Build the kit-version and save even more!

All the authorities agree:
The all-solid-state Cortina series adds up to total stereo performance at lowest cost. Kits and Wired. See them at your local dealer. Write for free 1969 32-pg. catalog.

-designed, manufactured in U.S.A. and guaranteed by EICO 283 Malta St., Brooklyn, N.Y. 11207

CIRCLE NO. 25 ON READER SERVICE CARD

A new stereo? No!

This is the new stereo. See it, hear it, read the price tag, and stereo won't be a loss-up any more. The difference? Grundig RTV 320 Receiver has automatic multiplex stereo FM plus short wave and AM. Plus every control-panel refinement from switchable automatic frequency control to VU meter and stereo indicator light. Plus matching hideaway hi fi speakers. All included at $259.95, today's solid value in solid state. Listen at your Grundig dealer's. With Grundig, hearing is believing.

GRUNDIG ELECTRONIC SALES, INC.
355 Lexington Avenue, New York, New York 10017
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In Canada: Perfect Manufacturing & Supplies Corp., Montreal

CIRCLE NO. 25 ON READER SERVICE CARD

When a tape-recorder designer sets up a machine, he first adjusts the playback equalizer so that it provides an NAB response. He then adjusts the recording equalization so that the overall circuit response including the head characteristics are the inverse of the NAB curve.

Microphone Impedances
Q. Can you explain to me the reasons why someone would choose to use a high-impedance microphone as opposed to a low-impedance microphone (or vice versa) for a tape recorder?

A. In the days when all tape recorders had tubes, the microphone-input circuits were of high impedance because tube circuits are of naturally high impedance. If you wanted to record with a microphone placed a long distance away from the tape recorder, you had to use a low-impedance microphone (or a high-impedance microphone with an external transformer that converted the signal to low impedance) in order to prevent loss of high frequencies and to avoid hum pickup in the shielded cable. (When a microphone signal is converted to low impedance, it can travel through very long lengths of cable without being affected by cable capacitance and hum.) With most tube units, however, a transformer was needed at the tape-recorder input to convert the low-impedance signal back to the high impedance required by the recorder's circuits. For moderately short cable runs, high-impedance microphones could be used directly without impedance-converting transformers.

Then came transistors, which have a naturally low input impedance. Everyone supposed that now the low-impedance microphones would no longer require matching transformers since they could feed the low-impedance transistor input circuits directly, assuming that the microphone's output level was high enough. However, there were still difficulties. The specific impedance of the low-impedance input of a number of tape recorders is not standardized. For example, there is one popular recorder that requires a microphone with a 3,000-ohm impedance. This is too high for some of the low-impedance microphones and too low for any of the high-impedance microphones. The user is limited to a microphone specifically suggested by the manufacturer. In all cases, the recorder manufacturer is in the best position to advise you on the correct microphone impedance to use.

Our final note: Don't hesitate to try out a microphone that you may have on hand. The worst that could happen is that there would be an inadequate signal level or poor frequency response. No damage can occur and the microphone's performance may be good enough for your specific purpose.
DO YOU NEED 
$2,100 WORTH OF SPEAKERS FOR GOOD STEREO?

Lots of people don't. But if you do a lot of listening—and want your recorded music to sound like the original—$2,100 for Klipsch Wide Stage Stereo is a bargain price.

What's in it? Two KLIPSCHORNS for flanking speakers and a CORNWALL as center speaker. Ideally the flanking speakers should be in the corners of your longest wall. Then, with Paul Klipsch's circuit for the center speaker, you have true stereo geometry as well as the finest sound reproduction. (See technical papers by Paul W. Klipsch on Wide Stage Stereo.) And stereo geometry is the whole point of stereo—to put the piccolo player in front of the drums back where he was in the first place.

Any Klipsch speakers may be used for Wide Stage Stereo. If you don't have flanking corners available for KLIPSCHORNS, use three CORNWALLS—or two CORNWALLS and a MODEL H.

They are all compatible with each other, having closely similar frequency response and lower distortion than any other speakers of similar size.

But, here's a warning! After you've listened to Klipsch Wide Stage Stereo, you'll become a snob. Not because you own high priced equipment—but because it spoils you for anything else. Once you discover how near reproduced music can be to the original you won't want to turn back.

Send $3.50 for a complete set of 17 technical papers on sound reproduction and stereo. This includes a reprint of Bell Telephone Laboratories' "Symposium on Auditory Perspective" 1934, which is the basis for all present knowledge on stereo.

KLIPSCH & ASSOCIATES
Box S-2
Hope, Arkansas 71801

Please send me complete information on Klipsch speakers and Klipsch Wide Stage Stereo. Also include the name of my nearest Klipsch Authorized Audio Expert.

Name
Address
City ___________ State ___________ Zip ___________
Occupation ___________
Age ___________

CIRCLE NO. 37 ON READER SERVICE CARD
HAVING decided to buy a music system, many people are torn between getting separate components or a console. My own recommendation is usually components—although there are many things to be said for the other side. First let's look at the major advantages of components.

Most consoles are sold primarily as furniture, rather than as sound equipment. It is not surprising, therefore, that more than half of a console's selling price may represent the cost of cabinetry. Of course, there's nothing wrong with spending money on a cabinet, but you should realize that that is where the money is going when you buy a console. Buying a console made a lot more sense in the early days of audio, when high-fidelity components were often an unsightly mess of tubes and wires. But components today are styled to please the eye as well as the ear. Tuners, amplifiers, receivers, and turntables can be left exposed in their own orld-walnut enclosures on a buffet, table, or a shelf. They will not only look good, but they will take up less floor space than a bulky console.

And there are other advantages in not having an all-in-one console. One is convenience. With components, it is easier to install the equipment so that all the controls are within easy reach of your favorite chair. What's more, you can place the speakers to make the most of your particular room's acoustics and to achieve the best stereo effect. With consoles, the speakers' positions are fixed by their location in the cabinet. This factor alone, depending on the acoustics of your listening room, could be a decisive point in favor of components.

With consoles, you're stuck with whatever combination of electronics and speakers the manufacturer decides to put into the box. With separate components, you can change any one unit at a time if the need arises. Suppose you move out of a metropolitan area to the far fringes and have FM reception problems. Then all you need do is trade in your tuner for a better one, keeping the rest of your equipment. Or suppose you have developed a penchant for Rimsky-Korsakov in fortissimo. In that case, a heftier amplifier may satisfy your passion while protecting your investment in the other components. Let's say you want to add a tape recorder. With components it's almost as simple as plugging in a lamp. Many consoles, on the other hand, not only have no space for a recorder, but they also frequently lack the necessary input and output jacks. So your wish for a tape deck of component quality may become something between a major engineering project and an outright impossibility.

Most important of all, the chances of getting high-quality performance from the average console are not too good. Most—though not all—consoles have inferior innards designed for a market whose standard for good sound was established by the corner jukebox. However, if your home decor—or your wife's tastes—requires a console, it is still possible to end up with good sound. Several component manufacturers produce consoles that incorporate high-quality equipment. And a few other consoles do deliver high-quality sound, although they are exceptions. Another approach is to obtain the components you want and then buy a special equipment cabinet to put everything into. There are several companies that manufacture quite handsome cabinets, which are sold in the better audio salons.
Could we direct you to the center where professionals buy cassettes and sound tape?

(Oh, you bet we could.)

We saw you the other day buying recording tape and cassettes.

You looked like you could use some help. Asking for just any tape. Buying a big name brand just because you heard the name. Actually, nothing wrong with that. Unless you want to build an exceptional library of music, sounds of history, family sounds, speeches, you name it. Unless you want to preserve the spontaneity of your children’s voices, a party, a cherished moment as clear and alive as you taped it.

Then you come to us. Audio Devices. We’re the people who make the tape the “pros” buy. We think we have what you want to hear...whether you are an audiophile or a beginner.

How to get to us from where you are and how you’ll know you’re there.

First of all, run your fingers down the list of Audiotape distributors on the facing page. Find the one nearest you.

Walk, ride a bike, scooter, subway, bus or cab to get there.

Once you’re there look for one of the Audiotape displays on the left.

You can’t miss it. It will be wearing a sign, “Audiotape Recording Center” and will be stacked with Audiopaks and Audiotape. We call our cartridges Audiopak cartridges and our cassettes Audiopak cassettes.

We’re the only cartridge and cassette maker who uses Audiotape. That’s pretty important. A cartridge or cassette tape should be specially formulated because it goes back and forth, again and again, around guides and rollers and hubs.

Ours is.

Most tape makers start with the same raw materials: plastic base, iron oxides and so on. It’s a lot like cooking or baking. Start with the same ingredients but what a difference a great chef makes in the finished product.

Our difference?

We’re tape specialists. We make tape only. Sound tape, lubricated tape, computer tape, videotape. You know yourself what happens when you put all your efforts into one thing. You get to know more about it—become a perfectionist. Does it make a difference in the way we sound? The major studios and radio stations think so. Good enough for you? Good.

Meet you at an Audiotape Recording Center.

If you don’t find a distributor listed near you, drop us a line at Audio Devices, Inc., Dept. S-2 235 East 42nd St., New York, N.Y. 10017
BOZAK'S
NEW
MEDITERRANEAN

A LOUDSPEAKER ENCLOSURE
AS EXCITINGLY BEAUTIFUL AS
THE MUSIC IT REPRODUCES

Reminiscent of the Graeco-Roman art forms, Mediterranean combines straight, simple lines in such a way as to become highly decorative. Its burnished gold grille cloth is accented by inserts of genuine wrought iron.

The surfaces are true distressed Mediterranean oak in a warm finish.

And Mediterranean allows the decorator to express his individuality in a unique way by replacing the oaken top panel with marble, slate or leather.

The music? Mediterranean is designed to house either the Model B-300, the finest two-way loudspeaker system, or the acclaimed Model B-302A, a complete three way system. Both are Bozak which means there is no more natural reproduction of music.

Bozak
Darien, Connecticut 06820

STEREO REVIEW
**RECEIVER TESTS:** Recently, I tested some sixteen stereo receivers for our sister publication *Electronics World* (December 1968). Considerations of time and space (both in my laboratory and in the magazine pages) did not permit me to give each receiver the detailed analysis that backs up each *Stereo Review* equipment report. However, by conducting all the tests using identical conditions and standards, it was possible to present the pertinent data in tabular form so that meaningful comparisons could be made.

Finding a common denominator for evaluating such a diverse group of receivers offered some interesting problems. For example, their power outputs ranged from 18 watts to 70 watts, their audio gains spanned a ten-to-one range, the FM sensitivities were from 1.4 microvolts to 4.5 microvolts, and there were other differences too numerous to mention. How does one compare such a group of products in a meaningful and fair manner? I dare say my solution to this problem is not ideal and will probably be amended in future tests. Nevertheless, I believe it has merit and can be applied to your own interpretation of the *Stereo Review* equipment reports should you wish to compare the performance of different products.

The audio power output at 2 per cent distortion, with both channels driven into 8-ohm loads, was measured at 30, 1,000, and 20,000 Hz. Not only does this permit a direct comparison of receiver audio power, but the degree to which the 30-Hz output falls below the 1,000-Hz output (both at 2 per cent distortion) is an excellent guide to the capabilities of the receiver's power supply. Some receivers can deliver little more than half power at 30 Hz, while others vary only slightly over the full frequency range. The key to this measurement is the use of a common distortion-reference level. In line with the present IHF standard, each manufacturer rates his product at his preferred distortion figure, and most (ignoring the IHF standard) do not rate them with both channels driven simultaneously. Although my measured results sometimes differ substantially from advertised power outputs (especially when these are based on the so-called "music power" rating), they are realistic and permit valid comparisons to be made.

Harmonic distortion was measured at 1,000 Hz, at outputs of 0.1 watt (normal listening level), 1 watt (loud), and 10 watts (very loud). The distortion at 0.1 watt was often masked by residual hiss or hum (not necessarily audible), but at higher powers the distortion was measurable. Although the curves used in *Stereo Review* reports are more informative, even a couple of points on the distortion curve can indicate such deficiencies as a distortion level that rises with a reduction in power output. I was happy to find that none of the receivers tested had significant distortion at normal listening levels with moderately efficient speakers.

The audio gain (sensitivity) of amplifiers and receivers is usually rated in terms of the input voltage needed to develop rated power output. In a given installation, a certain amount of amplifier output power into the speaker systems is needed for a particular listening level. The question is whether one is able to achieve that power with the available program sources and material. The possibility of obtaining more power, should higher signal levels be available, is another matter entirely, and is covered by the maximum power measurement. Therefore, for audio-gain ratings I determined how many millivolts of 1,000-Hz signal were needed to produce 10 watts output, without regard to the maximum power rating of the amplifier. On high-level inputs, the signal voltage required ranged from 50 to 430 millivolts (0.05 to 0.43 volts), and on magnetic phono inputs from 0.8 millivolt to 5.3 millivolts. All else being equal, a receiver with high gain at the phono inputs will require a lower volume-control setting for the same listening level than one with lower gain, but might be more subject to overload by high-output phono cartridges.

The frequency response on RIAA-equalized phono inputs and in FM reception was expressed in terms of the maximum departure in decibels (+ or -) from the ideal response. This is less informative than a graphical presentation, since an error of a few decibels at 50 or 10,000 Hz is much less objectionable to the ear than the same error at middle frequencies. However, there can be no doubt that a receiver with smaller deviations from the ideal response is better, in that respect, than one with larger errors.

Instead of plotting FM distortion and noise versus signal strength, I simply measured the signal strength (at
100 per cent modulation) that resulted in 3 per cent distortion at the units' tape-output jacks. This is the IHF Usable Sensitivity, which varied from 1.4 microvolts to 4.5 microvolts in this group of receivers. Almost all of them had better than 3 microvolts sensitivity, which is adequate for the vast majority of installations. Obviously, the most sensitive receivers are more suitable for fringe-area reception, or where an outside antenna designed for FM reception is not available.

The FM distortion, with a 1,000-microvolt input signal, is an indication of the linearity of the receiver's discriminator and the bandwidth of its i.f. stages. The average distortion was about 0.7 per cent—which is negligible, since it occurs only at peaks in the program levels. The lowest measured distortion was 0.3 per cent and the highest was 1.65 per cent.

Rather than plot stereo channel separation on FM over the audio frequency range, I measured it at 50 Hz, 400 Hz, and 10,000 Hz. Most receivers showed considerable reduction of separation at the frequency extremes, but almost all were able to produce a fully satisfactory stereo effect with separations of 15 dB or better at the extremes and 25 to 35 dB or more at 400 Hz.

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By noting these key performance factors, which can be extracted from the text and graphs of STEREO REVIEW equipment reports, it is a simple matter to compare products which were tested at different times. Of course, judgment of such matters as styling and operating features is best left to the prospective buyer, and I comment on them only when I feel that they are especially noteworthy.

To summarize the Electronics World report findings, all the receivers tested were capable of good performance within their power and sensitivity limitations. One or two were slightly deficient in these factors (in at least one case this was probably caused by a slight misalignment of the FM section by the manufacturer) and several were outstandingly fine. It will be obvious to anyone who reads the report carefully that some of these receivers appear to be "best buys," combining high performance with moderate price. The appearances are correct—they are indeed what they seem to be.

The balance of the tabular listing in Electronics World was devoted to the various control features, inputs, and outputs, which differed considerably among the receivers tested. This information is available in most catalog listings and in manufacturers' literature.

BOGEN LS-10 SPEAKER SYSTEM

- The new Bogen "Row 10" series of compact speaker systems was designed (as the name suggests) to produce a specific type of concert-hall sound in the typical home environment. By appropriate shaping of a speaker's frequency-response characteristics, it is possible to modify—to a limited extent—the apparent distance of the sound source from the listener.

Bogen's goal was to give the illusion of "tenth-row" sound—meaning not so close as to be overpowering, nor so far back as to lose the detail and perspective of the orchestra. According to their published response curves, the response is flat and smooth from 1,000 to 10,000 Hz, and reduced somewhat from a few hundred hertz downward. The extreme highs have been rolled off to a minimum at 17,000 Hz. The rationale for this is that most good phono cartridges have a resonant response peak in that region, and introducing a complementary dip in the speaker will result in the flattest overall response when playing records. One could take issue with this approach, but since the response of a speaker system above 15,000 Hz has little effect on its overall sound, we might expect the benefits or drawbacks of this feature to be minimal.

There are three models in the "Row 10" line. Except for low-bass performance and power-handling ability, the systems are designed to have the same listening quality. The LS-10, which we tested, is the smallest of the group, measuring only 15 x 8 x 7 inches. It is a two-way system, with a 6-inch acoustic-suspension woofer and a 3-inch cone tweeter. The LS-20 is slightly larger; it has an 8-inch woofer, with the same tweeter used in the LS-10, plus a tweeter-level control. The LS-30 is a full-size bookshelf system with a 10-inch woofer. Its 5-inch midrange and 3-inch tweeter both have output-level adjustments.

As is our practice, we measured the frequency response of the Bogen LS-10 at ten different microphone locations in a normally "live" room. The speaker was mounted on a shelf at normal listening height. We averaged the microphone outputs to obtain a single response curve that is indicative of the total power output of the speaker from 20 to 15,000 Hz.

The response curve was quite smooth, although it appeared that the tweeter output level was 5 to 7 dB lower than the woofer level, giving a very smooth but depressed response curve above 1,000 Hz. Without our attempting to isolate the effects of room resonance on the low-frequency response, the response was ±6 dB from 60 to 15,000 Hz. This would be considered very good for any speaker system, let alone a small unit with a 6-inch woofer. The gradual roll off of about 10 dB from the 1,000-Hz level down to 60 Hz can be compensated for quite well by many amplifier bass tone controls if one so desires.

The tone-burst response was quite good at all frequencies, with no signs of ringing or spurious responses. Low-frequency harmonic distortion, at a 1-watt drive level, was not as low as that of some larger speaker systems, but it remained under 1% per cent down to 70 Hz. At lower frequencies, the LS-10's output fell off considerably, but it

(Continued on page 38)
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 microcircuity. 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.
After reducing the top-rated ADC 303A to $81.95, what do you do for an encore?
You introduce the 303AX.

The new 303AX speaker system represents an improved version of the top-rated, award-winning Brentwood. It has the same famous ADC wide dispersion 1½" mylar dome tweeter, rich, handsome oiled walnut cabinetry, five-year warranty on parts and labor and the same lack of coloration and distortion that tend to bug other speakers in the same category.

This new speaker is characterized by higher sensitivity, particularly in the extreme bass, where increased power handling capacity in the critical 30 to 45 Hz region effectively extends the useful response by one half of an octave.

To get this performance, we have designed a new, high compliance 10" bass unit using specially developed cone and surround materials. The crossover frequency is 1500 Hz and the drivers are critically matched to provide a smooth transition without irregularities.

The net result is a system of exceptional accuracy. It provides the listener with open, transparent, and above all, thoroughly natural reproduction.

Which 303 is the best buy? You should have this decision every day of your life. Audio Dynamics Corporation, New Milford, Connecticut 06776

The new ADC 303AX $99.95
did not break up or severely distort the test signal. This is illustrated by the measured 20 per cent distortion at 25 Hz, a figure that would be considered quite respectable for many 12-inch or even 15-inch woofers of conventional suspension design in enclosures of several cubic feet.

We were most interested in the listening qualities of the Bogen LS-10. It is, first of all, a clean- and open-sounding system, free of the harshness and coloration that are characteristic of some other small or inexpensive speaker systems. As mentioned above, the system's low distortion makes it practicable to compensate for its reduced low-frequency output with most bass tone controls, or even with the usual loudness compensation. With the help of a few decibels of boost in the region below 200 Hz, the LS-10 becomes a thoroughly satisfying speaker for use in high-fidelity systems limited by budget or space restrictions. The "Row 10" goal of its designers has been achieved in that the LS-10's sound is subjectively neither projected nor remote. The system's smoothness and good transient response impart a pleasing sense of definition. The male voice as reproduced by the LS-10 is free of unnatural boom or bassiness—something we can't always say for some far more elaborate and costly speakers.

The Bogen LS-10 sells for $49.95. The larger units, which should provide an enhanced bass response, are priced at $59.95 for the LS-20, and $99.95 for the LS-30. For more information, circle 157 on reader service card.

**SCOTT 388-B AM/FM RECEIVER**

- **Heading:** the broad line of H. H. Scott stereo receivers is the Model 388-B. The 388-B has a 120-watt music power rating, field-effect-transistor (FET) front ends for both AM and FM tuners, an integrated-circuit (IC) i.f. section, and complete control flexibility.

In addition to AM and FM positions, the input-selector switch offers a choice of magnetic phono cartridge, high-level extra signal source, or a pair of microphones—the latter plugging into front-panel jacks. The usual tuning knob, headphone jack, balance control, volume control (combined with the power switch), and bass and treble tone controls are present on the satin-gold-finished front panel, which also displays a large, illuminated slide-rule dial. The tone controls for the two channels are concentrically mounted, with slip-clutch knobs that permit adjusting the response of each channel as necessary.

The mode selector is a seven-position switch. The STEREO, REV. STEREO, and MONO positions are self-explanatory. The L INPUT and R INPUT positions connect either channel's input signal to both outputs. This added flexibility makes it possible to connect two different mono sound sources to the EXTRA inputs and play either one through both speakers. Such combinations as two TV sets, or a TV set and a short-wave receiver, are possibilities. The remaining positions are BAL, L and BAL, R, which connect the summed signal of both inputs to either channel's output. Channel balancing can be simplified by switching between these two positions while adjusting the balance control for equal sound volume.

A row of seven push-on/push-off switches completes the control lineup of the 388-B. These switch off the loudness compensation, provide tape monitoring, add rumble or noise filtering, FM interstation-noise muting, and select either or both of two pairs of stereo speakers. A slide switch on the rear of the receiver parallels the remote speaker outputs, so that by adding a suitable protective resistor a single remote speaker can carry a balanced mono program, even if the main speakers are reproducing a stereo program. Curiously, the presence or function of this switch is not even hinted at in the instruction manual, although it is shown in the photograph of the rear of the receiver.

In the rear of the receiver, in addition to the various input and output terminals and connectors, are a line fuse and individual speaker protective fuses. These effectively protect the output transistors against damage from shorts, but of course require replacement in the event of a momentary mishap. The AM ferrite antenna, also in the rear of the receiver, is adjustable in spacing from the receiver and to some degree in its orientation for best reception. Finally, a slide switch provides three positions of phono-pre-amplifier gain to match the phono-output level to that of the tuner section.

Scott's printed specifications for the 388-B are quite complete. For example, the music-power output is rated at 120 watts (4 ohms) or 100 watts (8 ohms). The continuous-power rating is 30 watts per channel into 8 ohms with one channel driven, and 30 watts per channel with both channels driven. All power ratings are at 0.8 per cent harmonic distortion. In our tests, the distortion at 30 watts per channel is 0.03%. The balance control is set to mid-position at 30 watts per channel, at which the distortion is 0.03%.

(Continued on page 40)
If you plan to spend less than $74.50 for an automatic turntable, you're reading the wrong magazine.

Most of the people who read this magazine know that you can't get high fidelity sound from a cheap record changer. Or a high degree of enjoyment. Or, for that matter, the peace of mind that comes with knowing that your records are being handled with precision and care.

If you spend less than $74.50 (the price of the Dual 1212) you won't get a changer that will track a high-compliance cartridge at one gram, flawlessly.

Or compensate precisely for tonearm skating at low stylus forces.

Cheaply made record changers tend to be plagued by audible rumble, wow and flutter. Any regular reader of this magazine knows that. (Rumble, wow and flutter of the Dual 1212 easily surpass NAB standards for broadcast turntables.)

And no cheap changer includes a leathertouch cueing mechanism that gently lowers the arm anywhere on the record. (A feature of every Dual.)

Or a variable-speed pitch control that lets you "tune" any record over a half-tone range. (Another feature of all Duals.)

So if you want a high fidelity record changer, and you're willing to spend a few extra dollars to get one, you've just read the right ad.

United Audio Products, Inc.,
535 Madison Ave.,
New York, N.Y.10022.
watts per channel was under 0.15 per cent from 50 to 1,000 Hz, and under 0.8 per cent from 55 to beyond 20,000 Hz. At half power or less, the distortion was well under 0.5 per cent from 20 to 20,000 Hz.

At middle frequencies, the power rating of the 388-B is very conservative, since the 1,000-Hz harmonic distortion was under 0.2 per cent from 0.1 watt to 10 watts, increasing to 0.8 per cent at about 45 watts per channel. The IM distortion was under 0.5 per cent from 0.1 watt to about 45 watts. Into 16-ohm loads, the maximum output was about half the 8-ohm value; into 4 ohms it was about a third greater.

The phono sensitivity was very high, with only 0.64 to 1.95 millivolts required for 10 watts output, depending on the setting of the phono-sensitivity switch. We do not recommend using the MAX or MIN positions of this switch with typical modern cartridges, since the high phono preamplifier gain is not needed and the phono preamp can be overloaded at relatively low input levels. In the MIN position, whose gain is more than adequate for any cartridge (except moving-coil types without a step-up transformer), the overload point is at a fairly safe 55 millivolts. Hum and noise were very low, 64 dB below 10 watts on phono and 75 dB below 10 watts on the high-level inputs.

The RIAA phono equalization was unusually accurate within ±1 dB over its range. The rumble and high-frequency noise filters had slopes of 6 dB per octave, too gradual for effective filtering. The switchable loudness control, which sounded quite good, boosted both low and high frequencies. The tone-control characteristics were generally satisfactory, although the effect of the treble control was complete in the first half of the knob rotation.

The FM tuner had an IHF usable sensitivity of 2.5 microvolts, with limiting virtually complete at 6 microvolts. The FM frequency response in stereo was 22.1 dB from 40 to 15,000 Hz, and channel separation was better than 20 dB from 35 to 6,000 Hz, falling to 16.5 dB at 10,000 Hz.

The sensitivity, ease of tuning, and sound quality of the Scott 388-B as an FM receiver were excellent. The automatic stereo switching worked smoothly and effectively. The interstation-noise muting circuit was somewhat noisy tuning on or off a station, but totally silenced the receiver between stations. The AM quality was superior to that of most receivers we have tested. Unlike the AM section found in many stereo receivers, the one in the Scott 388-B did not sound like a small transistor radio connected to a powerful audio amplifier. It was not of FM quality, but the limitation in frequency response was not evident without an A-B comparison with an FM program. The Scott 388-B is an attractive, powerful, and sensitive stereo receiver with all of the operating flexibility one could desire. It is priced at $169.95. An optional walnut cabinet is available for $29.95.

For more information, circle 158 on reader service card

Shure has come very close to matching the V-15 Type II, at a much lower price (although the M91E could hardly be termed a "low-price" cartridge). The Shure M91E is physically different from their earlier models. It is a small, light cartridge, weighing 5 grams, whose body fits into a metal bracket. Instead of mounting the cartridge directly into the tone arm, the small metal bracket is installed first. The cartridge is then snapped into place. The mounting instructions, at least for the early sample we received, were not as clear as they might be. If, after you have installed the cartridge, it is not firmly fixed in place, you have probably installed it incorrectly.

(Continued on page 42)
OUR NEWEST PREAMPLIFIER

The transistorized PAT-4 is almost two years old and we still can't fill the demand.

Our newest preamplifier doesn't replace our earlier ones, so you can now have Dynaco performance with either tubes or transistors. Our mono preamp is still selling after 12 years, and the unbeatable PAS stereo series is going strong after 10.

This unprecedented longevity is explained by Dynaco's unswerving devotion to performance, reliability and unmatched low cost. The PAT-4 is only $89.95 as a kit and $129.95 factory-assembled. At one-third the cost of other units, such consummate value just naturally gets around.

Dynaco introduces new products only when they fill a real need. They never render previous models obsolete.

We can't promise that the transistorized PAT-4 will still be our newest preamplifier 10 years from now.

But we do know it won't be out of date.

DYNACO, INC., 3060 JEFFERSON ST., PHILA., PA. 19121

FEBRUARY 1969
How to Interpret the Curves

The upper curve in the frequency response and separation graph represents the averaged frequency response of the cartridge's right and left channels. The lower curve, which starts at 500 Hz, represents the averaged separation between channels. The amount of separation at any frequency is indicated by the vertical distance between the upper and lower curves, and is expressed in decibels.

Inset at the lower left of the frequency-response graph is an oscilloscope photograph of the cartridge's response to a 1,000-Hz square wave on a test record. The shape of the reproduced wave is an indication of a cartridge's high- and low-frequency response and resonances.

Note that the distortion figures shown in the distortion vs. recorded-velocity graph are not directly comparable, in terms of audible effect, with distortion figures obtained on other components. The vast majority of the program material on discs has velocities well below 15 cm/sec and rarely, if ever, hits 25 to 30 cm/sec. The curve is therefore useful as a means of comparing cartridges, but not as an indicator of absolute distortion.

The M91E is designed to operate at tracking forces of from 3/4 to 1 1/2 grams and is equipped with a 0.2 x 0.7-mil elliptical stylus. In our preliminary tests, it tracked the high-level 32-Hz bands of the Cook Series 60 record at only 0.7 gram, less than was required by practically any other cartridge we have tested. The very high-level 30 cm/sec 1,000-Hz bands of the Fairchild 101 record were played successfully at 1 gram, although some slight distortion of the wave-form peaks was visible on an oscilloscope. Almost all cartridges exhibit this distortion, and most will not do as well at any force. We used the 1.5-gram maximum rated force during most of our tests. The frequency response, playing the CBS STR100 record, was +3, -2 dB from 40 to 19,000 Hz, with a resonant peak of 3 or 4 dB at about 15,000 Hz. At mid-frequencies the channel separation was 28 dB on one channel and 22 dB on the other. It was better than 10 dB over most of the highest audible octave, from 10,000 to 20,000 Hz.

The square-wave response was quite good, showing a couple of cycles of ringing at the stylus' resonant frequency. Signal output was 5.7 millivolts at 3.54 cm/sec. Hum shielding was good, a characteristic of all Shure cartridges we have tested. The IM distortion was measured at tracking forces of 1 and 1.5 grams, using the RCA 12-5-39 test record. This showed clearly the advantage of using the higher force, at which the IM was only 4 per cent at the very high recorded level of 27.9 cm/sec. With a 1-gram force, 4 per cent IM was measured at 20 cm/sec, and 15 per cent at 27.9 cm/sec.

The listening quality of the Shure M91E was excellent. It was smooth and effortless at all times. We applied our standard test of tracking ability using the Shure "Audio Obstacle Course" record. Here the true mettle of the M91E was revealed, since it virtually matched the performance of the V-15 Type II in its ability to track the highest recorded levels to be found on modern recordings. There can be no doubt that the Shure M91E belongs in the select handful of top-quality cartridges.

The Shure M91E sells for $49.95. The same cartridge body, but with a slightly higher signal output and slightly lower tracking ability, is available as the M92E elliptical ($44.95) and the M92G spherical ($39.95). A cartridge with a less compliant stylus operating at higher tracking forces (1 1/2 to 3 grams) is available as the M93E at $39.95.

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GOING ON RECORD

HOW TO MAKE A SILK PURSE

Suppose we state the problem squarely: a decisively large proportion of record buyers in the United States (and elsewhere, for all I know) are of the opinion that stereo and hi-fi are two different species of animal which will not cohabit. Since people no longer buy “hi-fi” sets, but rather “stereos,” they demand stereo records to play on them. Whether or not the record is a true stereo recording is not the point; the point is that the magic word must appear on the front of the record jacket. Even this would be only a minor printing procedure but for the FTC, which is not likely to look permissively on provably monophonic records sold in jackets marked “stereo.” And so we have artificial stereo, processed electronically from monophonic masters, we have a good deal of critical and consumer discontent, and therefore we have a problem.

In fairness to the record buyers—and it should be clear that these are the unsophisticated buyers who constitute a majority of the buying public—they did not themselves create the problem. Many dealers in this country, and most especially their undertrained, probably underpaid sales personnel, to whom inexperienced buyers turn for advice, are equally ill informed on technical recording matters. There is certainly no reason to believe that any more knowledge of the subject exists on the distributor level, and several of the trade publications have been absolutely irresponsible in propagating the sort of mythical technology that can come out of record sales and promotional departments that are feeling the pinch.

The record companies, then, are backed against a wall (admittedly, they helped to construct it). Perhaps nine people out of every ten are demanding stereo LP’s and, obviously, they must be catered to. The other one can be told (confusingly, contradictorily, unfairly, and perhaps incorrectly) that with the purchase of a new diamond stylus he can play on his old “hi-fi” all those records he was previously told he could play only on a new stereo installation.

Most record companies are a little unhappy about this, but not too unhappy. After all, if you can make all the people buy one of your products where previously some bought one and some bought another, you have a considerable cutback in expenses with no loss of income. And the distributor and the record stores are quite satisfied, for similar reasons. Then who isn’t happy with this state of affairs? Probably, you—you being those few sophisticated record buyers who make all the trouble for an industry that more and more seeks to deal in “product” rather than musical recordings.

If I read your mind (and your letters) correctly, you are unhappy for one or more of the following six reasons: you thought you were buying a new record and it turned out to be an old one refurbished; you thought you were buying a stereo record and the artificial stereo you got didn’t come up to your expectations; you knew the record was artificial stereo when you bought it, and you don’t object in principle, but the record still didn’t come up to expectations; you wanted the record in its un-tempered-with, monophonic form but found it wasn’t available that way, so you bought the artificial stereo and it sounds terrible to you, worse than the mono original; you bought the record thinking you could restore the original sound by simply putting your amplifier in the mono mode, but you found that it doesn’t work that way and the record still sounds terrible. And last, you went to your record store to find out if someone had finally reissued that magnificent old mono recording you coveted, for which you’ve been searching for years, and you found out that no one has; because the companies are too upset and intimidated by your previous five reactions even to begin thinking about it.

What does anybody do about it? Angel’s Seraphim line, Columbia’s little Hall of Fame Series, and recently RCA Victor have reissued original mono recordings as stereo. That, certainly, (Continued on page 48)
Have we got a Sony for you!

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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.

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Uher 7000 by Martel
The easy-to-love tape deck

CIRCLE NO. 43 ON READER SERVICE CARD
the birth of the AR-5

This is a photograph taken immediately after our final test of the prototype of the AR-5. The speaker system was measured while buried in a flat, open field, facing upward, its front baffle flush with the ground. This technique provides more accurate information than indoor tests, especially at low frequencies, where the precision of such measurements is adversely affected by the limited size of an anechoic chamber.

Our standard of accuracy when measuring the AR-5 prototype was the sound of live music, that is, absolute accuracy of reproduction. At AR, the best response curve for a speaker system, like that for a microphone or amplifier, is the one which most closely matches the input.

The specifications which AR advertises are obtained from production units, not prototypes. All AR-5 systems must match the performance of the prototype within close tolerances. To see that this is true, every AR-5 is tested numerous times in ways which permit it to be compared to the prototype. Only in this way can we be certain of what we have made, and consumers certain of what they are being offered.

AR speaker systems have uniformly received favorable reviews in publications which carry test reports. But even more accurate and comprehensive tests than most of these magazines perform are made on the AR production line, of every AR speaker system which will go into a listener's home.

The AR-5 is priced from $156 to $175, depending on cabinet finish.

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CIRCLE NO. 1 ON READER SERVICE CARD
Equip it with today's most advanced cartridge, the new Elac 444-E. The Elac 444-E and the Elac/Miracord 50H have much in common. Both are made by ELAC of West Germany. Both have recently received national acclaim. The Miracord 50H rated tops by a leading independent testing organization. The Elac 444-E rated superior by 50 discerning high fidelity salesmen. These hi-fi experts tested the Elac 444-E in their home systems and compared it to their present cartridges. A few comments:

"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!"

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

The Miracord 50H automatic turntable with the Elac 444-E cartridge is about the finest record playback system available today. The Elac 344-E cartridge is an excellent choice with the Miracord 620 (also awarded a top rating). Elac offers a complete selection of cartridges from $24.95 to $69.50. Miracord, a choice of automatic turntables from $89.50 to $149.50.


ELAC/MIRACORD
In 1839 Robert Schumann wrote a letter to his former composition teacher, Heinrich Dorn, in which he expressed dissatisfaction with the limited scope his composing had until then been confined to. "I often feel tempted to crush my piano—it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." A year later Schumann married one of his piano students, Clara Wieck—over the strenuous objections of her father—and the union liberated him emotionally and creatively. In 1840, the year of his marriage, he produced a wealth of exuberant songs, and the following year he composed his first two symphonies and the Overture, Scherzo and Finale for orchestra. W. J. Henderson, the distinguished critic of the New York Times and the New York Sun during the first third of the present century, described this period in Schumann's life as follows:

The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works.

Though it bears the number four and the opus number 120, the D Minor Symphony was composed only a few months after Schumann completed his First Symphony, Op. 38. He did not immediately allow it to be published, however. As the years passed, Schumann produced two more symphonies and published them as Number 2 (1846) and Number 3 (1850). In 1851 he returned once again to the D Minor Symphony of a decade earlier, made some revisions in it, and finally allowed it to be published as his Fourth. Thus, despite its number, the D Minor Symphony, like the First or "Spring" Symphony a joyous and jubilant work, stems from the period when Schumann was spreading his orchestral wings for the first time and relishing his powers of evocation and communication in the symphonic medium.

The published score is dedicated to a musician, then only twenty-two, who was destined to become one of the leading figures in the world of music in the next half-century: the violinist and conductor Joseph Joachim. "When the first tones of this symphony were awakened," Schumann wrote, "Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private."

The D Minor Symphony has no pauses between its four movements; it thus unfolds as a continuous integrated whole. It is further integrated by the recurrence of themes: the principal motive of the introduction returns at the beginning of the slow movement, a phrase from the slow movement finds its way into the Trio of the Scherzo, the principal theme of the first movement is heard in the Finale, and the principal theme of the Finale is constructed out of a subsidiary theme in the first movement.

The first movement opens with a solemn and mysterious introduction marked Ziemlich langsam. The pulse quickens gradually and then the principal theme, a restless running motive in sixteenth notes, is stated in the
strings and passed back and forth among the sections of the orchestra. Marked Lebhaft (lively), this first movement has no contrasting second theme, but there are two subsidiary motives, one made up of brief rhythmic chords, the other of a flowing melody. The movement comes to a triumphant close in D Major on an unresolved chord, leading directly to the slow-movement Romanze. The first part of this movement reintroduces the melody from the introduction to the first movement, and the middle section is built upon a delicate filigree played by the concertmaster. The Scherzo is vigorous and rhythmically accented, with some highly effective syncopation. The Trio of the Scherzo is based upon the ornamental solo violin music from the slow movement; then the main body of the Scherzo is repeated, as usual. But as Beethoven did in his Fourth and Seventh Symphonies, Schumann follows the repeat of the Scherzo proper with a repetition of the Trio material. The music gradually dies away in a long diminuendo, which leads to a hushed and mysterious bridge passage that connects the third movement with the Finale, marked Lebhaft like the first movement. The Finale is introduced by flourishes in the woodwinds and strings, and then the principal theme is heard, a swaggering and heroic melody that is elaborated quite freely during the course of the movement. There is a coda of impetuous momentum that brings the symphony to a triumphant conclusion.

If the total number of available recordings is any indication, the D Minor Symphony has become the most popular of Schumann’s four. Ten recorded performances of the score are listed in the current Schwann catalog, and three of them are available on tape. Of the ten, only two can be immediately ruled out of contention: Leinsdorf’s (RCA LSC 2701) because the conducting is mannered—at the very outset the flow of the music is impeded by the exaggerated division of the phrasing—and van Remoortel’s (Vox 511270, 11270) because of what sounds to me like a basic absence of conviction about the whole thing. The remaining eight are consistently satisfying accounts of the music.

Klemperer (Angel S 35629, 35629), Kubelik (DGG 138860), Krips (London STS 15019), and Szell (Epic BC 1254) all bring to the work basically the same kind of solid, middle-European dependability. Each of these readings is a thoroughly professional solution to the several performance problems posed by this rather loose-structured symphony. The Solti performance (London CS 6582) is in the same vein, but it has the added benefit of richer and more detailed sonic reproduction.

The remaining three recordings are for me the outstanding ones of the lot: Leonard Bernstein’s (Columbia MS 6256, ML 5656), Wilhelm Furtwängler’s (Heliodor HS 25073, electronic stereo), and Günther Wand’s (Vanguard Everyman S 235). The success of the Wand performance is the more surprising because it is unexpected, but this conductor, who would be totally unknown in this country were it not for his recordings on a variety of labels, has the full measure of this score. His reading is powerful, full of sensitive insights, extremely well played by the Orchestra of Cento Soli (“One Hundred Soloists”), and expertly recorded. Bernstein’s performance has moments of less than perfect orchestra ensemble, and he occasionally exaggerates a ritard or tempo change, but as a whole it has the white heat of personal commitment, and the recorded sound is spacious.

Furtwängler’s, finally, is my favorite of all the recordings. Furtwängler’s unique power to mesmerize an audience and take it along with him on a rarefied mystical flight is perhaps nowhere better demonstrated than in this performance. His handling of the bridge section between the third and fourth movements is like no other in its pervasive evocation of beauty and mystery. When this performance was first released by Decca in the early days of the long-playing disc, there was a side break between the end of the bridge passage and the opening of the last movement proper; the Heliodor pressing fortunately contains the entire symphony on one side, eliminating the maddening interruption. The recorded sound of perhaps twenty years ago holds up amazingly well.

Of the available tapes, my first choice would be the Vanguard Everyman reel of Wand’s performance (E 235), well processed in the tape medium and a bargain at $4.95.
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The Grenadier 7000. New from Empire at just $209.95 with imported marble top.
The once-flourishing Benin culture of southwestern Nigeria is remembered today principally for its remarkable bronzes—but we may also still be hearing the echoes of a few notes blown by this little flutist.

COURTESY GEOFFREY PARRINDER

IN THIS ARTICLE ADAPTED FROM HIS FORTHCOMING BOOK SERIOUS MUSIC—AND ALL THAT JAZZ!* (TO BE PUBLISHED NEXT MONTH BY SIMON AND SCHUSTER), STEREO REVIEW'S LONDON EDITOR OFFERS THE CONTROVERSIAL SUGGESTION THAT WE ARE, MUSICALLY SPEAKING, IN THE MIDDLE OF

THE AFRO-AMERICAN EPOCH

By HENRY PLEASANTS

Histories of Western music conventionally identify a succession of more or less cleanly circumscribed epochs, such as Medieval, Renaissance, Baroque, Rococo, Classic, Romantic, and Modern, the last of these dating from about 1910 and continuing into the present. These terms, satisfactory as they may be as symbols of stylistic and conceptual phenomena, give no hint of the succession of national or cultural dominions associated with each major epoch. The Renaissance, for instance, was dominated by the Netherlands; the Baroque was dominated by Italy, the Classic by Austria-Bohemia, and the Romantic by Germany. In each of these cases, the music and the musicians of a single nation or culture proved so attractive to other nations and other cultures as to determine the musical physiognomy of an entire civilization or age.

It is this pattern that may provide, in my opinion, a clue to what has happened and is still happening in our own century. If we look for a corresponding national dominion and a continuity of the pattern of successive national or cultural dominions, we can find persuasive evidence that we are now in the midst of what future musical historians may well designate the Afro-American Epoch.

Paul Henry Lang's Music in Western Civilization includes full-page maps showing the distribution of Flemish (Netherlandish) composers throughout Europe between 1470 and 1550, of Italian composers throughout Europe and the New World between 1675 and 1750, and of Austro-Bohemian composers throughout Europe and North America between 1700 and 1775. Lang could have added a fourth map, dated a century later, showing a similar dispersal of German composers, performers, and teachers throughout the same area, with a heavy concentration in the United States.

A corresponding map drawn today and showing the dispersal of American music (excluding American "serious" music) would have fewer American musicians in residence abroad, but it would reflect a similar saturation and an even more pervasive universality. It would also cover a far greater area, the larger part of the globe, in fact. What has made it difficult, and for many impossible, to draw the logical conclusions from the repetition of a time-honored evolutionary pattern is the intrusion, for the first time since the seventeenth century, of an alien musical idiom and the association of this idiom with popular, and therefore presumably inferior, music. Popularity is blithely dismissed by a musical Establishment whose own new music long ago ceased to be popular, and so the new idiom is scorned precisely because of the popular acceptance that is the
most irrefutable evidence of its validity. Behind this curious exercise in intellectual prestidigitation lies, of course, an instinctive resistance to a radical break with European cultural tradition.

Those stylistic phenomena in which we recognize the distinguishing characteristics of an epoch represent, almost by definition, a break with tradition, or, at least, a departure from previous convention. But such breaks have rarely been so radical in music as to destroy or frustrate a sense of cultural continuity. The boundaries between one epoch and another have been, as a rule, neither finely drawn nor acutely felt. Transition has taken place so gradually, so naturally, so inevitably, and often so nearly imperceptibly that historians and musicologists are far from unanimous in their conclusions as to just when the process began and when it ended. It has always excited controversy, of course, but usually it has been the kind of controversy that derives from the familiar tensions of liberal vs. conservative, progressive vs. reactionary. Musical language was always evolving, and there was resistance to evolution; but there was no real change in the language. The conservative felt his sense of values threatened, but cultural continuity was not interrupted, however much it may have been abused.

Only in the transition from Renaissance to Baroque, from modal polyphony to tonal—or diatonic—harmony, has there previously been an evolutionary occurrence so radical as that which we are experiencing now in the transition from a European to an Afro-American idiom. Only these two transitions have effected such elaborate changes of vocabulary, rhetoric, and syntax that one must speak of a new language, however much the new language has retained of the old. And only these two transitions have represented a drastic shift of aesthetic base, a new concept of communicative purpose.

It is no insignificant coincidence, certainly, that the twelve-tonists, perverse as their intentions, in my opinion, maybe, feel that their method, or doctrine, of musical composition also represents a new language. The coincidence adds importantly to other evidence that the old language had nothing more to say, that its communicative resources could no longer yield the kind of familial evolution that had spawned the Classic and Romantic epochs.

The twelve-tonists, I think, erred in the assumption that the composer, confronted with an idiomatic impasse, could, with the grudging acquiescence of a captive and hopeful public and a despairing press, call the turn. While they busied themselves with rhetorical theory, the living new language was taking shape all about them—but in an alien milieu. What they could not have been expected to anticipate was the decisive participation, for the first time in the history of Western music, of a new continent and a new civilization—the first Africa, and the second America.

One thinks of America, too, of course, as a new continent, but as far as music is concerned, America became new only as the African contribution became conspicuous. What distinguishes America’s indigenous music today, in the purely technical area, is the explicit beat and the musician’s swinging relationship to that beat. And this new element is African—and rhythmic. All previous phases in the evolution of Western music have centered upon one or another method of combining voices. It was the accomplishment of the Netherlandish masters in sustaining a number of voices simultaneously in a harmonious linear movement that gave to the music of the Renaissance its characteristic physiognomy. Toward the end of the epoch, as dominion passed to the Italians, a chordal rather than a multilinear structure came to the fore, preparing the way for a monodic music supported by chordal harmony that would find its most congenial forms in opera. Chordal movement, regulated in a system of key relationships, found its

A sharp ear for musical style will find traces of African influence in nineteenth-century minstrel-show music, in the “white blues” vocal technique of C-and-W great Hank Williams, and much more in the explicit beat of seminal rock-and-roller Elvis Presley.
ultimate destiny in the sonata and the symphony, and in the significant and picturesque imaginings of musical Romanticism. And that was the end of it. Multiple-voiced writing, whether for instruments or voices, could go no further.

The finality of this technical exhaustion, and the social changes that occurred in Western civilization after World War I, made it inevitable, probably, that the new idiom would originate in an alien source, bringing with it new aesthetic concepts, new objectives, new fashions, new criteria, and new technical materials. All previous transitions had taken place within the family, so to speak, and the frictions were comparable to those of contending generations. Even in the transition from Renaissance to Baroque, the most traumatic of them all, the elements of Baroque had long been apparent in the work of the late Renaissance masters, both Netherlandish and Italian.

Nothing of this pattern of continuity was felt in the new indigenous music of America as it began to work its way to the surface of popular consciousness in the late 1920's and early 1930's. It was there, all right, for those who chose to look for it—the scales, the harmony, the song and variations forms, and the instruments. But what was new was also too garish, too shocking, too bumptious, and, for the ear attuned to traditional European music, too exotic. Hence the reluctance and the inability of those identified with the European tradition to discern or to acknowledge a primary force. Appearing as it did, without credentials either of precedent or of pedigree, its validity and possible ascendancy were—and for many people still are—unthinkable.

This resistance has produced, significantly, a striking parallel with one of the distinctive phenomena of the transition from Renaissance to Baroque: the coexistence, for a considerable period of time, of two incompatible musical idioms. "The old style," says Manfred F. Bukofzer in his book *Music in the Baroque Era*, "was not cast aside, but deliberately preserved as a second language, known as the "stile antico" of church music. The hitherto unchallenged unity of style disintegrated, and composers were obliged to become bilingual."

If, today, we were to substitute "stile antico" and "stile moderno" for "serious" and "popular," or for "classical" and "jazz," the pertinence to our own time of Bukofzer's description of coexistence in the seventeenth century would be obvious. We are restrained from doing so, of course, by the conventional view of the contemporary "serious" composer as a writer of modern music. Those who wrote in the *stile antico* of the seventeenth century were militant conservatives. But so, also, in my view, are today's "serious" composers. Their conservatism may be masked by a fulsome profession of modernism, but what they write is addressed to an essentially conservative public.

The legitimacy of the comparison is supported now, after fifty years of coexistence, by the number of composers and musicians who are becoming bilingual. And it is symptomatic, I believe, of the increasing ascendancy of the Afro-American idiom that, among these bilingual composers, or composer-arrangers, most of them in their twenties and thirties, jazz rather than the older language tends to be the colloquial tongue, even for those whose early musical education and upbringing have been in the European disciplines.

There are many other parallels between the seventeenth century and the twentieth, and each of them is worth examination. Most obvious, perhaps, is a nearly identical reaction, in favor of intimacy and immediacy, to a music that had become too complex, too intellectual, too overburdened with instrumental apparatus, and too remote from the natural lyrical expression of human

*The strong musical tides generated in New Orleans by such bands as that of King Oliver swept up-river to Chicago and on to New York, where Meade Lux Lewis demonstrated the raw power of the boogie-woogie piano and where Billie Holiday sang for her supper.*
sentiment and the natural rhythms of bodily movement. To be sure, the reaction in the seventeenth century had been led by intellectuals, and its first composers tended to be bilingual. The twentieth-century reaction, as reflected in jazz and its derivatives, was unwriting and unled. But the results have been similar.

What the Florentine Camera, about 1600, had launched on an exalted plane as a pan-Hellenistic reform—music fashioned to the prosody and the sentiments of Italian verse—was quickly relaxed to accommodate the Italian taste for something closer to vulgar song than the severe arioso style of Caccini and Monteverdi. Popular Italian music, in the form of the secular frottola and the sacred landa, had infiltrated the music of the late Renaissance in Italy, and had sown the seeds of Baroque.

Analogous evidence of a popular reaction against a music grown overly intellectual and artificial has been less well defined in the twentieth century, if only because what we now think of as serious music has moved so far from any popular base. A role corresponding to that of the Florentine Camera might have fallen to the neo-classicists. They were, in a sense, reactionaries, but their spirit was French, or Russian, and their reaction was against German dominion. Although they felt, correctly, that things had gone too far, both in the size of the orchestra and in the raid on harmonic capital, they were too irretrievably European. Their reforms were academic, looking backward rather than forward—homage to Mozart and Haydn couched in the dissonant language of contemporary serious musical fashion. Reactionaries they may have been, but not true reformers, and still less revolutionaries; restless captives, rather, of their own deceptive and costly prestige.

The effective reaction took place in "popular" music, not against a music grown too complex and sophisticated, but against a popular music whose European physiognomy had taken on an alien cast and which had, in any case, ceased to grow at all. And it took place slowly, almost imperceptibly, nourished, as we now know, by the new musical spirit of the American Negro. White and Negro minstrel shows had been touring the United States and Europe since shortly after the Civil War, and with them came the cakewalk and ragtime. The minstrel influence had already been felt in the songs of Stephen Foster. Its impact upon the popular music of the white community became fully apparent, however, only in the so-called "ragtime era," roughly from 1896 to 1917.

Jazz historians tend to dismiss ragtime as having little to do with jazz, but it was ragtime rather than jazz that caught the imagination of Irving Berlin, Jerome Kern, and the young George Gershwin, establishing the technical and aesthetic base for that golden age of American song-writing that would ultimately provide the melodic and harmonic ore for the great jazz musicians of the mid-century. An acknowledgment of the importance of the American song, usually thought of by jazz critics, at least, as separate and distinct from jazz, is fundamental to the analogy between the transition from Renaissance to Baroque in the seventeenth century and the transition from European to Afro-American in the twentieth, for in both instances the transition has involved a reassessment of the relationship of music to words. Whereas early Italian Baroque had reflected a new awareness of the lyrical properties of the Italian language, the songs of Berlin, Kern, Gershwin, Youmans, Porter, Arlen, Rodgers, and many more were fashioned, melodically and rhythmically, to the cadences and inflections of American English.

This question of the relationship of music and words had troubled the course of European music throughout the intervening centuries, and it is reflected in the reforms of Gluck, Wagner, Moussorgsky, and Debussy. If, in America's new indigenous music, the essential affinity of music and language was to be re-established, it could no longer be done by internal reform. Music had accepted two qualitative categories, serious and light, or classical and popular. Serious music had turned away irrevocably from its lyrical origins in any popular vernacular, and light music, cast in a European mold, was no longer truly popular. Reform, as in the seventeenth century, now meant new fundamentals, new requirements, new criteria, and a new idiom.

It also meant, again as in the seventeenth century—and for the first time since then—a new musical terminology, suggesting a music so different from all earlier music, and different in such fundamental particulars, that a new descriptive vocabulary had to be evolved. Throughout the Renaissance epoch the international language of musical terminology had been Latin. With Baroque came not only the ascendancy of the Italian musician, but also the general acceptance of the Italian musician's own vocabulary for the designation of musical instruments, musical objectives, performance procedures, techniques, and so on. And despite all the many modifications demonstrable in Western music during the Classic and Romantic periods, there was no change in concept, method, or technique so radical as to render the traditional Italian terminology inapplicable and obsolete.

With the new American indigenous music it has been quite another matter. It is not merely that the early jazz musicians—most of them musically illiterate—were unfamiliar with traditional terminology. The Italian words, even for those musicians who knew them, were inadequate and inappropriate. And so the jazz musician, like the Italian musician of the seventeenth century, devised his own terminology, basically English, but
The "new concept of rhythm and phrase" that distinguishes the Afro-American musical idiom—blues, rock-and-roll, rhythm-and-blues, and "soul"—has produced a kind of "takeover generation": singers Ray Charles, James Brown, and Diana Ross and the Supremes.

employing new words of his invention that are only now beginning to find their way into the standard dictionaries. American English is the common language of jazz musicians everywhere, and the singular terminology of jazz is internationally understood even by those whose command of more commonplace English is limited.

When American jazz musicians use such terms as bop, swing, groove, cool, lead, funk, soul, riff, break, intro, segue, chorus, release, change, comp, and so on, other jazz musicians know immediately what they are talking about, just as the serious musician knows the old Italian terminology whether he speaks Italian or not.

It remains to note one last, and striking, parallel between the transitions from Renaissance to Baroque and from European to Afro-American: the emergence in each instance of a system of figured bass. The jazz musician improvises from designated chords just as Bach and Handel did, the only difference being in the conventions of chord designation. If jazz were deprived of the drums, and if the musician phrased the same notes in the European rather than the Afro-American manner, what you would hear would be a Baroque trio or quartet. The jazz musician has his own ideas and his own conventions of melodic variation and embellishment, but the purpose and the procedure are identical with those of the Baroque musician. The structural form favored by the jazz combo, or chamber group, today—as opposed to the theme-and-variations form favored by earlier generations of jazz musicians—is the chaconne, a series of developing improvisations over a predetermined sequence of chords, usually those of a popular tune. And most jazz-band arrangements are nothing more or less than concerti grossi for a variety of solo instruments. Take away the explicit pulse and the swinging accentuation, and you have Corelli, Vivaldi, and even Bach.

The significance of all this is not so much the similarity of the musical procedure as the similarity of the circumstance that produced it: a reaction against over-sophistication and artificiality requiring a return to music's roots in song and dance while retaining the Western—as opposed to Oriental or African—predilection for multiple voices. It is not, therefore, that the new music has been so new in any absolute sense, either in the seventeenth century or the twentieth, but rather that it has been so vital in contrast to an older idiom that had grown obese and sclerotic.

What distinguishes the new Afro-American idiom from any previous Western music is a new concept of rhythm and phrase. But then all that the early Baroque musicians did, in breaking with the Renaissance, was put a new stress to the top and bottom lines of multiple-voiced song. It seems very little in either case, but it has been felt as sufficiently radical at the time, and sufficiently offensive to the tradition-oriented, to obscure how much of the old was still present in the new, and to excite resistance and rejection. It has been enough, as Bukofzer says of the Baroque, "to disintegrate the unity of style."

I would prefer the phrase "idiomatic integrity" to "unity of style," particularly as it applies to the twentieth century, for serious music already supported a variety of styles without inspiring among its adherents any sense of impending idiomatic disaster. Everyone was aware, more or less, of an alien idiom in jazz; but the categorical distinction between serious and popular encouraged a feeling of non-involvement and security.

The time may not be far off, I think, when we will learn that we have just sat out the most dynamic, the most exciting, and the most exhilarating century in music since the seventeenth. It may have produced no Bachs, Haydns, Mozarts, or Beethovens. Neither did the seventeenth. But it may, like the seventeenth, have produced the idiomatic fermentation from which emerges the wine of an evolutionary cycle's great vintages.
CAN AUDIOPHILIA BE CURED?
Or must there be a worm in every apple?

By PETER TURNER

Sometimes I take out with me in the car an ancient and quite revolting transistor radio; a proper car radio is something I could never bring myself to afford. As we in England now have—during the hours when few men can listen to it—the admirable BBC Music Programme, there is always, by kind permission of Test Match Special, something to listen to. At home it would never cross my mind to use that oriental horror as a source of music; but in the car it is different.

A few days ago I switched the thing on, to be greeted by the strains of a late Mozart quartet—a work I know well, though I have forgotten which one it was. Despite the tinny rattles from my giant three-inch elliptical speaker, despite what must be well over 15 per cent distortion, despite dodgy batteries, despite fading, car- and traffic-noises, crackles from overhead cables and all the distractions of driving, I was enchanted. Now, being a dyed-in-the-wool hi-fi man, I ought not to have been; I ought to have been disgusted. At home, I should have been. But not there, miles from home. Somehow, it was different.

How different? Well, so far as I can analyze the experience, the damned sound source was so awful that I was able to forget all about it and listen to Mozart. I have a record of that quartet, and if I wished to do so, I could put it on now, and play it on equipment which has cost me God knows how much, and which would be accepted as good by anybody who knows his stuff. My gramophone isn't as good as yours, of course; but you would have to admit that it isn't half bad. When I play it, it is not at all difficult to close the eyes and imagine that one is in the presence of the Allegri, the Amadeus, the Janacek, the. . . . I am very proud of it; I get hours and hours of enjoyment from it: it is stereo, it is hi-fi, it is The Real Thing.

But when I play it, or you play your own chosen set, to what exactly are we listening? To the music? I take leave to doubt it: we are listening to equipment. That little bit of tizz, now: did it come from the record, or did it mean that somewhere in the rig we have that monster the experts call a resonance? Is the heavenly voice of Janet Baker being rendered quite as well by our pickup as it might be by a different one? Or is it, perhaps, our loudspeakers? There's that new tweeter, so well reviewed by the experts. Is it possible that it might be smoother than the ones fitted to our boxes? Natural wool, they say, is the best material with which to damp an enclosure. Do we know for certain that we've got wool in ours? And if we haven't, what difference is it making, and what would it cost to make the change?

Then, of course, amplifiers differ. The new ones have almost unmeasurably low harmonic distortion—whatever that may be. If our amplifiers have 0.1 per cent more of that undesirable ingredient, are we getting the best we could out of our pickup and speakers? Hang it all, the pundits have said that mine was one of the three best offered at the moment, and they ought to know.

Now where were we? Oh yes; in the middle of the recapitulation section. Let us mop our brows and get back to Mozart. What wonderful music this is! But that edge to the first violin's tone. Must be a filthy mike they gave him—unless, unless a capacitor in my treble filter is going up the creek: I've had it for a good six months, perhaps longer. How the hell do I find out? I can't even put the voltmeter on it without taking it out. Better ask old Alan to come round and check it for me. End of the movement. How did I miss the rondo? Oh well, I can always play it again some time. Then I may know why that critic said the second violin was a little late with his entry at bar 77.

Fact is that, without realizing it, we are neurotics. We are addicts: hooked. Only a few weeks ago I heard one
of the best-known names in audio proclaim that all his customers are psychological cases: his business is founded on it. Like all neurotics, we explain our symptoms away: we are seekers after perfection which will never be attained; we have trained our ears to be able to make these fine discriminations; we are idealists who know they can never be satisfied. This is the great illusion:

He for subscribers bails his book,  
And takes your cash, but where's the book?

Hi-fi is one of those rituals so well elucidated by Freud and Jung, among others. The truth is that we are afraid, for some unmentionable reason, that our equipment may not be the best there is. We must not let ourselves down. And when the subtle suggester, the psychologica1y-insighted adman, whispers through the glossy pages that there's something new, something which makes listening a totally different experience, a breakthrough, a new principle — then a worm starts to bore within our souls; we cannot be behind; have it we must, even though it means selling the last of Aunt Maude's Georgian silver.

And so we get it. Exquisite! The moment of realization purges us: we are renewed, satisfied, exalted. Now this is something like it:

The original sound is that little bit closer: we shall enjoy our music just that little bit more. Shall we? Enjoy the music more? Not on your sweet life: we shall enjoy equipment that little bit more. Until we have got used to it: then it will be what we have always had, and sooner or later (sooner, brethren, sooner) the adman will once again insert his worm, and the agony will begin all over again.

For the present — how short! — we can read the magazines with a splendid indifference: most of the manufacturers are still clanging ancient brass, and we know better than that. But the stars are setting, and the caravans start for the dawn of a totally different experience, a breakthrough, a new principle.

This very week I sat for a couple of hours within the tavern — I beg your pardon: a dealer's showroom — with a friend who was trying to decide between two loudspeaker systems. Both are made by the same manufacturer, and there is perhaps a $40 difference in price between the two. We switched from one to the other and back. We played the same record through each in turn. We tried full orchestra, soloists, vocalists, organs. After a time, overcome by the desire to sleep or go off and get a stiff drink, I had lost touch with which system was on, and tried to tell by the sound. Rot me if I could. Sometimes I preferred one, sometimes the other. As we drove home, my friend was no nearer to his decision. He thought the more expensive system was marginally the better; but was the difference worth the extra money? I was damn sure it wasn't; but I knew my friend. I knew that if he settled for the cheaper ones, that worm would bore within him: he would forever be wondering if the sound might not be better with the others. Or, of course, with a totally different system costing even more. Ever since I have known him — and that's some thirteen years — he has spent so much time fiddling with equipment that he rarely has time to listen to music. He has a houseful of superb stuff; and it has brought him nothing but misery. "I sometimes wonder," he said to me, "if I'm not a bit barmy." Not barmy, old chap: just hooked.

I know of one brave fellow who gave it all up and went back to a decent, domestic radio. He tells me that he now enjoys music, even though the tonal differences between violin and viola, oboe and cor anglais may occasionally be obscured. Very like my horrible transistor. Have I the courage to do the same? Have you? Miserably, no — though I often feel it coming on. Furthermore, within a short time my local radio station is going stereo; and here I have been sitting with a multiplex adaptor for the past two years and more, waiting. The prospect terrifies me: soon even the radio will offer no escape. We might even be compelled to depend on live concerts—perish the thought.

Is there then no escape? Are we to writhe under the sweet cheat to our lives' end? Well, the first step to cure is diagnosis; and the trouble with most of us is that we do not suspect that we are ill. Any psychiatrist will tell you that so long as a man knows there is something wrong with him, he stands a chance. Let us then face ourselves, and answer honestly to the question: overcome the resistance, and confess ourselves addicts. I believe, I almost hope, that I am making progress. Why, even at that dealer's I resisted the temptation dangled by a stereo Ferrograph. (Old Generation, of course) at a huge chunk off the original list price. That was no small victory, though I have to admit that if the chap had shown more interest in my trade-in offer, the outcome might have been different. But I've still got the old stuff, and that's something. Indeed, apart from some tinkering with equalization-networks, I haven't changed a thing for over a year. Well, I did get a new battery portable; but that was such a bargain that it doesn't count, and I sold the old one for nearly half what it cost me, with a few extras chucked in to make the victim bite.

And now I have made up my mind: I refuse to listen to anybody else's rig for five years. By that time there may be some truly significant advances which will be really worthwhile going in for. A breakthrough, a new principle. And if all the experts in Christendom assure me that a new pickup is audibly better than mine, I shall ignore them. I hope.

Peter Turner is a freelance writer who regularly contributes articles on audio subjects to the British magazine Audio Record Review, through whose kind permission the foregoing is reprinted.
OVER THE last ten years or so, buyers of high-fidelity products have come to rely heavily on equipment test reports published by the various audio magazines. The testers and their reports have, on the whole, helped to sharpen the audiophile's judgment and given him an expanded knowledge of a highly complex technology. The reports have also helped to spur the improvement of the audio breed: manufacturers read the reports on competitive equipment to find out what specifications and characteristics they have to outdo in order to win the audiophile's favor.

It certainly has not escaped the notice of the careful reader of audio test reports that loudspeakers often get different treatment from that given other components. Speaker-system reports in a number of publications lack the response curves and the other precise measurement data that abound in reports on receivers, amplifiers, and tuners. The reader finds instead only such low-precision terms as "presence peak," "boom," "shrill," "satisfying," "well defined," and so forth, with no measurements to back them up.

But it doesn't have to be that way. Rational and objec-
tive tests of speakers are possible. At Consumers Union we feel that an engineer can approach the problem most fruitfully by considering a speaker as a "black box." This means that the engineer is not concerned, at least for the moment, about the device's internal workings, but only the difference—if any—between what comes out of it and what went in. (In the case of a speaker system, the input is the electrical audio signal delivered to the speaker's terminals; the output is the sound radiated into the acoustic environment.) The engineer merely has to have access to the input and output "terminals," plus a clear description (set of specifications) of the signals that should exist at the two.

In an amplifier, the relation of the input to the output signal is simply defined. The input is the voltage from the phono pickup, tuner, or other audio-signal source. The output is (or should be) an exact replica of the input, but at a higher power level. An amplifier meeting this "exactness" criterion can be classified as perfect. The factors that are involved in the input-output relationships of amplifiers can be measured easily on suitable instruments—oscilloscopes and voltmeters—and the indications of these instruments describe the relations well enough for critical judgments to be made.

A speaker, however, poses this problem: the input is an electrical audio signal, but the output is an acoustic signal that occurs in a three-dimensional environment. This causes trouble because of the difference in the velocity of propagation of electrical and acoustic signals. Electrical audio signals travel so quickly that they can be said to exist simultaneously everywhere in the circuit of an amplifier. For the very much slower acoustic waves, this simultaneity does not exist: acoustic differences can be measured—or, for that matter, heard—at different locations in a room served by a speaker system. Reflections from walls, floor, ceiling, and furniture in the average listening room profoundly alter the acoustic signal heard at various points in the room.

This spatial aspect of a speaker's output makes instrumentation and data gathering difficult. In an attempt to eliminate or "stabilize" the influence of the environment on speaker testing, test environments of known acoustic characteristics are used. They are likely to be one of three kinds: anechoic, reverberant, or normal.

- Anechoic space (literally, "echoless") is created by treating the walls, floor, and ceiling of a room or "chamber" so that they no longer reflect sound—at least over most of the audio spectrum. In a room free of acoustic reflections, a speaker's sonic characteristics are manifested in purest form.
- Reverberant space is the reverse of anechoic space. Here the room boundaries are made so highly reflective that a remarkable condition is created: the sound is bounced back and forth and "shaken up" so thoroughly that it is "homogenized." Like the tiny globules of cream in homogenized milk, the variations in the sound become of such small physical dimensions that the sound field is, for measurement purposes, practically uniform throughout the room.
- Normal space is, for example, an average living room. It is acoustically familiar to the tester, but plagued with the abrupt sound-character changes that make certain aspects of sound quality so dependent on listening location.

Each of these three environments has its own acoustic strengths and weaknesses that must be taken into account for speaker testing.

In an anechoic chamber, every tiny variation in the response of the speaker under test is shown up by the measuring apparatus. Examined under these conditions, the frequency-response curves of even the best speakers look more like the profile of a mountain range than the smooth curves produced in amplifier tests. It is not generally appreciated, but a single frequency-response curve taken with the microphone directly in front of the speaker tells only a small part of its story. A speaker radiates different frequencies in different amounts in different directions, so separate measurements must be made at a series of angles to the speaker axis. If the sound character of a particular speaker changes sharply as the listener moves off-axis, as many as fifty response curves might be needed to give a reasonably complete account of its frequency-response performance.

This points up the essential disadvantage of the anechoic chamber. The information gathered may be so finely differentiated, and so voluminous, that analysis of it may not only take a great deal of time, but be subject to misinterpretation as well. But because of the precise measurements that can be carried out in it, an anechoic room is a valuable tool for the speaker-system analyst. We at CU are fortunate in having such a test chamber; but the great expense of building one usually obviates its use for loudspeaker testers who are not working in an industrial or university laboratory.

A reverberant environment gives the test engineer the simplest measurement job of all. Since the sound in a well-designed reverberant test chamber is quite uniform throughout, the tester need take only one curve at one point in space. The price paid for reverberant testing is a loss of detail in the data. The frequency-response curve taken in a reverberant room is an average of the sound radiated in all directions by the speaker—in fact, it represents the frequency curve of the speaker's total sound energy output. Response peaks that might appear in a measurement at one angle may be cancelled by dips in the response at another angle.

The relationship of the curve obtained in a reverberant room to the actual listening qualities of a speaker system is far from clear. Trying to make judgments by listening in a reverberant room is hopeless; the sound is too "echoey" and unreal. But the method does have one value: it tells...
unequivocally whether or not a speaker "puts out" or is inherently power-weak in some frequency region. For example, a real deficiency in a system's mid-range response cannot masquerade as a directional effect or be lost in a welter of hard-to-decipher data.

Measuring speaker response in a "normal" space such as a living room is difficult because the effects of the room are measured together with the characteristics of the speaker. In an attempt to eliminate the problems of "normal-room" testing, some test laboratories have used a number of microphones placed at different locations in the room. The output signals of all the microphones are then blended into one composite signal. This procedure tends to yield a "smoothed" response in which the ups and downs at various spots in the room are averaged out.

But the multi-mike technique loses all information on the directional characteristics of the speaker. And it isn't at all certain that the "average" curves that are produced by this method bear any simple relationship to what a listener hears. The strength of the normal-room method is in the speaker critic's intimate familiarity with his room. Over months and years of listening, he has learned something about the correlation, in his room, between a speaker's measurements and its listening quality. With experience, skill, and a keen pair of ears, he can learn to make useful evaluations simply by listening.

I have referred only to frequency-response curves in the foregoing because, at our present stage of knowledge, we find this is the most revealing single test that can be made on a loudspeaker. Other factors such as harmonic distortion and transient response are less important because frequency-response imperfections are the cause of nearly all the false tonal coloration in a speaker's sound. Of course, should the day come when a speaker's frequency-response curve measures as smooth as those we get now from phono pickups and amplifiers, then the other factors will move to the front in evaluating speaker performance.

Frequency-response curves are in no sense self-explanatory; the engineer still has the difficult job of interpretation. Of considerable help in this is some knowledge of psycho-acoustics, the science that tries to establish the relationships between subjective human hearing and the objective characteristics of sound. For example, a 20-dB weakness in the bass frequencies has an effect very different from a similar weakness in the treble: the weak bass is likely to drop below the threshold of audibility because of the relative insensitivity of our ears to low-level, low-frequency sounds. A dip of 20 dB would weaken the treble, but would not, because of the ear's relative sensitivity to weak sounds in this range, cause it to disappear entirely—the orchestra's triangle would still be heard tinkling in the background, for instance. Obviously, an evaluator trying to rank speakers according to quality must assign different importances to the two weaknesses.

Another example: suppose we have two loudspeaker systems that are identical except that one has a 10-dB peak at 1,000 Hz followed by a 10-dB dip at 2,000 Hz; the other speaker has a 10-dB dip at 1,000 Hz and a 10-dB peak at 2,000 Hz. Both sets of discrepancies are in a region of nearly uniform ear sensitivity. The loudspeakers sound different when reproducing music, but which is "better"? Perhaps there is no "better" in a case like this. My experience at CU has been that with differences of this sort the preferences of a trained listening panel would be fairly evenly divided between the two speakers.

The foregoing makes clear why loudspeaker testers and a number of manufacturers are reluctant to publish graphs or curves of frequency response. They are very easy to misinterpret without elaborate additional data and explanations, and magazines lack space to present such information completely. But skilled speaker engineers can make valid judgments from a given speaker's frequency-response curves and are able to predict fairly accurately how it will sound when reproducing music.

No speaker-testing program is considered respectable or complete without listening tests, the subjective part of a test program. It is obvious that any listening test has to be set up with great care. One must take into account not only the varied listening tastes and backgrounds of any group of individuals, but also the sad fact that practically everyone, skilled or unskilled, has an extremely short memory for the quality of sound. Therefore, in A-B comparisons of two speaker systems we tend to adapt our scale of judgment to the particular sound quality or coloration that we have last heard or have listened to for the longest time. On the other hand, if there is a time lapse, we tend to be either over- or underwhelmed by a first impression.

At Consumers Union's laboratory, we have found that carefully designed listening-panel tests can be very useful. Having available the simultaneous opinions of several trained listeners overcomes the dependence on any one individual's taste and experience. The test procedure also provides near-instant comparisons with a 'standard' speaker system, which helps avoid the hazards of short acoustic memory.

But any kind of purely subjective listening test that attempts to evaluate quality is open to a number of criticisms. Does having a number of very experienced listeners eliminate the factor of individual taste? Does the use of a "standard" reference speaker really eliminate problems of short acoustic memory or simply introduce the question of the quality of the reference? And if the absolute accuracy of a speaker is to be assessed, commercial tapes or records played through a speaker are ambiguous standards: we don't know what the original sound was like. (The opportunity to compare the speaker reproduction with the sound of a live orchestra playing the same music would be ideal for comparison purposes, but is simply not practical.)
Because of the generally bad reputation of purely subjective listening evaluations, CU has developed a unique and very carefully designed variation of the listening test. Our test technique, which has been dubbed "simulated live-re-recorded," is designed to provide a simulated live "original sound" for immediate A-B comparison with the sound as reproduced by the speaker under test. In general, the specific qualities of the original sound are not of basic consequence; what matters is that we can judge how closely the speaker under test comes to reproducing that particular sound. If our original sound source were a live orchestra, for example, it wouldn't matter whether they played very badly, with poor intonation and incorrect tempos. It would still be easy to determine, in an A-B comparison, whether the speaker under test changed those sounds in any way.

To produce an "original" sound source, we first of all need a "reference" loudspeaker system. This speaker need not be perfect (or even excellent), but should have a wide frequency range. This reference speaker is put in the anechoic chamber and a careful, precise recording is made of its sound reproducing master tapes of music. For the listening comparisons, this "secondary recording" is played through the loudspeaker being tested. The original reference speaker reproducing the original master recordings is always there as the reference standard.

It is worth repeating that in such a test setup, it does not matter that the reference speaker (or the recordings used as original material) are not perfect. You are comparing the sound of the reference speaker playing the original master recording with the secondary recording being reproduced on the speaker under test. If the speaker under test were perfect (assuming for the moment that the recording of the reference speaker is perfect), then the two speakers would sound identical. However, since perfection is hard to come by in this imperfect world, the speakers will never sound absolutely identical. But repeated tests have shown, at CU and elsewhere, that it is possible to achieve a very close approximation of the sound of the reference speaker when the speaker under test is of high
quality. (Indeed, the speaker under test could even be superior to the reference speaker without invalidating the results.)

There are many advantages to this method. It opens up the recorded musical repertoire as test material; we can choose musical material that puts the speaker to a real test, with a full range of dynamics and tone colors. Questions of what the panel likes or dislikes in speaker sound are not significant, since they are required only to judge how closely the speaker under test matches the standard.

Advances in speaker technology and our own continuing re-examination of our methods may dictate changes in the future, but in Consumers Union's current speaker testing we emphasize this concentration on "alikeness" or "unlikeliness" through our method of presenting the material to the panel. Two test speakers, rather than one, are listened to during each section of a test, and the panel is asked to decide which of the two speakers under test sounds more like the reference system. We have, of course, instant switching among the three speakers—the two under test plus the reference. This method is like deciding which of two color swatches is closer to a third one; the decision, being relative, is a more definite one than judging how close one color is to another.

A different type of "jury" is used for our simulated live- vs.-recorded tests. The first series of tests (in which the panel is simply asked to make subjective judgments of speaker quality) uses our laboratory personnel, most of whom are high-fidelity enthusiasts and are used to making critical listening judgments. The second series (the live- vs.-recorded tests) uses twelve young music students who are not necessarily experienced audio-equipment listeners but who can be expected to be free of any hardening of the aural arteries and who are trained to discriminate sharply among sounds. Variations in "taste" in sound quality are not totally eliminated with this method, but we do get rid of the element of tonal naiveté and unfamiliarity with the range of musical sound.

We take some other precautions: the loudspeakers are screened from the panel visually; before each comparison the three speakers are matched very closely in loudness (this is essential); the switching from one speaker to another is "clickless" as well as nearly instantaneous; we rotate the seating of the panel members in the listening room; and we try to eliminate listening fatigue by scheduling rest periods at fairly frequent intervals. We also give the panel a careful training session before the actual tests to make sure that each member understands the method to be followed.

Even with all this careful preparation, however, it is obvious that the results could be invalidated by improper handling and interpretation of the statistical results. All tests are set up so that the experimental "block" design follows valid statistical principles. The comparison data derived from the two types of listening evaluation of the twenty-nine speaker systems covered in our most recent tests were so voluminous that a computer was required to do the analysis. The computer indicated that the two types of listening tests led to a clear division of the speakers into three quality groups, with the speakers in the top or "high-accuracy" reproducer group distinctly better than those in the middle or "medium-accuracy" reproducer group, and the middle group distinctly better than the "low-accuracy" group.

As a prelude to the two series of listening evaluations, each of the speakers had been put through a series of instrument tests that included frequency-response runs in CU's anechoic chamber, both on-axis and at a series of off-axis angles. The measurement test data were analyzed for each of the speakers and the speakers were ranked in quality according to CU's understanding of the relative importance of the factors tested. This evaluation of the data was done "blind," in the sense that the ranking was strictly on the basis of the measurements and without the analyst's being aware what specific brand or model he was evaluating. This was done to eliminate any chance of the results' being influenced by expectations on the basis of brand name or prejudice in favor of—or opposed to—a particular system-design approach. (The engineering analysis also ultimately divided the speakers into three quality groups.) Although the speakers within each of the three quality groups differed from one another in sound quality, the data were not adequate, even taking into account the latest psycho-acoustic findings, to say that any one speaker was "better" than any other in its group. They were judged to be "about equal."

When the computer was then used to correlate the data from all the tests, it was exciting and highly gratifying to find that the two listening panels and the engineering analysis of measured data had reached very much the same conclusions. There were three distinct quality groups, with no statistically significant preferences within groups. And only three speakers, of the twenty-nine tested, were put by the panels into groups differing from the ones obtained by measurement with laboratory instruments.

Taking into account the normal "tolerance" to be expected in the analysis of speaker measurements, this seems to be an excellent correlation. It suggests strongly that, within limits, loudspeakers can be evaluated accurately from measurements and from careful listening tests. But neither the objective nor the subjective methods we used represents the ultimate in precision. Given the incentive of better and better loudspeakers, refinement of the methods is possible: it could make loudspeaker testing even more useful than it is now.

Larry Seligson has worked for Consumers Union for more than ten years. He is presently Senior Project Engineer in the CU Electronics Division and in charge of CU's audio testing program.
INSTALLATION OF THE MONTH

SYMMETRICAL STEREO

With no power tools other than an eight-dollar saber saw, R. R. Horton, of Eau Gallie, Florida, has constructed from a number of mahogany-veneered panels—and several stereo components—an unusually complete home entertainment center. If he counted his own time, muscle power, and elbow grease, he says the installation would have a cost-plus-labor value of $4,697.61.

With two turntables, two tuners, a tape recorder, and a color television set, Mr. Horton and his wife have a wide variety of program sources on tap. Most of the components are mounted on the sloping front panel of a cabinet designed and built by Mr. Horton. (He also constructed the speaker enclosures at each end of the cabinet.) At the left is an Ampex 1000-series tape deck, and next to it is a Dynakit FM-3 stereo tuner. The remaining two components are a Dynaco PAS-3 preamplifier and a home-built AM tuner which Mr. Horton fitted behind a Dynaco front panel so that everything would be symmetrical. The switches above the preamp turn everything on or off, select main or remote speakers, and turn on lights in the drawers containing the turntables. In the same panel there are two VU meters and controls for the TV. A Channel Master antenna rotor is above the AM tuner.

The turntable drawers on either side of the TV have brushed-aluminum front panels. Both drawers are powered by small reversible d.c. motors controlled by switches above the preamp. The turntable on the left is a Dual 1019 with a Shure V-15 Type II cartridge. The other is a Rek-O-Kut with a Shure tone arm and M75-E cartridge. The speaker systems are Bozak Concert Grands, each driven by a Dynaco Mark III 60-watt amplifier.

Mr. Horton first became interested in high fidelity when he was in high school, and music has been an important part of his everyday life ever since. He likes all kinds of music, but gives a slight edge to Broadway shows and such popular classical compositions as Tchaikovsky's 1812 Overture.
Recording
MILES DAVIS
By MARTIN WILLIAMS

One recording session is pretty much like another, with one significant difference: the professionals make it look easy.

THE administrative offices of Columbia Records are now located in the parent company's externally handsome new CBS Building on New York's Avenue of the Americas. But for the purposes of recording, the old, reliable Columbia studios still seem to serve best. Thus, on a morning last winter, a Miles Davis recording session was set for the venerable studio B, on East 52nd Street near Madison.

The date was called for 10:00, but by 9:40, Davis was there, his thin, broad-shouldered frame comfortably dressed in a long-sleeved, knit sport shirt and a pair of corduroy trousers. He was lounging casually on a chair in the control room, but he was obviously anxious to get to work. The day before he had not been so optimistic. "We may just end up rehearsing, or sitting around looking at each other," he had commented with a not unusual edge of humor in his voice.

Davis is notoriously taciturn on the bandstand, disinclined to announce his numbers or to acknowledge applause. But the more private Miles Davis is a talkative man whose conversation is a stream of anecdotes, free-associated reminiscences, and outspoken reactions and opinions, most of which are delivered with a kind of shared, ironic wit that tempers an occasional bitterness.

Columbia's engineer Frank Laico, with two assistants, was threading tapes, adjusting dials, and visually checking the placement of the battery of microphones on view through a glass panel in the large rectangular studio directly ahead. Davis meanwhile was commenting to guitarist George Benson: "When whites play with Negroes and can't play the music, it's a form of Jim Crow to me. Studio musicians—they're supposed to be able to play all kinds of music. So they should know what's going on in our music too. One, two, three, four—anybody can do that. And if you don't do it, they don't believe the beat is still there." Davis was still smarting from the experiences of a previous session when an otherwise capable studio guitarist had failed him miserably. "I was so mad, they..."
gave me a royalty check and I didn’t even look at it.”

This date, therefore, with Benson on guitar, was a kind of make-up for the previous session. Columbia is willing to devote much time and money to Davis’ recorded output, and Miles Davis, for all the casual air with which he goes about it, is a careful craftsman. He has been with the company for over ten years now. His first popularity depended on a passionate, lyric interpretation of standard ballads and traditional blues, and there was a time when it seemed that Davis might be content with a safe repetition of that formula. But, from time to time, he has undertaken more experimental fare. The “Kind of Blue” session of 1959 used highly unorthodox procedures for improvisation and influenced the subsequent development of jazz. And recently, the more exploratory sessions such as “E.S.P.,” “Miles Smiles,” and “Sorcerer,” have virtually become the rule.

For the work in progress, Miles has augmented his regular quintet with a guitar and has invited pianist Herbie Hancock to try celeste, electronic piano, and electric harpsichord (“I woke up in the middle of the night last night hearing that sound,” Miles remarked about the latter instrument). One piece already completed for the album is Davis’ Burlena, which involves the bass and guitar playing one melody line, the horns (Davis and tenor saxophonist Wayne Shorter) another, and drummer Tony Williams improvising an interplaying, percussive third part.

Davis was now in the studio, still chatting with Benson as he picked up and quietly strummed the guitarist’s instrument. In the booth, the engineering staff was openly airing its pessimism.

“I kind of knew we wouldn’t have to rush into this thing this morning.”

“Yeah, I’m sort of surprised he’s here.”

But by 10:05, Davis was in place in the studio, running down one of the pieces on his horn. Teo Macero, Columbia’s a-and-r man, had arrived and was immediately talking on the telephone. Tony Williams and his drums were making their way through the tangle of mike booms, wires, and baffle boards. And within a few minutes, Wayne Shorter, bassist Ron Carter and Herbie Hancock had entered, removed their coats, taken their places, and were beginning to examine the music on the racks before them.

Macero walked into the studio and embraced Davis. Almost on his heels arrived orchestrator Gil Evans, a thin, grey, sympathetic and authoritative presence. “Hey, Gil! You got me some music?” Davis said as a greeting, and the two embraced as Evans answered, “Yes.”

“I midwifed a couple of these pieces,” Evans continued, referring to the fact that Hancock, Shorter, and Davis wrote most of the numbers to be used, but that he had helped lay a couple of them out for performance.

George Barrow was quietly reading and strumming his part. Hancock sat surrounded by his four keyboards, trying out the electric harpsichord. “Which piece shall we work on, Miles?” he asked.

“I don’t know,” said Davis off-handily, although he was clearly considering the matter. “Try yours,” he said, after a pause—and suddenly Shorter and Davis began phrasing a rolling melody together—a single, casual foot pat from Davis had set the tempo and started them off.

A moment later, Benson and Hancock consulted. “Some of these are chords. Some are just sounds,” the pianist-composer explained.

“Hey, Herbie, don’t play that one,” Davis remarked, indicating the harpsichord. “Play the black one,” the electronic piano.

Ron Carter, surrounded chest high by baffle boards to isolate the sound of his instrument, surveyed the scene through wire-rimmed glasses, pipe in mouth. Dressed in a dark cardigan sweater, he looked rather like a retired druggist.

As they continued to run down the piece, it became evident that Tony Williams, Davis’ young drummer, was feeling his way into it in a highly personal manner. He began with a bit of history, an old fashioned, regular chiming cymbal beat. By the second or third run through, he was trying a conservative Latin rhythm, executed chiefly with wire brushes on his snare drum. But within a few more tries, his part had become a complex whirl of cymbal, snare, and tom-tom patterns and accents, although there was no question of where the beat, the basic 1-2-3-4, was falling.

They began on the piece again. Davis counted, “One, two, three, four,” but until the music began, he might almost have been tossing off random numbers rather than establishing a strict tempo.

Inside the engineering booth, Macero shuffled through some American Federation of Musicians contracts as he remarked, “That line is hard. It reminds me of those things Miles did for Capitol. Remember them? But this is much freer, of course.” He was referring to some recordings by a nine-piece group with Gil Evans, Gerry Mulligan, and others, which started a fad called “cool jazz,” and which were imitated in everything from big band arrangements to cigarette jingles on TV.

Suddenly Davis, whose mike position in the studio had him sitting with his back to the control room, turned and said with a cheerful half-smile, “I want to hear this.” In a moment, Macero was reading a complex number, followed by “take one,” onto the tape. A run-down of the piece had begun, with Davis and Shorter phrasing together almost as one man.

At the end of a play-back Macero got up and, singing and almost dancing his way into the studio, made a quiet point to Davis in the manner of a man telling a casual joke. He was obviously very happy to have started to work.

Davis worked out a couple of bent notes with Ron Car-
ter and then Davis called Gil Evans over to clear up a point in the score, while in the background Carter and Benson ran through a portion of the piece. They were accompanied by impeccable finger-snapping from Tony Williams, who was pacing around the studio, rather like an athlete loosening up after a foot race. By 11:30, the musicians had run through the theme several times more, and it was beginning to swing hard. It was time to take it from the top, including a try at the improvised portions. “OK, here we go,” Davis announced, calling for the intro. “Tony’s got two bars.”

When an engineer entered the studio during the run-through, Davis was highly annoyed and he let Macero know it. During an ensuing pause, Shorter tried out a new reed.

A minute later they were trying the solos again, and Davis was dissatisfied with his background. “Can we change that chord? I don’t like that A Minor. Hey, Herbie, play a C Major.” Hancock subjected his C Major to various augmentations and substitutions, interpolating various passing chords along the way. Davis was still dissatisfied. “Play a C chord all through there but put all that other stuff in it,” he said tartly.

“Oh, I see what you mean,” said Hancock and he tried out the sequence again.

As they ran through Davis’ solo, he glanced at the revised chord changes on the music sheet in front of him. And somehow he managed to look up at his music from under his eyebrows, although it was well below eye-level.

It was 11:45, and Miles said, “Hey, Teo!”

He was immediately understood. “You want to record this next time.” Laico started the tapes rolling.

During the take, Hancock executed a quiet dance with his shoulders, head, and feet as he played; the rest of him was almost immobile. Tony Williams’ dance was broader and then Davis called. “Teo, I sound dissatisfied. But Macero announced, “Martin liked it.”

“What the — has Martin got to do with it?”

During the playback, Shorter ducked his head and pulled up his coat collar at something he didn’t like in his own solo. But at the end, Davis announced, “That’s all right, Teo.”

It was 12:30, and by mutual unspoken agreement there was time to try another piece. “This is the one—Paraphernalia,” said Hancock, selecting a music sheet from the pile in front of him. He turned to the celeste and began running through his part, but after a few of its tinkling notes, Davis asked him to go back to the piano.

There was some discussion of a tricky portion of the piece during which Carter and Hancock are to hold certain chords as long as the soloist wants them, repeat them until the improviser is clearly ready for the next one. Davis sat quietly as the other musicians explained things and worked them out. His presence is authoritative and puts his sidemen on their mettle, and he knows it. But when the moment is right for a decision, he makes one. “Wayne, you don’t play the 3/4 bars, and the last 4/4 bar is cut out.”

As they ran the piece down, the art of it began to emerge: it didn’t sound difficult or complex. Shorter’s solo seemed to float, succeeded above the rhythm section. For his part, Davis was still instructing as he played. At the end, he crossed to Hancock’s keyboard to demonstrate a point, and advised, “It sounds good. But Herbie, don’t play all over the piano. Don’t go up there,” gesturing at the top third of the keyboard. And then he announced to the room in general, “Let’s record it. Come on, this is simple.”

After a couple of false starts they were into a take. Again Hancock’s shoulders danced. During his solo, Davis looked as if half a dozen impressions were attacking his mind at once, but he played as if he were able to condense them all into brief, smoldering, allusive phrases. Shorter built his portion out of ingenious fragments of the main theme. Hancock echoed the theme in his section too, but quite differently. During Tony Williams’ spot, Davis’ expression showed his approval, and he signalled to Benson to take a solo as the tape was still rolling.

“Let’s hear some of that, Teo,” Miles requested at the end. As the playback began to fill the studio, he executed a quick sideways step across the floor in time to the music, then paused and said quietly, “That’s hard work—making records.”

Martin Williams, well-known jazz critic and author of Jazz Masters of New Orleans (among others), will be remembered by Stereo Review readers for his “George M!” piece in the August issue.
Stereo Review's

Record of the Year Awards

for 1968

in recognition of significant
contributions to the arts of music
and recording
during the 1968 publishing year

In this issue, Stereo Review offers to its readers for the second time the results of its critical and editorial polling to determine the best records of the preceding publishing year. To define our terms: "publishing year" means January through December, 1968, and implies that the record was reviewed in one of those issues of Stereo Review; "best records"...well, that is a little more complicated.

"Record of the Year Awards and Honorable Mentions are given in recognition of great artistic achievement and genuine contribution to the recorded literature. Such recognition has no basis in sales..." That is the way the awards were set up last year, and that is what we still adhere to. We are interested in the intrinsic artistic excellence and importance of a record, and it is well that we are. For artistic excellence is not something that shows up in accountants' reports, and, unless sufficient attention is paid to it in the public press, those who are responsible for it may simply be too discouraged to attempt it again. And so it is important that people know and recognize the excellence of certain records, and it is also important that the producers of those records know that the people know.

Last year, the awards and honorable mentions were given without specific categories, although the records did tend to group themselves into such categories. Rather than retreat from that position, we have this year gone even further to try to eliminate all hint of categories. We have simply chosen twelve winners and twenty-four honorable mentions, divided approximately equally between classical and non-classical music. It is only with the freedom gained from not trying to fill a pre-existing pigeon hole that the awards can accurately and fairly reflect the record scene as it was in 1968.

This year Stereo Review will make available to the companies who have produced the winning records official designation labels to be attached to the jackets of records in stores. Look for those labels. They indicate that the records that bear them are the cream of the 1968 releases, significant contributions, in the opinion of the critics and editors of Stereo Review, to the art of recorded music.

James Goodfriend
SELECTED BY THE EDITORIAL STAFF AND CRITICS

STRAUSS: Elektra (Georg Solti, conductor). WARNER LONDON OSA 1269.

VAN DYKE PARKS: Song Cycle. WARNER BROTHERS 1727.

HANDEL: Julius Caesar (Julius Rudel, conductor). RCA LSC 6182.

DUKE ELLINGTON: Billy Strayhorn compositions. RCA LSP 3906.


BEETHOVEN: The Five Piano Concertos (Emil Gilels, pianist; George Szell, conductor). ANGEL SE 3731.


BERG: Lulu (Karl Böhm). DEUTSCHE GRAMMOPHON 139273/4/5.

CHRISTA LUDWIG: Schubert Lieder. ANGEL S 36462.

SCHOECK: Notturno; BARBER: Dover Beach. (Fischer-Dieskau and the Juilliard Quartet). COLUMBIA KS 7131.


ORFF: Carmina Burana (Eugen Jochum, conductor). DEUTSCHE GRAMMOPHON 139362.

LEONTYNE PRICE: Prima Donna, Volume Two. RCA LSC 2968.

SCHÜTZ: Symphoniae Sacrae, Concertos from Book II (Helmut Rilling, conductor). NONESUCH 71196.
FOR THE READERS OF STEREO REVIEW


BERLIOZ: Requiem (Charles Munch, conductor). Deutsche Grammophon 139264/5.

SCHUBERT: “Trout” Quintet (Rudolf Serkin and Marlboro Festival players). Columbia MS 7067, ML 6467.


P. D. Q. BACH ON THE AIR. Vanguard 79268.

CREAM: Wheels of Fire. Atco S 2700.

CARMEN McRAE: Portrait of Carmen. Atlantic SD 8165, 8165.

GLEN CAMPBELL: By the Time I Get to Phoenix. Capitol ST 2851, T 2851.

ARLO GUTHRIE: Alice’s Restaurant. Reprise RS 6267, R 6267.


SPANKY AND OUR GANG: Like to Get to Know You. Mercury 61161.

JEFFERSON AIRPLANE: Crown of Creation. RCA LSP 4058.

MOTHERS OF INVENTION: We’re Only in It for the Money. Verve 69045, 5045.


JONI MITCHELL: Song to a Seagull. Reprise S 6293, 6293.

IGOR CABALLE: Rossini Rarities (Carlo Felice Cillario, conductor). RCA LSC 3015.

DEBUSSY: La Mer; L'Apres-midi d'un faune; Jeux (Pierre Boulez, conductor). CBS 32 11 0056.


JACKIE & ROY: Grass. Capitol ST 2936.

LIZA MINNELLI: A & M Records SP 4141.


DEBUSSY: La Mer; L'Apres-midi d'un faune; Jeux (Pierre Boulez, conductor). CBS 32 11 0056.


HAYDN SYMPHONIES: THE "LONDON" DOZEN
Leslie Jones' performances for Nonesuch move Haydn out of the long shadow of Mozart.

Once again, with Haydn's "London" Symphonies, the budget label Nonesuch has brought to record listeners a release that not only stresses high performance quality and excellent engineering, but that goes even further—to make, by its very nature, a musico-historical point. This has become a very winning habit with Nonesuch, and whether I personally find the point being made pleasant or unpleasant, valid or questionable, the underlying a&r policy is so consistent, so worthwhile, and so intelligently presented that I have yet to review an issue of theirs that I found boring.

Certainly this new six-record package of the symphonies that were the product of Franz Josef Haydn's "London" period is fascinating at any price, but at $15 retail it is a unique bargain that may, for many buyers, prove to be something of a revelation. Although the opinion may be regarded as rather eccentric in view of Haydn's unquestioned status as one of the "greats" in the history of music, I will venture it nonetheless: Haydn is quite as often as not underrated and/or misunderstood not only by the very critics and musicologists who call him "great," but by the general public as well. For just as we have long been stuck with what Virgil Thomson aptly called the "music-appreciation racket" and its penchant for name-coupling (Debussy and Ravel; Mahler and Bruckner; Mozart and Haydn), so have we been drawn into the trap of making comparisons that are more apparent than real, a nonsensical "great-greater" sweepstakes in which the winner—in the couplings I've mentioned here, at least—always gets "top billing." The result is the aesthetically ghastly one of comparing Ravel to Debussy, or Haydn to Mozart, of foolishly listening for uninteresting and essentially coincidental similarities rather than the more cogent and fascinating differences. And though benevolent propaganda on the part of the more enlightened music critics has long tried to move Haydn out of the uniquely long shadow of Mozart's genius, I cannot rid myself of the unpleasant feeling that they have been pitifully unsuccessful.

All the more reason to be grateful not only for Nonesuch's release of this handsome dollop of the cream of Haydn's symphonic output, but for their supplying it in what I consider to be a therapeutic dosage: a performance style that stresses Haydn's unique musical personality rather than its superficial kinship to the Mozart manner. There has been no attempt by Leslie Jones and the Little Orchestra of London to imbue this music with the sort of Mozartian elegance and finesse—those qualities no other composer has ever approximated—that are not only unidiomatic in Haydn performance but make his music sound merely charmingly primitive in comparison. Furthermore, in those works we have come to know very well by their handy subtitles (such as the "Surprise," the "Clock," and the "Drum Roll"), the conductor has sensibly managed to treat the musical materials that justify these descriptives as carefully integrated musical events rather than as...
quaintly heavy-handed and often somewhat naïve jokes.

Since we still have a long way to go in understanding Haydn, I'll not suggest that these performances are to be considered—even for now—the last word in pure style, in flair, or in technical execution. But, packaged together in performances so correct in overall approach, they give Haydn an identity of his own as I have rarely, if ever, heard it. Nonesuch deserves our thanks.

William Flanagan

HAYDN: The "London" Symphonies. No. 93, in D Major; No. 94, in G Major ("Surprise"); No. 95, in C Minor; No. 96, in D Major ("Miracle"); No. 97, in C Major; No. 98, in B-flat Major; No. 99, in E-flat Major; No. 100, in G Major ("Military"); No. 101, in D Major ("Clock"); No. 102, in B-flat Major; No. 103, in E-flat Major ("Dream Roll"); No. 104, in D Major ("London"). Little Orchestra of London, Leslie Jones, harpsichord and cond. NONESUCH ® HF 73019 six discs $15.00.

AN ELECTRIFYING VAUGHAN WILLIAMS FOURTH

Bernstein's recording for Columbia Records correctly emphasizes the work's raw nervousness

THOUGH recordings of the symphonies of Ralph Vaughan Williams seem to be holding their own well in the catalog of current recordings, it is generally conceded that the Fourth, by virtue of its rugged and astringent toughness, has had the hardest sledding in the international concert repertoire. Impressive work that it is — and always has been —it is high time we had a first-class stereo recording of it, and Columbia has just given us one: a vibrant, even electrifying performance, complete with flashy sonics, by Leonard Bernstein and the New York Philharmonic.

The Symphony has been coupled with a particularly luxurious and rich performance of Serenade to Music, a sample of the other Vaughan Williams—the dulcet, modal, utterly honest and uncompromising composer of such works as the "London" Symphony and the Tallis Fantasy. The Serenade (which is a reissue of the performance recorded at the opening festivities of New York's Lincoln Center Philharmonic Hall) makes so severe a contrast in effect, if not device—it is uncommonly lyrical even for Vaughan Williams—that I found myself thinking of an admittedly rather general parallel to the widely noted 'simple' and 'severe' styles of our own Aaron Copland. But note it well: tough or sweet, in both cases the composer's personal voice is never sacrificed, because common techniques are merely softened and simplified for the more "direct" manner in each case.

I recall that, during my student days, Vaughan Williams' Fourth was regarded as something of a cause among more adventurous students at the Eastman School; it was likewise an avant-garde belle noire among the more conservative. To be sure, the piece fumes and storms in a manner we don't usually associate with Vaughan Williams, but it is difficult to believe that so many passages of so many works to follow could have been composed without this key work. Furthermore, there is a tightness of form, a firmness of texture to the Fourth that may very well have been undertaken as therapy by the composer to counteract a certain laxness or easiness that suffles his earlier work. One thing is virtually certain: nothing we know about Vaughan Williams, man or artist, so much as suggests that he ever took it as part of his intention to shock audiences. Yet the Fourth very well may have in 1935, however unlikely it is to do so today.

Bernstein's performance correctly mirrors in mood the sort of raw nervousness this musical "crack-up" exudes, even as he keeps the structural plan of the work under careful control. I have never heard it played better. It may be that the Serenade is a bit soupy in this performance—but it was for the opening of Lincoln Center, it's a pretty schmaltzy number anyway, Jackie Kennedy was in the audience, and... oops!

Recorded sound and stereo are certainly beyond reproach in the Fourth. The Serenade, for reasons I'm still trying to sort out in my own mind, sounds far better than it did in its original release.

William Flanagan

VAUGHAN WILLIAMS: Symphony No. 4, in F Minor; Serenade to Music. Adele Addison, Lucine Amara, and Eileen Farrell (sopranos); Lili Chookasian, Jennie Tourel, and Shirley Verrett (mezzo-sopranos); Charles Bressler, Richard Tucker, and Jon Vickers (tenors); Donald Bell, Ezio Flagello, and George London (bass-baritones). New York Philharmonic. Leonard Bernstein cond. COLUMBIA ® MS 7177 $5.79.

COLLECTOR'S WINDFALL: HOROWITZ REISSUES

Early recordings permit instructive stylistic comparisons in the work of a remarkable artist

Vladimir Horowitz's 1930 recording of the Rachmaninoff Third Piano Concerto has for some time been a tantalizing but elusive commodity. It was scheduled for reissue several times and then inexplicably held back, presumably because of contractual problems, though it is possible that the pianist did not want his work to appear on a low-price label. Happily, however, Seraphim has at long last made the performance available.
This Rachmaninoff Third, with Albert Coates directing the London Symphony, is of course the pianist’s first recorded version of the concerto. It originally appeared on His Master’s Voice, nine 78-rpm sides (the tenth side, not included in this reissue, was an incredibly fast and not too clean Rachmaninoff G Minor Prelude, Op 23, No. 5). The concerto itself was extensively cut in this performance, and some of the side-ends in the second and third movements did not segue very neatly into the beginnings of the ensuing sides. It was, however, an absolutely electrifying rendition, and its excitement, despite the now dim sound, emerges spectacularly in the new transfer.

The version of the concerto which Horowitz recorded with Fritz Reiner and the RCA Victor Symphony in the early Fifties (still available on RCA LM 1178) is equally exciting, but quite different. Less drastically cut, it represents the pianist at the so-called middle period of his career: the playing has become more mannered, more exaggerated. Details of shading, phrasing, and accent have a tendency in this later version to be blown up out of proportion, an interpretive quirk not helped by the ill-balanced recording, which places the piano far in front of the orchestra. But the performance is a great one, and it is extraordinarily interesting to compare it with the less nervous and less intense 1930 version—I would not want to be without either of them.

Seraphim’s reissue is filled out with Haydn’s last sonata, always a Horowitz specialty. Here, again, there is a later version for comparison: an actual recital performance, presumably dating from the early Fifties also, and available as part of the collection “Horowitz in Recital” on RCA LM 1957. Many of the same contrasts between the two performances are apparent: a mellower, more contained treatment in the earlier (1934-1935) version; a more jittery, explosive manner in the later. Both are exciting performances, but the first is far better Haydn.

The Seraphim transfer is quite good, considering the age of the 78-rpm originals. The orchestra, naturally, sounds thin, but a slight bass boost helps to alleviate some of the shrillness.

**ENTERTAINMENT**

**PINEAPPLE POLL OFFERS G & S IN A NUTSHELL**

The idea of creating a ballet out of Sir Arthur Sullivan’s sprightly operetta scores occurred to Charles Mackerras when he was playing the oboe in a Gilbert and Sullivan show orchestra in Australia. He talked the project over in London in 1951 with choreographer John Cranko, who had just arrived from South Africa and was creating a stir in the dance world with his clever balletic inventions. They were soon poring over W. S. Gilbert’s Bab Ballads looking for a plot, and finally decided on No. 81, “The Bum Boat Woman’s Story,” which had first titillated readers in a British comic magazine called Fun in 1870 and later served as the plot basis for H. M. S. Pinafore.

Mackerras, by then an esteemed arranger and conductor, ransacked the Gilbert and Sullivan repertoire and fused together a stunning musical continuity for Cranko’s ballet. For those who saw the original production in England by the Sadler’s Wells Theatre Ballet (now the Royal Ballet) on March 13, 1951, or any of the performances since then, Pineapple Poll conjures up memories of the H. M. S. Hot Cross Bun and of Poll herself, a slimmed-down version of Buttercup, vending her “ribbons and laces” and
boarding the ship in sailor's clothes to pursue the dashing Captain Belaye. For most G & S buffs, however, the music is simply an opportunity to glut one's greedy ears with enormous helpings of Sullivan in the space of less than an hour, while keeping up with the guessing game of just when what turn from *Patience* segues into which stretch from *Princess Ida*. It's enormous fun for fans, who are likely to be thrown only by a couple of nicks sneaked in toward the end from the early Sullivan Overture "di ballo."

The Mackerras instrumentation for this musical patchwork is at times more aggressively showy than Sullivan's own, but it is certainly never dull. The piece has been issued in a number of recordings that have come and gone since the first performance. At the moment the only competition for the new release is the one on Capitol with the Royal Philharmonic Orchestra conducted by MacKerras himself. That is a dashing enough performance, for Mackerras is a dedicated Sullivanian, but it is also rather shrill at times and hard-driving. This new version, a bargain at $2.50 and lovingly interpreted by the Pro Arte Orchestra under John Hollingsworth, shifts moods more gracefully, sounds better suited in general to the requirements of the dance, and is recorded impeccably.

Paul Kresh


THE SOUNDTRACK OLIVER!: A DICKENSIAN PLUM PUDDING

*Colgems* original-soundtrack recording of the Lionel Bart musical is a festival of production numbers.

ARRANGER-CONDUCTOR John Green (the same Johnny of the old Hollywood days) has fashioned for Colgems an enormous, old-fashioned plum pudding of a recording—the soundtrack for Columbia Pictures' film version of Lionel Bart's musical *Oliver!* He has approached the splendid score (a resounding stage success both in London and on Broadway) as if it were the last musical to be written within this century, and from the sound of a great many musicals I have heard recently he may be right.

Green's passion—and only passion can account for the incredible amount of work that must have gone into this recording, with its children's choruses, crowd scenes, and long stretches of music that often include two or three songs or production numbers—has produced what sounds to me like the supermusical to end all supermusicals. Green has created an orchestral sound that is brilliantly massive, and his arrangement (and conducting) of the overture is as fervid as anything I have heard since the old Furtwängler recording of the last movement of the Beethoven Ninth at the reopening of Bayreuth. This swollen approach usually bothers me, but as the score moved along, I realized that Green was absolutely right. Bart's music has a rich Victorian feel to it, and quite properly too, since *Oliver!* is set in that period and the Victorian motto (quite the opposite of today's) was that more—much more—is better than less. Charles Dickens seems to have thought so, at any rate: the more evil his characters are, the better the chance they will be thin, and his good or lovable characters are all decidedly on the portly side.

It seems entirely appropriate, then, that *Food, Glorious Food*, in which Mark Lester as Oliver and what sounds like half the male population of England under the age of ten dream of a decent meal, should be an obese and glorious delight of a production number. Harry Secombe, in the role of Bumble, sings *Oliver!* and the almost operatic *Boy for Sale* in a voice as big and clear as the Crystal Palace; he is the most stylishly apt of the adult performers. (And, as an indication of the great musical and dramatic skill composer Bart brought to this score, you might notice that the four-note instrumental introduction to *Boy for Sale* is echoed, with ironic charm, in the theme for the *Who Will Buy?* production number later on.)

Shani Wallis as poor Nancy Sykes brings a little less pathos to her big ballad *As Long as He Needs* (me than Georgia Brown did in the original stage production, but it is nonetheless a good, solid job. Ron Moody, as the viper Fagin, left me wishing for a few more laughs in his solo *Reviewing the Situation*. But then none of the solo performances in this filmed *Oliver!* is particularly striking. Instead, it is the gigantic production numbers—*On the Pah-Pah, Consider Yourself at Home* (with young Jack Wild making an indelible impression as the bantam-rooster Artful Dodger), and *Who Will Buy?*—that are outstanding not only for their size, but for Green's insistence on both clarity and musicality. Nothing is muffled, nothing is lost, nothing ends up in a screaming match no matter how large the choral and orchestral forces employed may be.

It is only fair to tell comparison shoppers that the numbers *I Shall Scream, That's Your Funeral*, and *Bill Sykes* *My Name* from the stage productions are not in the film. Some will miss them, but as you may have gathered by now, this *Oliver!*—although scarcely an elegant, sophisticated, or even a particularly adventurous recording, is overstuffed, raucous, sentimental, daintily elephantine in execution, both thrilling and hokey in its aural aspects, and yet totally ingratiating and charming. Even Dickens, I think, would have been pleased. Peter Reilly

OLIVER! (Lionel Bart). Original-soundtrack recording. Ron Moody, Oliver Reed, Harry Secombe, Shani Wallis, Mark Lester, Jack Wild, others (vocals); orchestra, John Green arr. and cond. COLGEMS © COSD 5501 $1.79.

FEBRUARY 1969
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BACH: Cantata No. 18, "Gleich wie der Regen und Schnee vom Himmel fällt"; Cantata No. 62, "Nun komm, der Heiden Heiland." Adele Stolte (soprano); Gerda Schreier (alto, in No. 62); Peter Schreier (tenor); Theo Adam (bass); Thomamorch Leipzig; members of the Leipzig Gewandhaus Orchester, Erhard Mauersberger cond. Deutsche Grammophon Archive \( \text{\textcopyright} \) SAPM 198-111 $5.79.

**Performance:** Competent  
**Recording:** Excellent  
**Stereo Quality:** Good

Although these two cantatas have been recorded before, they are apt to be unfamiliar to most Bach cantata enthusiasts. Number 18 is an early work, dating from Weimar, and it features some interesting experiments on Bach's part, notably a lengthy recitative for soloists with choruses. The scoring, too, is unusual, for Bach does not include violins in his orchestra. Number 62, a much later cantata dating from Bach's Leipzig period, is the second, and less well-known, cantata based on "Now come, the heathens' Saviour." Like its discmate, it is not one of the most inspired of cantatas, but it too has unusual moments, most particularly a bass aria of considerable difficulty, accompanied by the orchestra playing completely in unison; only the harpsichord filling in the harmonies. The performances are extremely capable but a little routine. Of the soloists, Theo Adam, who has sung the most florid lines, acquires himself well, although I could imagine his part being sung with more color. The chorale singing is very competent (the men and boys of the Leipzig Thomanerchor) but also a little too weighty; smaller forces might have eliminated some lack of clarity. The conductor does not seem to have paid much attention to vocal trills, both written and inserted, which, because of a deep-rooted lack of conviction in the strangely garbled statement it makes, I hate to keep flogging what I personally regard as a dead horse. But, though there are plenty of repertoire pieces I dislike or am bored by, Contrasts is one of the very few that irritate me.

Since I don't pretend to be one of those critics who can listen to a composer play his own music with strong convictions about the results when, after having been (as it were) earwashed by modern high-fidelity reproduction, I am hearing him do so on a recording nearly twenty years old, I won't bluff and pontificate about Bartók's playing of excerpts from his modern classic for progressive piano study, Mikrokosmos. But just as I am impressed by a composer-pianist who plays with something of the dynamism and naturalness of syncopation of Aaron Copland at his best, I hope that the sound Bartók got from the instrument in the more lyrical music wasn't as wan as it seems in this recording. *\( \text{\textcopyright} \) F.*

BEETHOVEN: Mass in C Major, Op. 86. Patricia Brooks (soprano); Lili Chookasian (contralto); George Shirley (tenor); Ronald Gati (bass); Musica Anterna Chorus and Orchestra, Frederic Waldman cond. Decca \( \text{\textcopyright} \) DL 79433 $5.79.

**Performance:** Warmly lyric  
**Recording:** Good  
**Stereo Quality:** Good

As Percy M. Young points out in his 1962 volume The Choral Tradition, "... had not the Missa Solemnis been written, the Mass of 1807 would appear greater than it does." This new stereo recording of the C Major Mass, composed by Beethoven during the period that produced the Fifth and Sixth symphonies, the 'Emperor' Concerto, and the 'Harp' Quartet, is the first to offer serious competition to the classic 1959 Beecham recording. As might be expected, Beecham in superb fashion communicated the sense of Beethoven's message in its own right, and at the same time made it understood that this...
Mass was indeed a bridge between Haydn's last quasi-symphonic masses and the heaven-storming phenomenon which Beethoven more than fifteen years later was to designate Missa Solemnis.

Beecham's soloists—especially tenor Richard Lewis—displayed a shade more readiness in the handling of their assignments, but Waldman's are never less than competent; his chorus holds its own in splendid fashion, as does the supporting orchestra; and the recorded sound is considerably cleaner and better focused than the 1959 stereo of the Capitol disc. I treasure my Beecham disc, but if clean recorded sound is an overriding factor for you, then this new and sensitively fashioned Waldman performance for Decca will prove a satisfactory choice.

D. H.

BEETHOVEN: Quintet, in E flat Major, for Piano, Oboe, Clarinet, Bassoon and Horn, Op. 16. MOZART: Divertimento No. 1 in E flat Major, for Two Clarinets, Two Horns and Strings, (K.113). Members of the Vienna Octet, LONDON ® STS 15052 $2.49.

Performance: Intermittently stodgy
Recording: Good
Stereo Quality: Good

For the duration of at least one side, that containing the Beethoven Quintet, I can live happily without this London budget reissue. For one thing, the Beethoven is a rigidly symmetrical, rather thinly and mechanically composed piece; for Beethoven, I can only describe the music as routine. Furthermore, the gentlemen from the Vienna Octet do precious little to rethink the music into a listenable performance. Those exactly-on-the-second downbeats of the long first movement sound very much as if they had been produced by a sledge hammer. With rare exceptions, the playing is professional, but possessed of about as much imagination and flexibility as you would look for in a chamber-music concert given by undergraduate conservatory students.

Though the Mozart Divertimento is something less than his crowning achievement, it has some charming ideas which the composer was content not to belabor beyond their potentials. According to London's annotator, the piece was composed in 1771 when Mozart was in Milan for a production of Attilio Reg在国内. "The work," writes Dyneley Hussey, "seems to have been composed for performance at the house of a German amateur..."

Like any one of a number of such works by Mozart, the piece is something of a pot-pourri: the second movement, for example, sounds quite as if it were composed for a work other than the one containing the first. But the piece gives a sort of free-associative pleasure, and, happily, the musicians seem to be a good deal more relaxed and comfortable with it.

The recorded sound and stereo treatment sound quite fresh.

W. F.


Performance: High-voltage
Recording: Lots of impact
Stereo Quality: Good

Despite the existence of almost two dozen (Continued on page 82)
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FEBRUARY 1969
other recordings of the Berliner Symphonie Fantastique, it is not altogether unfair to say that one of Charles Munch's last recordings prior to his sudden death in early November while on an American tour with his new Orchestre de Paris, should have been of this work, for it was one of the safest warhorses in his Boston Symphony repertory. (His recording from 1962 with the Boston Symphony has been preserved on RCA Victor LSC/LM 2608.)

Munch's reading of the music is supercharged, stressing the romantic melodrama rather than the Gluckian melodies—both inherent in the score to about an equal degree. The Sce ne aux champs is split between the two record sides (always unfortunate), and the choice of break point here is even less happy than in the Boston Symphony disc. The recorded sound, however, makes the other versions to which I had access for comparison—the Boulez CBS issue with Lélio and the 1962 BSO-Munch—seem pretty pale by comparison. Both the ensemble and the solo instrument presence are extremely vivid. The distance contrast between English horn and oboe at the opening of the Sce ne aux champs is highly effective, and the general balance between string and wind-percussion sonority is very well handled. A slight muddiness in bass percussion at certain climaxes is something I wish I had blamed more on the acoustic coloration of the Salle Wagram in Paris than on the microphone placement.

For those who want a high-voltage Fantastique, this is the one to get; 'for more classically oriented tastes, I suggest Monteux or Colin Davis.'

D. H.

BONONCINI: Griselda—excerpts (see GRAUN)

RECORDING OF SPECIAL MERIT

BRAHMS: Piano Concerto No. 1, in D Minor, Op. 15. Rudolf Serkin (piano); Cleveland Orchestra, George Szell cond. COLUMBIA ® MS 7143 $5.79.

Performance: Excellent Stereo Quality: Fine

This recording caused quite a flap when Szell wrote a letter, circulated to the press, accusing Columbia of all sorts of perfidy in having let out an unapproved version which the external conductor termed "acoustically distorted." Perhaps Szell will become the Ralph Nader of the recording industry, forcing the companies to call back defective models. "General Recordings, Inc.," today announced it was recalling 200,000 defective pressings of its new Pulsar II. According to a top executive of the company, the problem was "faulty transmission."

I went through this recording (Brahms, not Pulsar II) with a fine-tooth pick—I have one calibrated to 1/1000 of a millimeter—and came to the somewhat tentative conclusion that the close-up sound was a little lacking in presence. I was somewhat in doubt since after all, "acoustically distorted" is strong language. Nevertheless, the "corrected" copy arrived and, sure enough, the sound had been moved back, the harsh spotlight turned off, and the whole bathed in a luxurious golden glow of resonance. I liked the other one better, but I must admit that the revised acoustic, phoney though it may be, covers up a few roughnesses as well as masks the performers' grunts and groans. Oh well. This is not the Serkin-Szell, and how can you not mark it "Recording of Special Merit?" So marked.

E. S.

RECORDING OF SPECIAL MERIT

BRUCKNER: Symphony No. 9, in D Minor, Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON ® SLPM 13004 $5.79.

Performance: Intense and highly nuanced Recording: Very fine Stereo Quality: Good

Anyone who still has or who remembers the early Angel stereo recording by Karajan of the Bruckner Eighth Symphony can have no doubt that the German maestro is one of the most convincing Bruckner interpreters around. It has been our loss not only that it has taken Karajan a whole decade to make a recording, but that it has taken Karajan a whole decade to get around to making a second Bruckner recording.

Karajan's only serious competition among presently available stereo recorded performances comes from Bernard Haitink and the Amsterdam Concertgebouw on Philips. The Cyclopean grandeurs of the Bruckner Ninth hold no terrors for either. Both have superb orchestras. Both men are masters of the art of pacing out the huge structure of the symphony in a way that makes for ample sense of movement, yet brings to the climaxes that full measure of Promethean striving which makes them unique in all the symphonic literature.

Haitink allows the music to breathe a bit more easily in moments of repose and adopts a slightly slower pace for the scherzo. Karajan brings to his extraordinary gift for intensifying one's listening experience through the art of nuance and coloration without having to fall back on meaningless tempo fluctuation.

There is a decided difference in recorded sound between the Berlin and Amsterdam performances. Haitink's horn sound is richer, but his upper-register strings sound a bit blanketed when heard in direct comparison with the DGG disc, which is very open-sounding in all departments yet has all the richness and impact one could ask for in the percussion and lower reaches of the bass.

For myself, I shall retain both the Karajan and Haitink recordings in the firm knowledge that both do splendid justice to a mighty masterpiece of the repertoire. Meanwhile, I trust we will not have to wait yet another decade for Karajan to delve further into the Bruckner symphonies.

D. H.

RECORDING OF SPECIAL MERIT

M. A. CHARPENTIER: Messe de Minuit. PURCELL: Te Deum. James Bowman; April Cantelo and Helen Gilmar (sopranos); Ian Partridge (tenor); Christopher Keyte (bass); Andrew Davis (organ); Noel Mander (chamber organ); King's College Chapel Choir, Cambridge; English Chamber Orchestra. RCA ® S 36528 $5.79.

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

The Charpentier, which has been recorded before and which has had a devoted following among Baroque buffs, is a Mass intended for performance on Christmas Eve. Not least among its charms is its use of old French carol tunes. The Purcell is a late work for that composer (1694), and therefore fairly contemporary with Marc-Antoine Charpentier, and it was originally part of a St. Cecilia Day festival. In contrast to the gentle, pastoral-like Midnight Mass, it is extremely festive. Both works are superbly done by the King's College forces. Counterenroll enthusiasts should also listen for the voice of James Bowman, a singer I have not run into before but whose career should bear watching. The recording is excellent, and texts and translations are included.

I. K.


Performance: Competent Recording: Good Stereo Quality: All right

I have the impression in hearing these performances that Cliburn is trying to be profound in his interpretations. There are some good ideas, but on balance his playing is surprisingly lackluster. The music does not seem to move ahead; an overall view seems absent. Cliburn, despite what he does with individual details, doesn't sustain much interest or evoke a variety of moods. Furthermore, although his technical control is good, his palette of colors is decidedly restricted, and even the dynamic range (a fault of the recording?) is monochromatic. Thus, though these are in every way competent performances, they are far from being great ones.

I. K.

DFBussy: Six Épigraphes Antiques. MILHAUD: Scaramouche. Ravel: Ma Mère. (Continued on page 81)

Next Month in Stereo Review

Tenth Annual

TAPE RECORDER ISSUE

* * *

The Cassette Player:
A User's Report
By Igor Kipnis

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If Milhaud's Scaramouche and Ravel's Ma Mère l'Oye might be described as prime classics of the duo-pianists' repertoire, the Debussy work is by no means obscure even though more elusive and less well-known. In any case, a "fresh" approach to all of this music—badly as it might be needed—is a pretty shoddy business for a duet piece. But the Kliens (he is Austrian; she is Argentinian) have bravely one, and, while I'm far from certain that I would like to hear Ma Mère l'Oye (particularly) played, for the rest of my life, with the crisp, animated approach chosen here, as well as the X-ray clarity and curiously detached expressivity, the approach makes its own sense. It's fresh and unpredictable without being eccentric, and it's something of a novelty to hear Ravel's Never-Never-Land ambience brought down to earth. One thing I will swear by: these pianists get more fey humor out of the piece (Tom Thumb, in particular) than I'd realized was there.

There isn't a great deal to do with or about Milhaud's enchanting Scaramouche except to sustain a swinging, groovy beat and get the notes right. Given these qualities, along with a certain spontaneous pianistic brilliance, it's one of those pieces that pretty much plays itself. Still, the Kliens give it a rather rauco, nose-thumbing impudence that's very attractive.

I don't feel the Debussy performance is up to the others. It seems pretty germane to this team's style to bite a bit on attacks to articulate phrasal members and details with a kind of fugal clarity that doesn't suit Debussy's highly controlled freedom of design. But the performance is nothing to turn anyone away from a record that gives us a new, if not "definitive," slant on familiar texts.

Karl Heinrich Graun (1701-1759)
His Montezuma in an authentic reading

Gesualdo at a late stage of his career. This means, of course, that he is at his most manneristic in these works, with all kinds of unusual effects, strange modulations, wild dissonances, and striking chromaticisms. These characteristics, curiously enough, are evident in the sacred pieces as well. The performances on the whole are very good here, especially from the standpoint of realizing the music's varying intensities. I am less happy, however, about the blend of voices in Deller's group, for the singers all seem to have differing rates of pitch; this, plus an occasional unsteadiness of pitch, makes me think the recording of a few of the same madrigals Deller and his group made for Vanguard several years ago. Perhaps my dissatisfaction also has to do with the quality of recording, for the voices on occasion overload the grooves. Brief English synopses are provided, but unfortunately there are no texts.

RECORDING OF SPECIAL MERIT

GRAUN: Montezuma (excerpts), Lauris Elms (mezzo-soprano), Montezuma; Janet Sutherland (soprano), The Bach Choir, Donald Runnicles (The Bach Choir) BBC Stereo £5.00

Performance: Very good
Stereo Quality: Fine

There are real curiosities: excerpts from eighteenth-century bel canto operas, not subtitled by the general run of Handel or Mozart, or purified by the reformatory zeal of a Gluck, but just perfectly ordinary, run-of-the-mill opere serie of the type that competent Italian and German composers turned out by the hundreds. I cannot imagine that anyone with a taste for the obscurities of operatic history—and we are now a numerous breed—will wish to pass them by.

Until the end of World War II, opera history, for all except the musicologists, began with Gluck’s Orfeo (1762). Occasional revivals of Alcide called attention to Gluck as a "reformer," but the average opera-lover was pretty much in the dark about the operatic conventions that Gluck set out to destroy. He is not much more knowledgeable today.

Post-war operatic archaeology has, to be sure, added significantly to our experience. Revivals of Monteverdi and Cavalli have introduced us to opera's beginnings at the turn of the seventeenth century, and fashionable preoccupation with Handel has shown us opera's development as a valid artistic entity. Gluck has never been quite the same. The 1957 Barberini performance on Vanguard Everman stands head and shoulders above his Angel disc of a decade later in this respect. Though it is exciting but hectic and Monteverdi a bit cool, Colin Davis' team preserves the closest of any recent recorded performances. Toscanini is exciting but hectic, too, but the Davis team has differing rates of vibrato; this, plus an occasional unsteadiness of pitch, makes me think the recording of a few of the same madrigals Deller and his group made for Vanguard several years ago. Perhaps my dissatisfaction also has to do with the quality of recording, for the voices on occasion overload the grooves. Brief English synopses are provided, but unfortunately there are no texts.

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There are real curiosities: excerpts from eighteenth-century bel canto operas, not subtitled by the general run of Handel or Mozart, or purified by the reformatory zeal of Gluck, but just perfectly ordinary, run-of-the-mill opere serie of the type that competent Italian and German composers turned out by the hundreds. I cannot imagine that anyone with a taste for the obscurities of operatic history—and we are now a numerous breed—will wish to pass them by.

Until the end of World War II, opera history, for all except the musicologists, began with Gluck’s Orfeo (1762). Occasional revivals of Alcide called attention to Gluck as a "reformer," but the average opera-lover was pretty much in the dark about the operatic conventions that Gluck set out to destroy. He is not much more knowledgeable today.

Post-war operatic archaeology has, to be sure, added significantly to our experience. Revivals of Monteverdi and Cavalli have introduced us to opera's beginnings at the turn of the seventeenth century, and fashionable preoccupation with Handel has shown us opera's development as a valid artistic entity. Gluck has never been quite the same. The 1957 Barberini performance on Vanguard Everman stands head and shoulders above his Angel disc of a decade later in this respect. Though it is exciting but hectic and Monteverdi a bit cool, Colin Davis' team preserves the closest of any recent recorded performances. Toscanini is exciting but hectic, too, but the Davis team has differing rates of vibrato; this, plus an occasional unsteadiness of pitch, makes me think the recording of a few of the same madrigals Deller and his group made for Vanguard several years ago. Perhaps my dissatisfaction also has to do with the quality of recording, for the voices on occasion overload the grooves. Brief English synopses are provided, but unfortunately there are no texts.
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Has same high performance features and built-in servicing facilities as the GR-295, except for 227 sq. inch viewing area. The vertical swing-out chassis makes for fast, easy servicing and installation. The dynamic convergence control board can be placed to it that it is easily accessible anytime you wish to "touch-up" the picture.

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meant traditional Italian opera performed in a traditional Italian manner. Both Hasse and Graun were Germans, but their models—Lotti and Vinci—and their schooling were Italian. Frederick's instrumentalists were mostly German, too, but his singers were Italian. And until Mara (Gertrud Elisabeth Schmelting) entered his service in 1771, he always insisted that the neighing of a horse fell more agreeably upon his ears than the singing of a German female.

Mara's secret was assiduous coaching in the style of Giovanna Astrua, who, from 1747 to 1756, had been the soprano delight of Frederick's operatic indulgence. Astrua was widely held to be the finest female singer of Frederick's operatic indulgence. Astrua's style of Giovanna Astrua, who, from singing of a German female.

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Mara's secret was assiduous coaching in the style of Giovanna Astrua, who, from singing of a German female.
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Designed to be number one in performance... not sales.
The coupling of quartets by Paul Hindemith and Arthur Honegger emphasizes an area of common ground that is depressing. Both men were considered at one time to be of major international importance as composers; and today, except for a couple of durable works, both have been downgraded by intellectuals, ordinary musicians, and the public.

This is particularly true of Hindemith, who, as recently as the Forties, held his own in the company of Stravinsky, Bartók, and Schönberg; in a way Honegger never did. The loss of esteem is inevitably more shocking. And a reviewer approaching his work for re-evaluation is torn, as in the Third Quartet, between a feeling that the music, for all its expertise, is innately empty, and the even more disturbing feeling that—because of time and circumstance—we might all be missing the boat. The technical skill here is, as always, superb; the materials and their evolution are presented and dealt with by their maker so smoothly and efficiently that one is as suspicious of such control as, indeed, there would be of its equivalent in human behavior. There is a kind of sad charm to the ambling third movement, admittedly. But there are few moments of magic elsewhere in the piece. Perhaps we live in an age in which we have been taught so thoroughly that great art is produced only by a tortuous struggle for control over material, for refinement of style and technique that a composer who writes fluently and prolifically is viewed with unjust condescension.

Since Honegger's style is not as instantly recognizable and, in consequence, has been far less influential than Hindemith's, he had less ground to lose. Still, mere mention of his name now has a sort of ghostly ring to it. Although he was aesthetically the member of Les Six least suited to its highly publicized dicta, he was nonetheless earmarked as its most important one for a good time by many informed observers. No one, you see, foresaw that Poulenc would (in recent years) run far ahead of them all. Certainly, the strongly antithetical Central-European gesture of such a post-Romantic work as the Seconds String Quartet can be seen clearly for what it is now. Skill, intensity, even ambition for refinement of style and technique that are so dear to the epic Charles Ives "Concord" Sonata as a personal document.

Willy Schmoll (oboe); assisting artists. PERFORMANCE: SPIRITED. RECORDING: BRIGHT AND FULL. STEREO QUALITY: GOOD.

"Music from Estervâz" would be a fitting title for this disc of youthful Haydn works intended to sip hot chocolate and converse over. The "Ecoch" Sextet for opposed string trios is made to order for stereo and comes across accordingly. The "Birthday" Divertimento is somewhat more substantial stuff, especially in the cadenza finale. The performance here is zestful, the recorded sound a bit on the bright side but full-bodied and with ample room tone to take care of the all-important echo effects in the sextet. D. H.

HAYDN: Symphonies Nos. 93-104 (see Best of the Month, page 74)

HINDEMITH: Kammermusik No. 4 (see PROKOFIEV)

HAYDN: Mass No. 8, in B-flat Major ("Heiligmesse"). April Cantelo (soprano); Shirley Minty (alto); Ian Partridge (tenor); Christopher Keyte (bass). Choir of St. John's College, Cambridge; Academy of St. Martin-in-the-Fields, George Guest cond. ARGO ® ZRG 542 $5.95.


This is the first recording, I believe, of the" Heiligmesse" since Willichke's of the early Fifties. This work was written in honor of the beatification of a Capuchin monk, St. Bernard of Offida, but the work's subtitle, Heiligmesse, seems more closely connected with the score than the circumstances of com-
Will your tape recorder sound as good in December as it did in May?

How do you know that a tape recorder will sound as good in seven or eight months as it does when it's new? You obviously don't. Not with most. But you do with an Ampex player/recorder. Because of the exclusive, deep-gap Ampex heads.

And in addition, because Ampex does not use pressure pads, Ampex deep-gap heads wear much more slowly. Don't be surprised if they last well over twelve years, even if you use your player/recorder two hours a night, every night. (That's about 10,000 hours, as compared to about 500-1000 for other tape heads.)

Take a look at the drawing of the ordinary tape head above. It has a pole gap distance of about 1/30th the width of a human hair. To begin with. But, as the head begins to wear down, the pole gap begins to widen. And the frequency response begins to deteriorate. So the unit can't possibly sound the same in December as it did in May. And in a relatively short time the head has to be replaced. We call this kind of typical head "tapered shallow-gap head." (Under ordinary circumstances it wears out in 500 to 1000 hours.)

So, if you're confused by all kinds of claims for frequency response, remember that frequency response usually drops after use. Except with Ampex player/recorders. There's no mystery. (1) Ampex heads last much longer. (2) Even when they do wear, the gap never varies and neither does the frequency response. Which is why you'll be ahead with Ampex. Way ahead.

FEBRUARY 1969
lity as Curator of the Ives Collection at Yale University, Kirkpatrick has had access to the composer's original manuscript materials, including the variant versions of various crucial passages of the sonata. Accordingly, Mr. Kirkpatrick's second recording of the "Concord" done in March of 1968, takes account of what he has seen in these variants and what he has remembered from his conversations and correspondence with Ives at the time he helped to prepare a second edition in 1917. The end result, a highly personal communication by Kirkpatrick, is how he now sees the Ives work, and he spells out most of the details in the sleeve notes.

What we have is a powerful personal document of both Ives as composer and Kirkpatrick as interpreter. Whereas the early recorded performance seemed a bit prissy and "up-tight," especially with the perspective gained through the Pappa-stavrou (CRI) and Kontarsky (Time) recordings of a half-dozen years ago, Kirkpatrick's new reading combines all the best of the possibilities. The Emerson movement is impassioned yet tightly knit in both flow and clarity of texture. The diabolic Hasse piano piece is both a shade looser than in the old recording and more cleanly articulated. The Alcotts and Thoreau readings are not radically changed in spirit, but the full-bodied recorded sound conveys both musical substance and interpretive realization in more admirable fashion.

Unlike Alan Mandel in his rather loose-knit treatment, Abos Kontarsky in his heroically virtuosic performance, and George Pappa-stavrou in his poetic reading, Kirkpatrick chooses to omit the ad lib instrumental interpolations suggested by Ives (the viola toward the end of Emerson and the flute at the end of Thoreau), but this is of minor moment in terms of the musical content as a whole. I regard this new Kirkpatrick recording of "Concord" as indispensable, but as with any work of the musical literature as epical and complex as this, I would also have at least one other interpretation at hand—either Pappa-stavrou's or Kontarsky's, or both.

D. H.

KIRCHNER: Torcata for Strings, Winds, and Percussion (See SHOSTAKOVICH)


Roth String Quartet. WORLD SERIES ®

PHC 99/5 $2.50.

Performance: Excellent

Recording: Excellent

Stereo Quality: Good

Zoltán Kodály's First String Quartet is a lovely, well-crafted, post-Romantic work brimful of vitality and inspiration. It has its full quota of fluent, often elevated thematic material, and although the work is rather more homophonic in conception than one ordinarily expects in a string quartet, it is so idiomatically written for the medium that one notices this only in afterthought.

But, less happily, the work is too long by a good bit—it plays at almost forty minutes—and its overall structure is slightly flaccid and unfocused. And though I suppose the composer should be credited with a certain bravery for imagining a work of this size—the two closing movements are fast, the opening two largely slow—the piece, for me at least, doesn't quite come off precisely because the plan hasn't been made to work.

Still, if Kodály is at all to your taste, you had best look into this budget-priced release. The performance is excellent, and the recorded sound and stereo treatment are first-rate.

RECORDING OF SPECIAL MERIT

LISTZ: Rêveries de Robert le Diable—Valse infernale; Guenonreigen; Mephisto Polka; Mephisto Waltz No. 1; Rêveries de Don Juan (after Mozart); Waltzes from the Opera "Faust" by Gounod. Earl Wild (piano). CARDINAL 3

WC 19041 $3.50.

Performance: Great entertainment

Recording: Superior

Stereo Quality: Natural

This record is a great lark. Earl Wild, a splendid technician who evidently has an affinity for nineteenth-century finger-breakers, has assembled here a highly entertaining program and titled it "The Daemonic Listz." It begins with a first recording of the fiendishly difficult Robert le Diable Fantasy (after Meyerbeer), continues with the well-known Dance of the Gnomes and the even more popular Mephisto Waltz (along with a rarity, the Mephisto Polka, a very late work), and ends with two more operatic paraphrases, the Don Juan Fantasy and Waltzes from Gounod's Faust. Not many pianists today are interested in this kind of material, but those who have a taste for such discoveries are bound up with the fact that audiences consider these technical tours de force great fun. Earl Wild makes them sound almost easy, so skilled is he as a technician. What is more, he brings tremendous panache to the music—try the Faust Waltzes for a sample. His style is big, brilliant, extroverted, and colorful; at only a very few points, the slow sections of the Mephisto Waltz, for instance, did I feel that he could have brought a more poetic touch to the music. Overall, however, this is a highly enjoyable disc, and the recording is splendid.

I. K.

MAHLER: Symphony No. 4, in G Major.

Galina Vishnevskaya (soprano); Moscow Philharmonic Symphony Orchestra, David Oistrakh cond. MELODIYA/ANGEL ®

SR 60076 $3.79.

Performance: Straightforward

Recording: Rich

Stereo Quality: Lush

Funny thing. You'd imagine a Russian Mahler to be big and full of Slavic soul. After all, Mahler was Vienna's answer to Dostoevsky, and half Eastern-European himself—his whole Russian symphonists who wrote from him knew full well. But Oistrakh's Mahler—or at least his Mahler Fourth—puts all the emphasis on the child-like, back-to-nature qualities of this music. No complex, doubts, self-torments here; Mahler's simplicity and naïveté are taken at face value.

To some extent the music can take it—some may even argue that it is better to play it straight and let the inner anguish take care of itself. Still I can't help feeling that a dimension is missing, that Oistrakh simply plunges ahead without second thoughts in a score whose very power, originality, and achievement are bound up with the fact that it is composed in second thoughts, in contradictions and oppositions, in rushes and hesitations.

(Continued on page 96)
Enjoy a spectacular season of opera at home on superb Angel, Melodiya/Angel and low-priced Seraphim recordings. Choose from 115 complete opera sets. In many instances select your own cast: the "Butterfly" of Victoria de los Angeles, or Maria Callas, or Renata Scotto. "Ariadne" with Elisabeth Schwarzkopf or Gundula Janowitz.

For opera lovers who don’t have an entire evening to spend, there are 56 choice "highlight" albums and 59 opera recital collections by an assemblage of the world’s most distinguished singers.

Twelve exciting new productions are available this season: On Angel, the premiere stereo recording of Gounod's ROMEO AND JULIET with the Metropolitan’s Franco Corelli and Mirella Freni... an elegant all-star performance of Strauss's ARIADNE AUF

NAXOS... Bayreuth's stalwart Theo Adam as Wagner's THE FLYING DUTCHMAN... a thrilling RIGOLETTO with Cornell MacNeil, René Gruzi and Nicolai Gedda... the stunning Hamburg Opera production of Alban Berg's LULU... the triumphant AIDA of Nilsson and Corelli... and the crystalline joys of Renata Scotto's acclaimed MADAME BUTTERFLY. On Melodiya/Angel, the Soviet's QUEEN OF SPADES authentically sung in Russian. On Seraphim, budget priced editions of the Karajan/Schwarzkopf DIE MEISTERSINGER from the first post-war Bayreuth Festival... the 1938 Rome Opera TOSCA with Gigli... and the unforgettable LUCIA and GIOCONDA of Callas.

Consider all of them for your permanent repertoire.
I don't much care for the sound of the Russian horns in this music, but otherwise the playing is quite good. Vishnevskaya's singing is appealing, although it is a bit of a shock to hear—at the point when maximum simplicity and naiveté are just exactly in order—her sophisticated, dark, Slavic sound. However, it must be said that, within the general character of her voice, she manages very beautifully. The usual lush Russian recorded sound is not too bothersome this time, and may even attract some listeners.

E. S.

MILHAUD: Scaramouche (see DEBUSSY)

RECORDING OF SPECIAL MERIT

MONTEVERDI: Madrigals and Arias

Bel pastor; Ohimè ch'io cado; Fuggi il verno dei dolori; Non sii tanto io nervo; La partorella mia spezeta; Dolei miei sospiri; L'udra spina del mio core; O Rosetta chi rosetta; Lamento della Ninfa; Della bellezza le decine indi; Si dolor è il tormento; Gira il nemico indiano. Ilse Wolf (soprano); Robert Tear and Gerald English (tenors); Christopher Keyte (bass); Members of the English Chamber Orchestra, Raymond Leppard cond. and harpsichord. L'OISEAU-LYRE ® SOL 299 $5.95.

Performance: Exceptional
Recording: Excellent
Stereo Quality: Fine

This is a splendid collection of madrigals, duos, and arias for single voice, marvelously varied in mood and content. The selection was made from several different sources, early as well as late, so that the listener is given a fine cross-section of Monteverdi's output. Some of the works, such as the Lamento della Ninfa, are quite familiar; so too, are one or two of the Scherzi musicali, O Rosetta, for instance. But there are a number of lesser-known pieces as well. It is difficult to imagine a better set of Monteverdi performances than these. The dramatic meaning is beautifully carried out by the participants; their vocal quality, furthermore, is quite Italianate, rather than cool and aloof, as one might have expected from British singers. Leppard's direction, like his marvelously inventive harpsichord continuo, is on the highest level stylistically. Finally, the recorded sound is first-rate. Texts and translations are included.

I. K.

MOZART: Divertimento No. 1, K. 113

(see BEETHOVEN: Quintet)

RECORDING OF SPECIAL MERIT


Performance: Of the first order
Recording: Excellent
Stereo Quality: Just right

Since Mozart is hardly unrepresented in the catalog, it isn't easy for a record company or... (Continued on page 98)
The first cassette deck with the guts to talk specs.

Most high fidelity buffs have been, at best, amused by the notion of a fine quality cassette deck. And perhaps with good reason. Many cassette recorders have been little more than toys. We, on the other hand, have always felt that a component quality cassette deck was a totally viable product.

And we've proved it. Conclusively. Our new CAD4 delivers a frequency response of ±2 db 30-12,500 Hz with less than 0.25 RMS wow and flutter. Signal to noise is better than 49 db. And record and playback amplifier distortion is less than 0.5% THD @ zero VU. Cross-talk is better than 35 db.

These specifications compare favorably with those of the most popular reel-to-reel recorders. They were achieved by developing a revolutionary new narrow gap head with four laminations per stack. This head, combined with specially designed low-noise solid state electronics makes it possible for the CAD4 to deliver wideband frequency response and virtually distortion-free performance.

The CAD4 also features electronic speed control and carefully balanced capstan drive with precision mechanism for precise tape handling and minimum wow and flutter.

It has two large illuminated professional type VU meters; over-modulation indicator light on the front panel that ignites at +2 VU on either channel;

unique electronic automatic shutoff and pushbutton switches for recording and shuffling functions.

Unlike most other cassette decks on the market, the CAD4 is solidly crafted in steel (walnut end caps) to assure rigidity and mechanical alignment of all moving parts. It weighs 10 pounds and is 12½” W, 9” D, 3¼” H.

The CAD4 is at your Harman-Kardon dealer now. It's only $159.50. And we guarantee it will change your mind about tape cassette recorders.

For detailed technical information on the CAD4, write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y.11803, Dept. SR2.
work again and again with fascination. (By Barenboim's probing performance of \( \text{verging on perversity. I have gone back to} \) pieces in which art conceals art to a degree struck me as one of those Mozart master-

in 1786. It's a big piece, it yields its expres-
vive content grudgingly, and it has always

struck me as one of those Mozart master-

pieces in which art conceals art to a degree.

It isn't easy to go running through Mo-

zart's Serenades and come up with some that

compel undivided attention and unqualified

respect for musical content. But the Serenade

No. 12 is most certainly one of the few that
does. Don't look for just virtuosic prettiness

in this work. It is no display of mere facility,

but rather elaborately composed; it is fur-

thermore neither rambling nor endless, but
costume and tart. It is most certainly not mu-

sical to chat by. Furthermore, its expressive

area, rather than being entertainingly attrac-
tive, is on the somber side. Needless to say,

these qualities are not usually to be looked

for in works composed for "occasions" in the

sense that the Serenades were.

Barenboim and Klemperer work with ad-

mireable compatibility in the concerto, and

the results are arrestingly personal. The con-
ductor's reading of the Serenade gets to the

core of a work whose subtlety is often

missed. Recorded sound and stereo treat-

ment? Irreproachable.

B. F.

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STEREO REVIEW
DGG collectors are plugged in.

To the sounds of now. To the experiences of new music. To the excitement of owning never-before-recorded performances by international composers in our century's anything-can-happen revolution.

Deutsche Grammophon is kicking off its fascinating Avant Garde series with some of the choicest chance music around. We offer a spectacular performance of Ligeti's Lux Aeterna, one of the unforgettable background pieces in Stanley Kubrick's "ultimate trip", 2001: A Space Odyssey. Our collection of premieres begins on this LP with two love poems by the award-winning protest poet, Kenneth Patchen, set to music by an Englishman, David Bedford; a choral work, Matka, by the 38-year-old Czech composer, Kopelent; and another choral piece which "transcends the frontiers of extra-musical sounds", Succsim, by a 35-year-old Swedish musician, Mellnäs.

If you're plugged in at all you're plugged in to Stockhausen, a trailblazer first in serialism and later in new music and notation. Here are two of his never-before-recorded works: Gruppen, where sound (according to the composer) "wanders from one orchestra to another" and Carré, a piece "that tells no story...every moment can exist for itself...and one must leave time if one wants to let this music enter."

On to the string quartet, where two Polish members of the burgeoning Eastern Europe avant garde—Penderecki and Lutoslawski—join with Mayuzumi, a Japanese composer from the "New York School," in an album which will challenge even the most sophisticated listener. These intriguing compositions, recorded here for the first time by Deutsche Grammophon, are certain to expand your mind...and your horizons.

For collectors who like being taken off garde, we urge you to make note of these additional new releases:

Beethoven: Symphony No. 8/ Fidelio, Coriolan and Leonore I Overtures. Berlin Philharmonic, Karajan, cond. 139 015


Mozart: Symphonies Nos. 28 and 29. Berlin Philharmonic, Böhm, cond. 139 406

Schubert: Wanderer Fantasie/Moments Musicaux. Wilhelm Kempff, piano. 139 372

New from Archive:

Biber: 15 Sonatas on the Mysteries of the Rosary/Passacaglia in G Minor for Solo Violin. 198 422/23

Palestrina: Seven Madrigals/Five Ricercari. Regensburg Cathedral Chorus, Schrems, cond; Ensemble Musica Antiqua. 198 434

Vivaldi: Four Concerti Grossi from L'estro armonico. Lucerne Festival Strings, Baumgartner, cond. 198 449

Deutsche Grammophon Gesellschaft

ARCHIVE PRODUCTION

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Canadian dist: Polydor Records, Ltd.

CIRCLE NO. 20 ON READER SERVICE CARD

FEBRUARY 1969
We took our receiver to the experts

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

"The IHF 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."

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"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."

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BASF COMPUTRON INC, CROSBY DRIVE, BEDFORD, MASSACHUSETTS 01730
has been the only sane one. and more it
trivially Satie was quite mad, but more
of dealing with a mad world. In any tradi-
tional gravity at all (and sometimes precious
with quality or interest.

But before number two, and anyway Jack -in -/he -Box is
record number one without buying record
try to sum up. The best music is on the first
wander off. I will resist the temptation and
try to sum up. The best music is on the first
record. The orchestrations which make up
most of record number two are much less
notable, and two records’ worth of Satie
really much of a muchness. But you can’t get
record number one without buying record
number two, and anyway Jack-in-the-Box is
amusingly Mirthful. However, it is, above
all, Parade that breaks me up, and anyone
who can write a ballet called Relâche (which
means “Theater Closed Tonight”) has my
undying admiration. Satie had the genius to
be continuously irreverent (no, toypess-
ter, that’s “irreleant,” not “irrevetent,”
which, of course, Satie was also) and yet end
up as relevant, a precursor of Dada, of chance
music and collage, of French lises. . . .

But before this review trails off into
irrelevancy let me add that the performances
are good if not great, but that the recorded
sound is pure, fat phonometry—93 kilos of
reverberation on every note.

SHOSTAKOVICH: Handel, Suite from the
Instrumental Music, Op. 23. KIRCHNER:
Toccata for Strings, Solo Winds, and
Percussion (1955), Louisville Orches-
tra, Jrg. Mescher cond., LOUISVILLE FIRST
EDITION RECORDS. © LS 683 $8.45, © LOU
683 $7.95.

Performance: Uneven but eager
Recording: Okay
Stereo Quality: Good

This particular coupling of composers is, to
put it mildly, less than appropriate. I grant
that the frequently rock-bottom low camp
of Shostakovich’s simplistic, occasionally amus-
ing spoof of someone—I’m not quite sure
who—is in sharp contrast to Kirchner’s more
complex, expressionistic, international mu-

cival essay. But in any case, the
classic world that Satie's music plays, and in particular
the ballets, two with Massine and Picasso,
one with Picabia and René Clair—that Satie
comes into his own. In these delightful
pieces we find what Poulenz called “major-
rnte, musique adorable”—aplenty—not to
mention typewriters, guns, and the like.
Anyone who can resist Parade must have
layers of Krupp steel insulating his soul.

Writing about Satie, one is tempted to

Gundula Janowitz
Radiant in Strauss’ Ariadne

wander off. I will resist the temptation and
try to sum up. The best music is on the first
record. The orchestrations which make up
most of record number two are much less
notable, and two records’ worth of Satie
really much of a muchness. But you can’t get
record number one without buying record
number two, and anyway Jack-in-the-Box is
amusingly Mirthful. However, it is, above
all, Parade that breaks me up, and anyone
who can write a ballet called Relâche (which
means “Theater Closed Tonight”) has my
undying admiration. Satie had the genius to
be continuously irreverent (no, toypess-
ter, that’s “irreleant,” not “irrevetent,”
which, of course, Satie was also) and yet end
up as relevant, a precursor of Dada, of chance
music and collage, of French lises. . . .

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irrelevancy let me add that the performances
are good if not great, but that the recorded
sound is pure, fat phonometry—93 kilos of
reverberation on every note.

E. S.

SIEBEL: Six Humoresques, Op. 87b/89 (see NIELSEN)

RECORDING OF SPECIAL MERIT

R. STRAUSS: Ariadne auf Naxos, Gundu-
Janzowitz (soprano), Ariadne; James
King (tenor), the Tenor/Bacchus; Sylvia
Geczy (soprano), Zerbinetta; Hermann
Prey (baritone), Aristodochos; Peter Schier-
cr (tenor), Don Quichote; Sieg-
tried Vogel (bass), Fritz/Frank; Erika Wust-
mann (soprano), Natalia; Amelie But-
meier (mezzo-soprano), Dras; Adele
Stolpe (soprano), Echo; Tito Aitam (bari-
one), Music Teacher; Teresa Zylis-Gara
(contralto), the Composer; Hans Joachim
Ritezh (tenor), Brigitta; Dresden State
Opera Orchestra, Rudolf Kempe cond.
ANGEL ® SCL 3733 three discs $17.37.

Performance: First-rate
Recording: Good
Stereo Quality: Good

Following their triumphant Rosakotjaler
(Continued on page 108)

STEREO REVIEW
If you have heard the BOSE 901 Direct/Reflecting™ speaker system, or if you have read the reviews, you already know that the 901 is the longest step forward in speaker design in perhaps two decades. Since the superiority of the 901 (covered by patents issued and pending) derives from an interrelated group of advances, each depending on the others for its full potential, we hope you will be interested in a fuller explanation than is possible in a single issue. This discussion is one of a series on the theoretical and technological basis of the performance of the BOSE 901.

We’ve mentioned previously that the “spatial property of the sound incident on a listener is a parameter ranking in importance with the frequency spectrum of the incident energy for the subjective appreciation of music.” By ‘spatial property’, we mean the directions from which the sound arrives at the listener—not the directions in which the sound leaves the speaker.

Yet though it is as important as frequency response, spatial property has played little part in the design of speakers prior to the 901. Measurements of a speaker, on-axis in an anechoic environment, deliberately avoid spatial property (‘room effects’) because in order to measure spatial characteristics, the speaker and the room must be considered as a system. No way was previously known to distinguish the contribution of the speaker from that of the room.

In a room, “the Sound Pressure Level drops off as the distance from the source increases until the direct field becomes smaller than the reverberant field. Beyond this point, the intensity is independent of distance and its variation with room position is a function only of the standing wave pattern in the room.” This becomes significant for loudspeaker design “when we examine the sound field in concert halls and find that for virtually all seats, the reverberant field is dominant. Even for a large hall such as Symphony Hall in Boston, the reverberant field equals the direct field at about 19 feet from the source.” In the reverberant field, “since the energy in this field arrives at any point via reflections from the surfaces of the room, the angles of incidence of the arriving sound energy are widely distributed. "

How The 901 Incorporates These Findings

The use of the Direct/Reflecting technique in the 901, with only 11% direct sound, is designed to simulate the concert hall experience by placing the listening area in the reverberant field, rather than the direct field. The stereophonic experience of the listener is uniform throughout the room. The speakers vanish as point sources—even to a listener directly in front of one speaker. Instead, they project the image of the musical performance across the entire wall behind the speakers.

These spatial characteristics are combined with three other essential advances to produce the full range of benefits offered by the 901. They will be the subjects of other issues. Meanwhile, if you’d like to hear what spatial property means, ask your franchised BOSE dealer for an A-B comparison of the 901 with the best conventional speakers he carries, regardless of size or price.

You can hear the difference now.

“From ‘ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS’ Dr. A. G. Bose, a paper presented at the 1968 convention of the Audio Engineering Society. Copies of the complete paper are available from the Bose Corp. for fifty cents.”
CONTEMPORARY MUSIC: TWO UNQUIET STREAMS

By Eric Salzman

The reign of Lukas Foss in Buffalo has made that upstate New York city an unlikely contender for the title of Modern Music Capital of the U.S.A. Foss has not only organized a Center for the Creative and Performing Arts, persuaded a considerable number of leading new-music types to come to Buffalo, and organized giant-size festivals, but has also brought one of the important American orchestras along into the new-music bag. Buffalo Symphony programs are by no means all far out, but new ideas get a better break at Kleinhans Hall than anywhere else in the country (including the important but more conservative Louisville). Now, thanks to the foresight of "sponsors of the Buffalo Philharmonic Orchestra" (whoever they may be)—bless 'em, anyway—and Nonesuch Records, some of the fruits of these labors are available in recorded form.

The choice of repertoire is judicious—all "sound" pieces that have considerable interest and get across in striking and immediate ways (no hermetic Modren-Mewsk here). Iannis Xenakis, with his applications of Bernoulli's Law of Large Numbers and the kinetic theory of gases (1), might seem an exception, but in reality his music (as opposed to his program notes) is not. The well-known Pithoprakta of 1955-56, with its big sliding, rapping, and plucking textures and densities, was one of the first pieces to be composed in such a way, and, irrespective of exactly how the composer arrived at its details, its structure and musical content are exactly what it sounds like they are—i.e., those of a piece composed in big textures and densities. Akarta, written in 1961-65 and scored for sixteen wind instruments, is perhaps even more structural in its buildups of repeated and held notes spaced out and overlapped in a kind of clear sonic architecture. It is a much more abstract—the title has the sense of "pure"—and a less immediately engaging and possibly subtler work.

This is, by the way, the second recording of Pithoprakta, and a second recording of Akarta. Akarta will be out soon as part of a collection of Koussevitzky-commissioned pieces conducted by Foss' former assistant in Buffalo, Richard Dufallo. Xenakis is certainly the man of the hour. Nevertheless, the present pairing has its attractions, and the coupling of Xenakis with Penderecki is equally logical, that the Greek has strongly influenced the Pole there can be no doubt. However, the works at hand represent a considerable departure from the Varèse-Xenakis-influenced tone-cluster, sound-density pieces which made Penderecki's reputation. Indeed, in the Capriccio—the most recent work on this record—these and other contemporary techniques are firmly planted in the context of an easy, on-going neoclassical aesthetic! The term "neoclassic" is carefully chosen, and in my opinion exact. Penderecki has carefully, and with great wit and skill, adapted contemporary ideas to a traditional sense of rhythmic and phrase shape—very much in the way that Bartók did for the advanced ideas of his generation. There is even an oom-pah-pah or two! De natura sonoris is a more abstract and probing work with isolated, striking, and quite varied sonorities leading to an unexpected jazz break and the perhaps too-well expected clusters and ostinato-glissandi. Effect-music, no doubt, but certainly effect-music of the most brilliant sort.

The music on the companion record comes out of quite another stream of contemporary music. The Cage Concerto for Prepared Piano of 1950-51 relates to European serialism only remotely—in its use of controlled rhythmic cycles. Even this resembles Oriental music as much as it does Schoenberg or Webern. Cage conceived of his famous "prepared piano" as a kind of one-man guseliel; this work is a culmination of Cage's earlier Oriental period and is on the verge of the concerns with silence, with the "real" world, and with chance and indeterminacy which were to occupy him afterwards. This is long, contemplative, static music of a great delicacy and reflectiveness. It is introspective art, but in that special non-Western sense that is glibly labeled "mystic" or "psychedelic." Cage was its master long before it became fashionable.

Foss' own Baroque Variations are easily the most "controversial" music on these records—classics on Handel, Scarlatti, and Bach that a great many people seem to consider offensive, trivial, or both. The actual notes are by the aforementioned masters; all that Buffalo's music director provides is a Foss gloss. A Handel Larghetto is fragmented into different keys and tempos, emerging out of and back into states of near-inaudibility. The Scarlatti E Major Sonata—just recorded by Horowitz!—is played here (by Foss?) entire but often obscured or broken into by orchestral debris. The last "variation," Plowow (Greek for "stolen goods," which ought to be the title of the whole), is not even really scored in the usual way. The Prelude of the Bach E Major solo violin Partita is adapted as a part for every member of the orchestra.

Out of this and according to certain instructions, the conductor calls into being or suppresses wave upon wave of Baroque nodules. Plowow culminates in an organ-percussion clash (broken glass, splintered wood, and the like) that sounds as I imagine the demolition of the Thomaskirche itself might, given the proper sonic boom. Foss calls these variations "dreams" and disclaims any destructive intent. At least one critic has angrily described them as "painting a mustache on the Mona Lisa." But there is no Dacla, no Duchamp, and only a very little disrespect. These variations obviously stem as much from affection and even a kind of wistful longing as anything else. Most of the music is elegant and even, in an odd, backhanded, wry sort of way, beautiful—like an intentionally distorted and filtered photograph of a cathedral. Only the end is destructive and even this can have a meaning—something about the impossibility of returning to some golden-age past. Of course it's a gimmick, and ultimately very literary in concept. Perhaps it is as much an act of criticism, of commentary, as anything else. So? The point is that it is realized in terms of a genuine musical experience, and I for one find it impressive—painful and devastating, perhaps, but also a quite moving comment on memory, recollection, and our experience of the past. Not a masterpiece, or even a work of art in the usual sense, but a meaningful experience of a particularly contemporary kind—and how often can you say that?

No praise is too high for these performances by the Buffalo orchestra under Foss' knowledgeable direction, by the young Japanese pianist Yuji Takahashi in the Cage and, in particular, by the brilliant young New York violinist Paul Zukofsky in the Penderecki. These young performers represent a new generation of creative musicians. The recordings are excellent, and the various sonic splendors are illuminated with extra clarity through use of the Dolby noise reduction system.
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CIRCLE NO. 51 ON READER SERVICE CARD
From the MusiCassette collection

DGG collectors are innovators.

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J. S. Bach: Orgar Works. Richter, organ. 923 055
Beethoven: Symphony No. 3/Coriolan Overture. Berlin Philharmonic, Karajan, cond. 923 063
Bruch: Kol Nidrei Lamoureux Orchestra, Martinon, cond./Dvorák: Cello Concerto. Berlin Philharmonic, Szell, cond. Fournier, cello. 923 069
Mozart: Symphonies Nos. 40 and 41. Berlin Philharmonic, Böhm, cond. 923 056

Respighi: The Pines of Rome/ Mussorgsky: Night on Bald Mountain/Rimsky-Korsakov: Capriccio Espagnol. Berlin Philharmonic, Maazel, cond. 923 053
Rachmaninoff: Piano Concerto No. 2. Warsaw Philharmonic, Weckl, cond./Beethoven: Concert Rondo in B Flat. Vienna Symphony, Sanderling, cond. Richter, piano. 923 059

STEREO QUALITY: Very good
PERFORMANCE: Excellent
RECORDING: First-class
STereo VAlue: Very good

In the pit, Kempe is better than satisfactory, the lightness, natural flow, and all-pervasive poetry of Karajan's 1955 achievement is not matched. Nor is the Dresden Opera orchestra quite equal in brilliance and polish to the early Philharmonia. On the other hand, the nicely balanced, well-executed vocal ensembles—which contain some of Strauss' meant—wedge into the intermission and usually gives special praise. The set, then, is warmly recommended, but those in search of the best Ariadne on records are urged to seek out Angel 3552 before its being mono-only dooms it.

(Continued on page 110)
Maybe you're not quite ready for this trip. The A-7030 stereo tape deck is a professional machine, just out this month. If you don't run a radio station or recording studio, you don't really need it. But this deck is bound to appeal to the home-grown perfectionist. And what's wrong with a handy home living room sound studio? It's bound to be the first one on your block.

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These “hidden” values and savings were revealed in recent issues of CONSUMER REPORTS. Hundreds of products like these are rated in the brand new 448-page CONSUMER REPORTS Buying Guide Issue. A copy is yours as a gift with your subscription to CONSUMER REPORTS Buying Guide Issue at no extra cost.

If you wish, you may benefit from the reduced price for two or three years. Simply check the box immediately from the newsstand price

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Stereo Quality: Fine

Stereo Quality: Good

If memory serves, this disc marks the debut of England’s New Philharmonia Orchestra on the DGG label. The fact that the sonics here differ so little from the best of the orchestra’s recordings for EMI and London-Decca would seem to indicate that the studio hall is the determining factor in the superior warmth that marks DGG’s continental European recordings. In the face of such highly competitive recordings of the Tchaikovsky “Little Russian” Symphony as Dortort’s tautly exciting one for Mercury and André Previn’s splendidly broad-gauged version for RCA, young Claudio Abbado doesn’t quite make it. The reading here is neatly turned, showing to best advantage in the bulitire madal finales, but too careful in the end movements. For me, the performance as a whole lacks the uninhibited vitality which, when added to Abbado’s finesse, could have produced a first-class reading.

D. J.

TELEMANN: Concerto, in G Major, for Viola and Strings; Concerto, in F Major, for Three Violins and Strings (from Tafelmusik II); Suite, in A Minor, for Flute and Strings. Severino Gazzelloni (flute), Armando Apostoli, and Italo Colanghera (violin); I Musici. PHILIPS ® PHS 900 188 $5.79.

Performance: Excellent

Stereo Quality: Fine

All three of these works rank as better than average Telemann, particularly the familiar A Minor Suite. One cannot fault I Musici on their ability as instrumental players, their manner of producing beautiful sounds, or their precision. As Baroque stylists on discs, however, they are far outranked by better groups: Concertus Musices in the Suite, the Academy of St. Martin-in-the-Fields in the Violin Concerto, and the Concerto Amsterdam in the Concerto for Three Violins from the Tafelmusik, for instance. Philips reproduction is first-rate.

J. K.

VAUGHAN WILLIAMS: Symphony No. 4, in F Minor; Serenade to Music (see Best of the Month, page 75)

VIVYALDI-BACH: Four Concertos for Organ and Orchestra; in D Minor (BWV 596, after Vivaldi’s Op. 3, No. 11); in A Minor (BWV 591, after Vivaldi’s Op. 3, No. 6); in G Major (BWV 973, after Vivaldi’s Op. 7, No. 2); in C Major (BWV 594; after Vivaldi’s Op. 7, No. 5). Pierre Cochereau (organ); Hugues Grémont (harpsichord continuo); Pro Arte Orchestra of Munich, Kurt Redel cond. PHILIPS ® PHS 900183 $5.79.

Performance: Proficient

Recording: Muddy acoustics
Stereo Quality: Satisfactory

This is London’s first recording of the Verdi Requiem—a late entry into an arena already crowded by the record firms with offerings by such names as Reiner, Ormandy, Giulini, Leinsdorf, and Markovitch, to say nothing of Toscanini and Schiff in the historical mono sets. And yet this new recording offers attractiveness that demand attention: celebrated soloists, an outstanding orchestra and chorus, a conductor who thrives on exciting theatrical music of this kind, and—an element never insignificant when dealing with London productions—stupendous sound on a par with the company’s best, with climaxes guaranteed to shake your living-room walls.

True to form, Solti conducts a driving, supercharged performance. His tempos are brisk—though not nearly as brisk as Toscanini’s—but eminently effective. Only in the Offertorio section did I feel a need for more repose, for a more devotional atmosphere. The choral and orchestral statements are undeniably impressive, but several musical and technical flaws mar the total effort: in the opening of the Offertorio, the mezzo completely overshadows the tenor; in the Tuba in B minor, the powerful orchestral climax drains out the voices; Talvela anticipates the beat with his first entrance in the Lux aeterna; and, although the fugal section in Libera me impressed me with its relentless drive, it is no model of inner clarity.

Of the singers, Marilyn Horne and Luciano Pavarotti are the most consistently pleasing—the former with her richness and evenness of tone and always reliable artistry, the latter with his laudable effort to avoid operative excesses and careful attention to dynamic markings. Martti Talvela is his usual sonorous self, but his performance seems understated and monochromatic alongside the models of Pinza and Ghiaurov. Most noticeably, and surprisingly, he underplays the big dramatic moment of “Mors stupebit.”

Joan Sutherland carries her part with distinction until the concluding section, save for occasional instances of muffled phrasing (measures 320–321 in the Dies irae, for example). Her solos are pure and effortless, and her soaring ease in the higher flights enriches her ensemble contributions. Unfortunately, Libera me requires dramatic Verdiian singing of the Milanov-Tebaldi variety. Here she fails not only because her timbre is inappropriate and her style alien to the music, but also because her part demands meaningful enunciation of the text—and this requirement, alas, limits Miss Sutherland utterly and painfully wanting. Unfortunately, an unconvincing rendering of this crucial summing-up of Verdi’s towering Requiem cannot help but adversely affect the total image, particularly when measured against the best balanced and wellpaced perfect achievement of Angel 3649, Giulini conducting—G. J.
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.

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As prolific as Vivaldi was, he seems never to have written concertos for organ; Bach did write some, but they were for organ solo, without orchestra, and they were adaptations of concertos of other instrumentists by Vivaldi and others. Thus, what can one make of the present disc, the vague and unreliable liner notes for which tell us that the organist and orchestra are performing Vivaldi concertos as transcribed by Bach? The fact is that Vivaldi and Bach have in effect been combined: Cochereau plays the Bach organ transcription of the Vivaldi concerto while Kurt Redel and his orchestra play the original Vivaldi accompaniments—a synthetic concerto, in other words. The music works fairly well in its hybrid guise. Cochereau, playing an unidentified organ in an extremely resonant acoustic (Notre-Dame, perhaps?), is very proficient in his performances, but he is excessively fond of floritures stops. The accompaniments are well played and well worked out to suit Cochereau’s solos, but the heaviness of the organ, as well as the general muddiness of the acoustics, made listening to this disc less than a pleasure for me. Since the jacket does not give the Vivaldi sources, I have indicated them in the heading above; the concerto in G Major (HWV 394), moreover, was in Bach’s original adaptation a concerto for solo harpsichord. J. K.

RECORDING OF SPECIAL MERIT


Performance: Flagstad superb. Recording: Holds up well.

There are three powerful scenes and a full hour of vintage Flagstad in this welcome reissue—an absolute must for vocal buffs, especially at the low price. The Tristan excerpt predates the complete recording by several years, and, if the latter perhaps contained more interpretative nuance, the present version offers even more effortless vocalism. The sheer beauty and unbelievable breadth of tone are equally evident in the other two excerpts. Scarnello holds up his end creditably in the sensitively and tenderly projected Todverloßungszene scene (“Die Walküre”), but in the Siegfried finale he is distinctly overshadowed by the indomitable Flagstad.

The recording dates given on the record jacket are wrong: these performances were done between 1936 and 1955. The sound is quite serviceable, and all three conductors excel at the helm of what was then the newly formed Philharmonia Orchestra. G. J.

COLLECTIONS

CHINESE CLASSICAL MASTERPIECES. “Youth” Concerto for Piano and Orchestra; “The Butterfly Lovers.” Concerto for Violin and Orchestra. Liu Shih-Kun (piano); Shen Ying (violin), Chinese Conservatory Orchestra, Fan Cheng-Wu cond. EASTER® 3321 $4.98.


The title of this record is misleading. The term “classical” is used in opposition to the usual sense of the word when applied to non-Western cultures; it is intended here to refer to non-traditional, non-popular music. In other words, these are recent compositions. There are no composers listed because they have been collectively composed by committee! I suppose it is desirable for our cultural education that we hear these products of the Chinese cultural revolution, with their unbelievable combinations of traditional Chinese music and Western concertos. I must confess that my reaction was uncontrollable hilarity; these pieces sound like parodies in the sort of “In a Chinese Rickshaw” style that used to enliven children’s piano lessons, tea-time recitals, cultural meetings of the local garden club, grammar-school graduations, and other mass tortures.

Perhaps representing this music as an authentic product of the current Cultural Revolution is an error, too. I understand that the pianist who is heard on this recording had his hands ruined in a mob beating during the recent unrest. Frankly, the less I think about this whole thing the better.

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Sansui Electric Co., Ltd., Tokyo, Japan  ■ European Office • Frankfurt a.M., West Germany
No. 10, in which C. P. E. Bach has placed the pitch of the piece so lower that the music can be played on a lower instrument. This set, apparently the third in a series offering interpretive instructions by famous artists, consists of a 100-page book and two ten-inch discs. Three sides of the discs are devoted to a detailed and stepwise musical analysis of the aria "Aus Liebe will man Heiland sterben" from Bach's St. Matthew Passion, and lessons on interpretation by Maria Stadera. On the fourth side, the singer, who is also studying its text, as well as that of the other pieces, this set is the only part of the whole set, which I found enjoyable. The book contains the full text of Miss Stadera's lecture, plus a biographical sketch and a discography. The text is vivid and illuminating, and this Stadera, who is a charming and extremely communicative interpreter, is thoroughly unsuasive as a lecturer in English, delivering her text in a flat and laborious manner. The project originated in Switzerland, and it may have some validity in a German-language format in which the demonstrator can make her points intelligently. Even then I'd have some reservations. For the English edition, the obstacles prove overwhelming.


Performance: Lively Recording: Excellent Stereo Quality: Fine

The Tudor court was intensely interested in music, and a considerable body of musicians was employed there. The music ascribed to Henry VIII and Elizabeth herself composed, and Elizabeth played the virginals. The best-known names of the period are connected with the court's music-making, as this well-varied collection amply demonstrates. There are dances, popular songs, and purely instrumental pieces such as fantasias, all presented in quite a lively fashion by the instrumentalists of the New York Pro Musica. In many cases the scoring, adapted from simple keyboard settings, involves instruments known to have been part of court music-making; for example, the anonymous La bouzouke, which opens the disc, was originally scored for a solo keyboard instrument; it has been supplemented in this recording by lute, korbolt, bass viol, recorders, organetto, rauschpfeife, regal, and percussion, which I feel indeed; the orchestra has been most ingeniously accomplished. Some of the livelier pieces are, I feel, taken a little too quickly; there is an occasional skittish quality to the playing that makes more of the twentieth-century showmanship than sixteenth-century court entertainment. But there can be no denying the virtuosity of these instrumentalists. The recording, though high-level, is excellent.


Performance: See below Recording: Okay

This book, like the others in this series, is designed to help the student quickly learn how to play the mandolin. It is a good introduction to the instrument, and it will also be helpful to those who already know something about it. The book is very well written, and the explanations are clear and concise. The exercises are well chosen, and the music is enjoyable to play. The only drawback is that the book is quite expensive.
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HENRY PLEASANTS
By DRUMMOND McINNIS

His musical career began as a boy soprano in the churches of the Philadelphia Main Line and was encouraged by his acceptance, at seventeen, as a vocal student at the Curtis Institute of Music. But along with his inclinations as a singer went a passion and facility for writing, and at nineteen he had combined the two as reporter, rewrite man, feature writer, and critic for the Evening Bulletin. As a former schoolboy all-around athlete, he fell into sports writing, too, specializing in billiards and cricket. This was Philadelphia, remember, where cricket is still played, and Pleasants' father had been an outstanding cricketer at Haverford College.

Pleasants finds nothing incongruous in these parallel enthusiasms for music and sports. They are not, indeed, quite parallel in his case, for they meet in his profound admiration for the true professional in whatever field. And in the performance of the greatest professional athletes he discerns an artistic accomplishment and acknowledges an aesthetic pleasure.

"There is something in the way the great athletes move and in the way they respond to challenge," he says, "that always reminds me of the greatest musicians of my experience. My pleasure in watching a Lefty Grove, a Joe Di Maggio, a Sandy Koufax on the baseball diamond, a Ralph Greenleaf, a Willie Hoppe, a Willie Mosconi working around a billiard table, or a Tilden, a Gonzalez, or a Laver on the tennis court is very like the pleasure I have had in the singing of McCormack and Tauber and Muzio, or in the playing of Rachmaninoff and Heifetz. To me, supreme mastery and supreme artistry are pretty much the same thing."

An observation such as this goes far to explain Pleasants' bias, in music, for the performer as distinct from the composer, and his feeling that our present tendency toward composer idolatry—derived from the undeniable accomplishments of the great European composers of the eighteenth and nineteenth centuries—has a lot to do with the infirmities of contemporary "serious" music. And certainly it explains his enthusiasm for jazz, denigrated by the "serious" music community as a "performer's art."

This personal philosophy underlies his forthcoming book, Serious Music—And All That Jazz!, a key chapter of which appears in this issue on page 55. He rejects any synonymous relationship in music between serious and good. For good music, in his view, is where you find it, and the critic's job is to discover it, wherever it may be. And he cannot accept the notion of the critic as intermediary between musician and public. Explaining himself to the public, he insists, is the musician's job. The critic's job, as an articulate member of the audience, is to report and assess.

In his writing for Stereo Review, as also for the International Herald Tribune, Pleasants practices what he preaches. In a single month recently, in the Herald Tribune, he covered Ray Charles, Bernstein and the New York Philharmonic, the Dave Brubeck-Mulligan Quartet, and the London debut of Montserrat Caballe. And in his Letters from London for this magazine he has covered Glyndebourne, Aldeburgh, Aretha Franklin, Johnny Cash, Andy Williams, and Henry Mancini.

This list reflects a predilection for singing and singers, hardly surprising in one who began as a singer and who is also the author of The Great Singers. In Pleasants' opinion, singing is what music is all about, whether the song is from throat or instruments. And he means it when he says that a musician's job is to sing for his supper, just as the professional athlete's job is to play for it and the professional writer's to write for it. The great artist, he says, makes it a noble service, and he adds: "May he eat well—and top it off with a noble wine!"

Or she, for that matter. For among his professional idols is his wife, the harpsichordist Virginia Pleasants, whose vicissitudes as a touring virtuoso playing a wide variety of instruments prompted an article for Stereo Review a few years ago: "The Hazards—and Mysteries—of Harpsichords."
The great hall of the Hammond Museum. This room is the location of the organ played by Richard Elsasser on Nonesuch H-71200 ("Yankee Organ Music") and H-71210 (Organ Symphony No. 5 by Charles-Marie Widor).

**AR-3a** speaker systems were designed for home music reproduction. Nonesuch Records uses them as monitors at recording sessions.

Nonesuch Records recently recorded several volumes of organ music played by Richard Elsasser at the historic Hammond Museum near Gloucester, Massachusetts. To make the recording, Marc Aubort of Elite Recordings, engineering and musical supervisor, used Schoeps microphones, and Ampex 351 recorder, Dolby A301 Audio Noise Reduction apparatus, and several pieces of equipment which were custom made. To monitor the input signal and to play back the master tape, Aubort used an AR amplifier and 2 AR-3a speaker systems.

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JOHN W. ANDERSON: John W. Anderson Presents KaSandra. KaSandra (John W. Anderson, vocals); orchestra, Shorty Rogers arr. and cond. Note: My Neighborhood; Wilderness; Preacher Man; and four others. Capitol ST 2957 $4.79.

Performance: Dreary
Recording: Good
Stereo Quality: Good

The Archies are two comic-book cut-outs with pop-eyes and exuberant personalities. On the album cover, Archie and his friend Reggie are shown strumming electric guitars. Betty is shaking a tambourine. Yes, Jughead is at the drums. Veronica seems to be tickling the ivories of some electronic keyboard or other. There is also a canine member of the group called Hootie, but, poor fellow, he is shown without any musical instrument. Maybe he can't play one. Anyhow, the whole adorable group is so well loved by the younger set that they now have their own TV show every Saturday morning. And, sweetheart, this is their very own record, made up of two songs that Aznavour wrote fifteen years apart. Here he links his younger self re-establish Aznavour's title as King of French Song, and the second side sends him to Rheims to be crowned. Sa jeunesse; hier encore is made up of two songs that Aznavour wrote fifteen years apart. Here he links them together to show a man at an uncertain middle age and at the age of certainty. This is delightful. In these last numbers there is no orchestra, just piano and bass, plus un petit violon. This is as it should be, for by the time we go to Paris au mois d'août, we are back to loving Aznavour.

THE ARCHIES. The Archies (vocals and instrumental). Archie’s Theme; Boys and Girls; Time for Love; You Make Me Wanna Dance; Li Dee Doo Doo Doo Doo; Track Driver; and six others. Calendar 5 KES 101 $4.79.

Performance: Innocent and inane
Recording: Good
Stereo Quality: Good

The recording opens with the screams and applause of Aznavour fans as he walks on stage at the Olympia in Paris. His first song, ‘Faimerai’, sounds like the French Revolution starting all over again. Yet obviously this is a song meant to be sung by an older man to a young girl. (If I heard an older man assault a young girl with this noisy barrage, I’d have him arrested by the Society for Prevention of Cruelty to Children.) In Tout s’en va, we are reminded how the French do love to ramble on about new-named hay and little rooms. We are reminded, not because we understand French so well, but because all of the songs are translated on the back cover for our edification. I’m always very grateful for translations. It’s the only way I ever know what the Beatles are saying. In Ma Mie we get a blaring trumpeter treatment that is old-fashioned, and lyrics that go something like: “I am the Christ, I am the Cross, My Love, My Love.” At about this point, I was beginning to get worried that I wasn’t going to like this disc. But hang on, here comes. The last two bands on the first side re-establish Aznavour’s title as King of French Song, and the second side sends him to Rheims to be crowned. Sa jeunesse; hier encore is made up of two songs that Aznavour wrote fifteen years apart. Here he links them together to show a man at an uncertain middle age and at the age of certainty. This is delightful. In these last numbers there is no orchestra, just piano and bass, plus un petit violon. This is as it should be, for by the time we go to Paris au mois d’août, we are back to loving Aznavour.

R. R.

RECORDING OF SPECIAL MERIT
THE BEATLES: The Beatles. The Beatles (vocals and instruments); with various accompanying groups. Back in the U.S.S.R.; Dear Prudence; Glass Onion; Wild Honey Pie; The Continuing Story of a Group Called the Beatles; and six others. Apple SWBO 101 two discs $11.58.

Performance: Beatles as good as ever
Recording: Excellent
Stereo Quality: Excellent

It is a tribute to the status the Beatles have achieved in our celebrity-worshiping society that each new recording of theirs is greeted like golden rain from the gods. Unfortunately, a clinging reaction of secondary (and, I’m afraid, tertiary, and quarternary) effects is set off by those who are desperately fearful that they will fail to understand an allusion in the Lennon lyrics, miss a subtle turn in the McCartney blues parody, or categorize the record inaccurately (i.e., “pre-Revolver” instead of “post-Hard Day’s Night”). Too bad,  

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nificent-razor-sharp color slides or sparkling full frame 35mm pictures. The results are mag-

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because all the hullabaloo and hero worship is going to pass someday, leaving only the music. And the remarkable fact about the Beatles is that they continue, despite their inflated status as culture heroes, to produce excellent music. For my tastes, that fact is the one most worth considering.

Perhaps recognizing that the external trappings of their fame have begun to obscure their real skills, the Beatles have chosen to release a two-record set that is in marked contrast, both in production accoutrements and in musical content, to its two most im-

mediate predecessors, Sgt. Pepper's Lonely Hearts Club Band and Magical Mystery Tour. Packaged in a pure, glossy white cover, it simply bears the title The Beatles in small, raised letters. Inside is a poster-

ized collection of contact prints, color pictures, and so forth, of the Beatles at work and play, and four 8 x 10 glossy, full-color photographs of each Beatle. The lyrics are

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settings (Continued on page 122)
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This is a largely boring outing by a group that has done much better in the past. The Bee Gees sound forced, slick, and more than a little overproduced here. "Kitty Can and Kilburn Toque" are about the only two items of interest, and even they don't really bear repeated listening. Something odd seems to have happened in the recording studio here: the sound produced by both voices and orchestras has a white and arid quality, as if your teeth were set on high and your voice cut completely. In such circumstances, I tend to hear through my sinuses, which may in part explain my lack of enthusiasm for this one.

P. R.

MIKE BLOOMFIELD, AL KOOPER, STEVE STILLS: Session Session. Mike Bloomfield (guitar); Al Kooper (piano), organ, onduline, vocals, twelve-string guitar, electric guitar); Steve Stills (guitar); Harvey Brooks (bass); Eddie Hoh (drums); Barry Goldberg (electric piano); various studio musicians. "Albert's Shuffle; Stop; Man's Temptation; His Holy Modal Majesty; Really; and four others. COLUMBIA CS 9701 $4.79.

Performance: Surprisingly uneven Recording: Excellent Stereo Quality: Excellent

Practically every jazz commentator I know has been bemoaning the fact that jazz musicians no longer have jam sessions the way they did in the Good Old Days. The explanation is simple enough: like practically everyone else in America, the new young jazz players have decided to insist upon expressing their own thing, so to speak, in their music. As a result, the common language necessary for jam sessions has become virtually nonexistent. This is nothing necessarily wrong with that, of course, since such performers as Cecil Taylor and Albert Ayler are radically and effectively pushing back the frontiers of improvisational music, and need absolute freedom in order to do so. But it does make it a bit of a drag for listeners who still sustain Hollywood-fed fantasies of music. As a result, the common language necessary for jam sessions has become virtually nonexistent.

The Chambers Brothers are not one of my special tastes. Although their pithy distillation of rock and rhythm-and-blues has its appealing moments, the same-with which they approach most of their material tends to wear my senses to the nub pretty quickly. Perhaps the problem is that the shouting vitality of their performance hasn't been captured by the recording. The next time they show up in your town, go to hear the real thing. That should be better.

D. H.

PATTI DREW: Workin' on a Groovy Thing. Patti Drew (vocals); orchestra. Workin' on a Groovy Thing; Without a Doubt; Tear; You Don't; Didn't We; and six others. CAPITOL ST 2855 $4.79.

Performance: Scattered Recording: Good Stereo Quality: Good

This is one of those buckshot albums. Each track has a different sound, and so does Miss Drew's voice on each one. Each track seems to be plumbing the commercial depths of a particular style, so that if by chance one of them breaks through it could set the pattern for an entire album. Sorry to report that nothing struck my ear as either being very good or having much commercial possibility. Miss Drew flounders along with the fluctuating concepts, wailing in W'arkin' on a Groovy Thing, going for laughs in Pee Wee, etc., and not making a very strong impression on anything.

P. R.

THE ELECTRIC PRUNES: Release of an Oath. The Electric Prunes (vocals and instruments). Kol Nidre; Holy Are You; General Confession; Individua Confession; Our Father, Our King; The Adoration; Closing Hymn. REPRISE 6316 $4.79.

Performance: Old wine in a dubious bottle Recording: Excellent Stereo Quality: Exaggerated

Mike Axelrod was around here only recently with an interminable recording of an original rock-romantic composition he claimed was inspired by Blake's Songs of Innocence. Now he's back once more as composer of an elaborate contemporary interpretation of the mystery of the Jesus Christ's Ascension into heaven, and I really can't tell the difference. Calling God "You" instead of "Thou" is carrying informality rather far, and begging forgiveness for one's sins of the year or acknowledging the holiness of the Almighty is not necessarily more inspiring because one is done in the background rather than being done in the foreground. Mike Axelrod is able to lift the level of his composition above the commonplace, but most of the time what he has achieved here is no better, if no worse, than countless other mediocrite at-

There is nothing subtle about this album. Diller hits you with both barrels and never stops to see if you've died laughing. I'm sorry—there is one very fine subtlety hidden in her rendition of The Man I Love. To the background of seriously saccharinesque violin, she does a remarkably able take-off on the one-and-only Mabel Mercer. I wonder if she meant it? "Maybe Tuesday will be my good news day" is the line that may convince you she did mean it.

The heavy thunder of Mrs. Miller getting there first, a few seasons back, takes away most of the novelty of this record. But as we all need house presents for those weekends in the country and for those birthdays parties we attend not knowing the birthday boy or girl too well, this one is perfect. But don't give it until you are ready to leave the premises—otherwise you may have to hear it.

R. R.

STEREO REVIEW
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tempts. As with the Blake, he has once again set his sights too high for his resources at this stage of his development as a composer. In their performance, the highly charged Electric Prunes give the score everything they have—which is a lot—but not enough to sustain the music from the performative goal of being caught up in the Jewish liturgy up to the future. They do the melodies on which Mr. Axelrod’s settings have survived the centuries. I’m rather afraid these settings won’t.

P. R.

THE FIRST EDITION: The First Edition’s 2nd. The First Edition (vocals and instruments: Charlie the Fer de Lute; Only Me; I Passed You By; A Patch of Clear; A Good Kind of Heart; and six others. Reissue: RS 6302 $4.79.

Performance: Reprint
Recording: Very good
Stereo Quality: Excellent

The best news about this group is the presence of Thelma Lou Comancha. She is a vibrant and exciting performer, but unfortunately little of the material here is much above routine. The other members of the First Edition (Mike Settle, Kenny Rogers, and Terry Williams) also try valiantly, but to little avail, with such second-rate stuff as I Passed You By and The Sun Keeps on Rising to work with. Charlie the Fer de Lute is good enough—but just barely. I think I’d like to hear Miss Comancha on a disc of her own.

P. R.

JONNA GAULT: Jonna Gault and her Symphonopop Scene. Jonna Gault (vocals); orchestra, Jonna Gault arr. Watch Me; Good Vibrations; Wonder Why, I Guess; The Pink Life; Jack and Jill; The Answer Has to Come from You; 12 more; and five others. RCA S 1081 $4.79.

Performance: Precocious and promising
Recording: Excellent
Stereo Quality: Very good

Rock-and-roll, acid-rock, folk rock, country rock, soul rock, and now—pop—symphonopop rock! It’s enough to send us old thirty-year-olds back to our rock and rye.

If I happened accidentally on this collection and was told only that it constituted a first album for a young girl, I would have been impressed and wished Jonna Gault well for the future. Unfortunately, the liner notes are a classic case of overkill, containing a condemning abundance of too much information. When you hear the record, you know Jonna Gault has nerve; when you read the jacket you know she has brass. Thus we get the super-information that tells us Miss Gault has achieved the ultimate goal of everything. When you read the liner notes, you are a classic case of overkill, containing a condemning abundance of too much information. When you hear the record, you know Jonna Gault has nerve; when you read the jacket you know she has brass. Thus we get the super-information that tells us Miss Gault has achieved the ultimate goal of everything.

P. R.

ARLO GUTHRIE: Arlo, Arlo Guthrie (vocals and guitar); San Francisco (piano and harpsichord); Bob Arkin (bass); Ed Shaughnessy (drums and drums). The Motorcycle Song; Wouldn’t You Believe It; Try Me One More Time; John Label Don’t; Meditation (Were upon Were); Standing at the Threshold; The Peace of Mr. Glam; Reprise RS 6299 $4.79.

Performance: Puerile
Recording: Adequate
Stereo Quality: Good

On the back cover, Arlo Guthrie looks like a cross between Beat Lillie and Tiny Tim. On the front cover, he looks like Mama Cass after a crash diet of watercress and cranberry juice. If he only had a few of the talents of each, the contents of this record might be worth all the trouble my nerves went through listening to it. Here Woody Guthrie’s precocious son (and automatic hero for the Dylan set) wrote all the songs, performs them with a startling dedication to mediocrity, and incidentally spends a great deal of time longing for a ride on his motorcycle (rhymes with “pickle”). For almost eight unbearable minutes he rhymes his pickle and even makes a brave attempt to entice his listeners to sing along. (It appears to me that what Arlo Guthrie actually wants is to be a standup comic, in which case he already has the face, but could use a new act, preferably written by Don Rickles.) In Try Me One More Time, we are subjected to an utterly tasteless (and already passe) lampoon of Lyndon Johnson. In Why You Believe It, Arlo reveals he is a more than adequate guitarist, but that’s very pleasant knowledge to come by. But Meditation (Were upon Were) is almost seven minutes of noisy plucking. And again, The Peace of Mr. Glam is eight minutes of unrelieved corn. Help! R. R.

TIM HARDIN: Tim Hardin 3 Live in Concert. Tim Hardin (vocals and guitar); Donald McDonald (drums); Warren Bernhardt (piano, clarinet); Daniel Hankin (guitar); Eddie Gomez (bass); Mike Mainzer (vibes). The Lady Came from Baltimore; Reason to Believe; Misty Roses; Black Sheep Boy; Lenny’s Tune; and seven others. VERVE/FORECAST FTS 3015 $4.79.

Performance: The real Hardin
Recording: Very good
Stereo Quality: Very good

Tim Hardin’s growing eminence is based upon his considerable skill as a composer of deceptively, but profoundly expressive songs. This collection was recorded last spring at Town Hall in New York City, and is a live, compendium of his best-known material—most of which has been recorded before.

Since Hardin was not pleased with either the personal or the technical circumstances of the earlier versions, it is rewarding to hear interpretations that obviously come much closer to the material’s real essence. He is supported magnificently by a group of musicians who are among the best accompanying players working in and out of the rock/jazz scene. Hardin’s playing and singing often come as a surprise to folk as to rock and country-and-western, and he obviously requires support that can cover as wide a range of styles as he does. He gets it. Hardin is not exactly the most complex songwriter I have ever heard, and it will soon become apparent to you that one of two of the songs have annoyingly similar melodic lines. No matter. He exposes so much personal emotional content in the course of his tunes that one soon overlooks the music’s technical failings. Be sure to hear him.

D. H.

JIM AND JEAN: People World, Jim and Jean (vocals); orchestra. Topanga Road; Success; Get Out of My Mind; The Planet Juice; Playground; Cross My Heart; and six others. VERVE/FORECAST FTS 3015 $4.79.

Performance: Good
Recording: Good
Stereo Quality: Good

In the old days of show business, if everything failed and an artist perceived he could be sure of a big hand by bringing out either one of the kids or the American flag. Today all one need do is take off his clothes to insure audience attention. The (Continued on page 126)
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CIRCLE NO. AS ON READER SERVICE CARD

FEBRUARY 1969

125
cover of this album is a case in point. It is a photograph of Jim and Jean, apparently in the buff, gazing moodily into the camera lens. On the back are more pictures, but in these Jim and Jean are fully clothed. Jean is even wearing a hat.

The Mod Squad and quite a winning and persuasive actress, too. And her talent extends to music. She has obviously been heavily influenced by Carole King and Laura Nyro, which is fine with me, since I am an undying fan of Miss Nyro's in particular. Miss Lipton has the same break in the voice, the same husky hoarseness around the edges, the same I've-been-around-blase quality. She sings two of Nyro's songs—Stoney End and Hands Off the Man—and they are glorious. But even on her own compositions, Miss Lipton shows very big ears for the soul and content of Nyro's music. It is all very intellectual and complex for rock-and-roll fans to digest, but I hope the kids will fall for gimmicks, such as her popularity on television, and then discover her versatility and talent. More mature observers of where music is going will not, I dare say, need coaxing. Just listen to what she does with ballads. A refreshingly gritty kind of Friday-night blues clings to her voice like fresh rain on maple leaves. Her slow, introspective approach to blue rock singing is consistently good. And the beautiful, lyrical, and lushly integrated use of strings and horns by arranger Marty Paich makes the arrangements as good as anything I've heard Burt Bacharach or Jim Webb do.

NICO: The Marble Index. Nico (vocals); orchestra. Preludes; Lament of Drowning; No One Is There; Ari's Song; Facing the Wind; Julia Caesar; Frozen Warnings; Evening of Light. ELEKTRA © EKS 70429 $4.79.

Peggy Lipton: Peggy Lipton. Peggy Lipton (vocals); The Blossoms (vocals); rhythm section, Hal Blaine, director; orchestra, Marty Patch arr. and cond. Let Me Pass By; Natural Woman; San Francisco Glide; Stoney End; Hands Off the Man; Lady of the Lake; and five others. VANGUARD © VSD 79278 $5.79.

Performance: Ok
Stereo Quality: Fair

This one's a torpid outing, presumably made "live" at the Club 47 by Jim Kweskin and Fritz Richmond. The aroma of mothballs pervades. And that led me to think of Chicago. That's where I saw my first naked lady on stage. Her name was Cupcakes Cassidy. Cupcakes took out all her hostilities on the cur- tains at the side of the stage. I mean, she really communicated the "make love, not war" philosophy. P. R.

JIM KWESKIN: What Ever Happened to Those Good Old Days at Club 47 in Cambridge, Mass., with Jim Kweskin and His Friends? Jim Kweskin (vocals, guitar, corn, autoharp); Fritz Richmond (jug and wash-tub bass). Mississipi Mud; Ain't She Sweet; Bomba; and eight others. VANGUARD © VSD 79278 $5.79.

Performance: Ok
Stereo Quality: Fair

This one's a torpid outing, presumably made "live" at the Club 47 by Jim Kweskin and Fritz Richmond. The aroma of mothballs pervades. And that led me to think of Chicago. That's where I saw my first naked lady on stage. Her name was Cupcakes Cassidy. Cupcakes took out all her hostilities on the curtains at the side of the stage. I mean, she really communicated the "make love, not war" philosophy. P. R.

PEGGY LIPTON: Peggy Lipton. Peggy Lipton (vocals); orchestra. Prelude; Laws of Drowning; No One Is There; Ari's Song; Facing the Wind; Julia Caesar; Frozen Warnings; Evening of Light. ELEKTRA © EKS 70429 $4.79.

Performance: Poor
Stereo Quality: Good

ORPHEUS. Eric Gulliksen, Jack McKeown, Bruce Arnold, Harry Smoller (vocals and instruments). I'll Fly; Just Got Back; Mine's Yours; Don't Be So Serious; So Far Away in Love; She's Not There; and five others. MGM © SE 4569 $4.79.

Performance: As American as apple pie
Stereo Quality: Fine

At first, hearing I'll Fly, spirits rise in the hope that at last here is a group one can listen to without wishing for ear plugs. This is a very modern sound but with the background of something aurally resembling the Hollywood String Quartet on a tear. I'll Fly is an interesting, infectious song with a great beat, and the four rather personable looking young men who have written it have the distinction of not sounding like every other group. It's followed by Just Got Back, a great stop-beat, neck- jerking song that only the very young will know how to dance to. In Mine's Yours, the vocal is lucid and a disturbing. The lyrics make nice poetic sense, too, for a change. Don't Be So Serious is a bit too good to be true. They are wholesome, as opposed to some of our more (shall we say) abrasive friends. You can hear that this quartet bathes regularly. I bet they even think Mother is that sweet-as-apple-pie lady who

Having seen Nico perform, I can tell you that she is a lot more fun to look at than listen. Although you would never guess it from the spooky cover photograph of her, she is a woman of extraordinary beauty. That, unfortunately, is about it. As a singer she is nonexistent. When I saw her in performance, there were enough supplementary distractions (Strips being projected against three walls, the audience surrounded with the newest freaked out members of the Warhol crowd, psychedelic lighting effects and, again, her own superb physical looks) to enable me to overlook, in part, what I was hearing. It's impossible, of course, to do that with a recording, so I will not critically belabor this lovely creature's disastrous efforts here beyond saying that this is probably the record non-event of the year.

One song that I found intriguing though, and that was a little item called Arry Song. The refrain is "ain't away, sail away," and there are also incidental references to some chap who spends a lot of time on a boat. Nico makes it all sound very sad and wistful, which is a shame, because the last I heard about the gentleman he was happy as a clam watching this fall lady, in riding habit and rubies, exercising her horse around the deck, all the while humming I'm Just Wild About Aye. P. R.
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FEBRUARY 1969

CIRCLE NO. 77 ON READER SERVICE CARD

127
served them cornflakes for breakfast each morning. Yet I can only repeat that they are good, really good. It's just that they're so undeniably wasty, a bunch of musical Mr. Always. They may even have learned what they know about harmony in the church choir.

Prediction: there is a really great album in their future if only they'll sniff a little glue and corrupt themselves just that much. R. R.

JEAN JACQUES PERREY: The Amazing New Electronic Pop Sound of Jean Jacques Perrey, Marc Francis; The Little Ships; Island in Space; The Little Girl from Mars; Gypsy in Rio, Brazilian Florence; and seven others. VAN GUARD (3) VSD 79286 $5.79.

Performance: Fun
Recording: Excellent
Stereo Quality: Excellent

This is an attempt to bring into pop music some of the electronic sounds that can be produced by such devices as the ondes Martenot, the ondophone, and the Musy synthesizer, among others. Perrey has brought it off with some style and wit. Most of the music here was written by Perrey, so it is a little difficult to judge whether the music is accommodating the instruments or whether the instruments are capable of serving the intentions of the composer. The former would seem more likely, since eventually there does get to be a sameness of sound from song to song and a lot of it eventually begins to sound like sad music from the Brasserie Mars. (You don't seriously think that a Frenchman, whether he is working with synthesizers or tissue paper and a comb, is going to write anything but French music, do you?) Aside from what I take to be the restrictions imposed by the electronics, this is a pleasant and ingratiating album done with a sense of humor and a nice air of unpretentiousness. I like the idea that machines can be used to make pretty sounds, and Perrey has done it about as well as anyone I've heard. Now if I could only learn how to cozy up to a computer. P. R.

JOHNNY SHINES: Masters of Modern Blues, Volume I. Johnny Shines (guitar and vocals); Big Walter Horton (harmonica); Otis Spann (piano); Lee Jackson (bass); Fred Below (drums). ROLLIN' & TUMBLIN'; Trouble Is All I See; Mr. Tom Green's Farm; My Black Mare; What Kind of Little Girl Are You?; and five others. TESTAMENT (3) T 2212 $5.79.

Performance: Better on guitar
Recording: Fair
Stereo Quality: Fair

Producer/historian Pete Welding can be congratulated for having 'rediscovered' Johnny Shines. Although recorded rarely—twelves sides in all—in the early post-war years, Shines was (and is) a superb guitarist and a better-than-average singer. I find his vocals less pleasing than those of some other post-war Chicago blues singers who come to mind, but Shines' slipping and sliding bottleneck guitar style is really something to hear.

As with other Testament recordings, the Shines pieces will have the greatest appeal for those listeners who are into basic blues. But even if you don't know Muddy Waters from Otis Spann, you might enjoy a taste of Shines' music. D. H.

BARBRA STREISAND: A Happening in Central Park. Barbra Streisand (vocals and jokes). Second Hand Rose; Cry Me a River; Sing Sing Sing; Silent Night; Happy Days Are Here Again; He Touched Me; People; and four others. COLUMBIA (3) CS 9710 $4.79.

Performance: Warmed-over matzoh
Recording: Fair
Stereo Quality: Fair

It was a happening, all right. A beer company sponsored it and 135,000 people showed up to see her free on one of the hottest nights in Central Park in years. Barbra appeared in a perfectly godawful dress that looked like a cut-up parachute dyed in Rit and knocked them dead. And anyone who says she doesn't draw the pimple-faced teenagers can just consider the argument lost right now. They slept on the ground for two nights straight to see their idol, a swirling mob of hysterical humanity swarming, shoving, screaming, of her first underground hits, 'I'm in Love with Harold Miniget.' I could have done without Marty the Marthai, I still can.

On the credit side, there are two absolutely magnificent new ballads recorded from the concert which all hysterical Streisand fans will want to own. I don't think they are worth close to five dollars, but if you have a friend who has already bought the disc, taping them will fill out your library at much less expense. The two songs I am recommending are 'Natural Sounds' and 'Oscar Brown Jr.'s hauntingly beautiful 'Love Is Like a New-Born Child.' The rest of this disc is second-rate Streisand which has been done to death. One more reprise of 'Second Hand Rose' and I'm going to be desperately in need of an allergy shot. R. R.

RECORDING OF SPECIAL MERIT

SWEETWATER: Sweetwater (vocals and instruments). Motherless Child; Here We Go Again; For Pete's Sake, Come Take a Walk: What's Wrong; and six others. REPRIS (3) 6513 $1.79.

Performance: Best of the new ones
Recording: Good, but they deserve better
Stereo Quality: Fine

If I had merely heard this disc, without receiving it for review, I would have handed over my hard-earned cash to have it. Hell, this group is good! They are strong, gentle persuaders even for those of us not already indoctrinated in Sweetwater's own musical style.

And what a beautiful way to begin their persuading—by taking the sentimental spiritual favorite, 'Motherless Child,' and making it spooky, infectious, slightly Oriental, and captivating. Here We Go Again has a great jazz vocal by Nansi Nevins that is very much in the same innovational style as that of Jackie Kral of Jackie & Roy—I can hardly pay anybody a better compliment than that.

In For Pete's Sake, the imaginative use of a cello is sheer genius and adds an "Establishment" quality to this modern sound.

A slow country style controls Come Take a Walk. There is a great fade-out ending on this number that is both amusing and original. Nansi Nevins is again the convincing vocalist. I could really learn to love this girl. (I am getting bored, though, with those ever-present flutes in contemporary arrangements.) And whoever is responsible for the lyrics of the original songs, such as Walk, should be closely watched; they are among the best I've heard recently.

Everything about this group is as refreshing as branch water, and I credit not only the obvious talent of these young musicians, but the fact that there are eight of them—enough to provide a solid foundation of harmonies that the soloists, both vocal and instrumental, can play against. It is similar to the structure of old-time small jazz groups, having the same purity and originality. I hope they turn out to be prolific and haven't blown their whole scene on this one record.

It is ironic to note that the really good artists rarely tout their own horns in the overblown rhetoric to be found on most album jackets. I would actually love to know more about Sweetwater, but judging from the talent of this group, there should be tons of future records to fill me in. By the way, next time out, Sweetwater deserves first.

(Continued on page 150)
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R. R.

FRAN WARREN: Come into My World. Fran Warren (vocals), instrumental accompaniment. Hello Young Lovers; Nice and Easy; By the Time I Get to Phoenix; For You, for Me. Forever More; Love Is a Baby; Swinging Down the Lane; and seven others. Audio Fidelity ® AFSD 6207 $1.79.

Performance: Relaxing
Recording: Good
Stereo Quality: Good

"Let's take it nice and easy," Miss Warren advises softly in one of her songs after describing herself in her own liner notes as "an emotional, husky-voiced singer with an angel on one shoulder and the devil on the other." With all the battering our ears take these days from those bangaway groups with the funny names, this listener found her invitation intriguing. Miss Warren has been around for a long time, and her voice is one of those soft, sad instruments that hint at unmanageable sorrow. If this is her bid for a comeback, I for one am all for it. She favors ballads that tell little tales — By the Time I Get to Phoenix proves quite comfortable among the oldies by Ellington, Gershwin, and Isham Jones — and sometimes, with just the piano for solace before the orchestra sneaks in, she shows that the old torch-singers had for making you feel they were singing for you alone. Particularly endearing are her nostalgic, unhurried re-creations of slow, sinuous ballads like My Funny Valentine, Do Nothing Till You Hear from Me, and Love Is a Baby. The mood is invariably saved from monotony by the interjection of some fast-paced novelty along the lines of If I Ruled the World or Four- Twenty A.M., a lively little urban study on the theme of insomnia. P. K.

ALEC WILDER: The Music of Alec Wilder. Mitch Miller (oboe and English horn); Julius Baker (flute); Harold Golzer (bassoon); Columbia String Orchestra, Frank Sinatra cond.; the Alec Wilder Overt. Those who claim New Dance; Air for Oboe; Such a Tender Night; Pieces of Eight; and eight others. ODYSSEY © 32 16 0262 $2.49.

Performance: Legendarystereo quality: Acceptable
Recording: Good
Stereo Quality: Acceptable

Time, as Zsa Zsa has often said, can play funny tricks. Here is an album that was a classic in its time and to many still is. But to me, listening to it now seems like seeing Gone with the Wind just that one time too. It was before the re-recess of the parts that I found myself waiting for, waiting for, waiting. As the lovely Air for English Horn in the classic Mitch Miller performance, or the equally classic Slow Dance, left me with the same flat feeling; I had when I realized that Ollie the Havillars' acting in that great screen epic was often as mealy-mouthed as old Melanie herself. Things that had not bothered me before in listening to the complete record bother me now. Things like the essential saccharinity of so much of Wilder's music, the orchestraations, which sound to me now so much more sensitive as sentimental; the claustrophobic preciousness of so much of the playing and composition.

Nevertheless, this is still a very impressive album, and if you have never heard it, I urge you to listen to it. If you are an old admirer of it, then you have your own opinions about it. If you heard it long ago but can't quite remember it, then just think of any consciously "artistic" documentary or feature film of the last twenty years. Generally it opens on a deserted street, or a quiet rather desolate farm; the camera comes to rest on a door; the sound of a lonelt, but loving, flute is heard, and the door starts to open. Nine chances out of ten, whoever is behind that door is over eighty or under eight, and you can be damn sure today is one of those days when he is gently going to accept some eternal lesson about life. That's what the music sounds like to me now.

R. R.

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You never heard it so good.
MILT JACKSON: Milt Jackson and the Hip String Quartet: Milt Jackson (vibes); with various musicians, Tom McIntosh arr. and cond. You Got to Pay If He's the D.G. Goes Down: The Morning After; and six others. VERVE ® V 6761 $5.79.

Performance: Fine solos from Jackson Recording: Very good
Stereo Quality: Very good

Jackson is the father of contemporary vibe playing, but he has always been the consummate sideman rather than a particularly successful leader. Verve has given Jackson a sterling production with arrangements by Tom McIntosh, an excellent rhythm section, and two stirring horn men (Hubert Law and James Moody) to fill in the gaps. But the results are less than satisfying. Jackson responds like a sideman, playing brilliant rhythmic accents and lovely stretches of melody, but never assuming control of the total date. While, there’s nothing intrinsically wrong with that, I suppose, since Jackson is a good enough soloist to sustain anyone’s interest for a while. But the absence of point soon becomes obvious—as though the record’s focus had been provided by arrangements and external production ideas, rather than by Jackson himself. It might have been better just to let him stretch out with a rhythm section.

The “hip string quartet” is hip enough, but largely superficial, since neither McIntosh nor anyone else has solved the problem of writing articulated jazz figures for bowed string instruments. If you like Jackson, you’ll be pleased almost anytime he takes mallets in hand, but unless that’s all you want from a jazz record, you won’t be intrigued for very long with what happens here. D.H.

RECORDING OF SPECIAL MERIT


Performance: Elegant
Recording: “Live” but good
Stereo Quality: Variable

Technical ability in pop music has failed to about as low an estate as the well-made play has in the popular theater. One of the greatest technicians of the jazz piano must assuredly be Martial (referred to in place on the jacket as Martin) Solal, and he gives a terrific display of virtuosity on this new release. I don’t think he will ever become a favorite of the States for the simple reason that he is too French and, some would, claim, too “intellectual.” I will grant both points. Because of his Frenchness his playing and performances are models of lucidity where no musical idea is ever left incomplete and no piano phrase is ever ragged, where all is clear with an elegant sense of form and structure. I will agree that it is also probably his Frenchness (actually he is born in Algiers) which is responsible for the emotional austerity of much of his playing, where at times you have the feeling that he believes that emotion is only correctly spent within that above mentioned form of order. As for “intellectualness,” yes, I would agree to that also. But, like Stravinsky, he has the technical equipment in both his composing and performing roles to be able to back up his ideas so that they can be presented in an often dazzling finished form. The second side is devoted to three of his own compositions—Tea for Three, T.N.T. and Blue Metabolicy—and I think it would be very difficult for anyone seriously interested in music to do without. They are sophisticated, but in no way pretentious.

This recording was made “live” at the Blue Note in Paris, and while it may not be all that great sonically, it does catch something of the coziness of Solal when he works for an audience. He is given admirable support by Gilbert Rovere on bass and Charles Bellonzi on drums. Solal is a superb artist, but he is not, I suppose (perhaps unfortunately), what jazz is, or was, all about. P.R.
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The great era of America's most vivid native art, the musical comedy, would seem to have been defined by Show Boat at one end and by West Side Story at the other. Since then, the form has been an interesting study in the process of attrition, and at present the American musical (the "comedy" dropped out long ago) would seem to be in a serious, if not yet fatal, decline. Not that there haven't been excellent shows since the great Bernstein-Sondheim-Robbins collaboration, but they are glittering exceptions notable more for their triumphs of staging and performance than for any intrinsic quality of book, music, or lyrics.

The reason for this attrition is twofold—and fairly obvious: the increasing absence of young, or young-thinking, people on the creative side, and the almost total absence of youth in the audiences. They have left the Broadway musical—and make no mistake that the Broadway musical is other than the American musical—to their elders, and their affluent elders at that.

Hair, the much-praised "tribal-love-rock" musical, is an interesting freak—and I think misunderstood. It is actually a musical about youth designed to show older people what some segments of the younger population are up to. It is comparable to one of those Haight-Ashbury tourist buses that careers with window-up astonishment and a certain amount of titillation through hippie neighborhoods and then return safely to respectable hotels. Titillation is also a large part of the success of Hair, in that the first-act curtain features a genital display by some members of the cast. If critic Kenneth Tynan is right in his prediction that within five years we shall see the sexual act itself on stage, then I am sure that somehow, somewhere, is at this moment devising a musical out of the Kama Sutra. And it will probably have as little pertinence to the musical comedy form as Hair does. And no matterness either.

Where the young audience has gone is relatively clear: to films, to discotheques, to rock auditoriums, to light shows, to folk festivals, and to other forms of entertainment where they can dispense with or provide their own prosenium. (Actually, one of the few real pleasures of Hair is its staging, which casually disregards the prosenium and permits the show to ramble about the house on its own terms—but then, so did Hallelujah.)

Where the young creative people of the Broadway theater have gone is a little harder to answer. It is obvious, however, that there are not many of them left. Most would seem to have gone to films or off-off Broadway or have joined the rock scene. The few young talents left are forced to write for, and to try to involve, a well-off middle-aged and rather motherly glamour figure who is as invincible in her unreality as she is in her gooey homilies. When she isn't changing into one outrageous piece of drag after another, she is plumped down as she is in her gooey homilies. When she is plumped down into the middle of enormous, camp production numbers staged as if the action were taking place on the floor of the Lido night club. Things like this have a tendency to run for years under such names as Mame, and Hello, Dolly!

Finally, there is the more serious, more ambitious, and often more pretentious "heavy book" show, of which Zorba is an example. Often adapted from a well-known literary source and presented with a solemn recitative between numbers, this sort of show always stars some middle-aged and rather motherly glamour figure who is as invincible in her unreality as she is in her gooey homilies. When she is plumped down into the middle of enormous, camp production numbers staged as if the action were taking place on the floor of the Lido night club. Things like this have a tendency to run for years under such names as Mame, and Hello, Dolly!

Finally, there is the more serious, more ambitious, and often more pretentious "heavy book" show, of which Zorba is an example. Often adapted from a well-known literary source and presented with a solemn air, it usually manages to betray the sad poverty of new life stories, new ideas, and real creativity that exists on Broadway. Such shows start out with good intentions, and are sometimes, in a modest way, at-
Based on the fine novel by Nikos Kazantzakis, it is a reflection of all that, unhappily, is not going on in musicals. John Kander, the composer, has tried to pull off again the mirror trick he performed so successfully in Cabaret: he has tried to give his music a Greek "atmosphere," but running beneath it is the same steady Broadway rhythm we have been hearing for years. Cabaret prised a lot of flavor out of the kind of music Kurt Weill and Friedrich Hollander used to write and that Peter Kreuder and his orchestra used to play in early-Thirties Berlin. It is music sophisticated enough to withstand a lot of borrowing from. But in Zorba, Kander is dealing with the much less sophisticated folk music of Greece, and aside from a few rhythmic turns and the orchestration, he has not been able to do much more than feebly suggest the atmosphere he was after.

The lyrics (by Fred Ebb) are drenched in that phoney Mediterranean "acceptance of life as she is lived, my friend," and in solo after solo Herschel Bernardi (Zorba) and Maria Karnilova (his doddering girl friend) declare their senescent lust for life. (From the score, I would judge that dramatic emphasis has been switched from the story of a young man learning how to live a full life, to the love affair between Zorba and the old cocotte Hortense. You don't think the audience wants to hear about young love, do you? They want something they can identify with.)

Bernardi's performance is roistering, earthy, full-throated, and completely artificial. He sounds as if he were talking and singing two octaves down from his normal range—rather like Mischa Auer imitating Akim Tamirov. Karnilova, that fine actress-dancer, has somehow been persuaded to offer an imitation of someone fatally resembling Eva Tanguay, Anna Held, or Fifi D'Orsay. John Cunningham, in the role of the young man Niko, sings like every other musical-comedy tenor-baritone I have heard since the days of the first LP.

All the carping aside, I have a feeling that Zorba and this album will be a success. It is in the right commercial groove, and it says a lot of things people are anxious to have reaffirmed in their own minds. It will appeal to large numbers of an established audience, and possibly make them feel that they have undergone a "deep" experience.

The recording is one of the least effective sounding original-cast efforts I have heard. It has a shrill, cluttering sound, and the chorus numbers are sonically harsh and too far forward. The whole thing sounds prepackaged and up-right. Rather like the current state of Broadway.

SPOKEN WORD

THE BEST OF BLOOPER, VOLUME ONE: Bome of radio and T.V. Kermit Schaefer, producer and editor. Kapp @ KS 3576 $1.79.

Performance: Slim
Recording: Muffled
Stereo Quality: Unhelpful

If bathroom jokes are your bag, you’re sure to have a high old time listening to this collection of “lip-slipsters” culled over the years from embarrassing mistakes made on radio and TV, and re-enacted here in all their Freudian erroneousness by an anonymous cast of not particularly skilled mimics. Otherwise, the pickings are likely to prove slim. There’s a few “nadie” announcements who report the arrival of the “Virgin of Governor’s Island” at the Virgin Islands Governor’s Conference of 1967; the newscaster purveying a hot item from a “high White Horse house” ; the lady on the hrightnow interview program who introduces her literary lion of the moment by assuring the audience that “once you put down one of his books you never want to pick it up again.” I also chuckled briefly, if not with the same uprightness as the canned audience, at the patriotic advice to “vote early and often on election day” and the musicologist who praised a violinist for being able to play “passages of ease with the greatest of difficulty.” The rest is strictly in the “Jokes for the Johny” category. P. K.

SMOTHERS BROTHERS: The Smothers Brothers Comedy Hour. Tom and Dick Smothers (comedians and vocalists); orchestra, Louis Basil cond. Mauers; Troubadour Song; Smart Juice; President Johnson; You Didn’t Come In; Tommy’s Song; Tom’s Party; Caught In The Draft; The Impossible Dream; Spread of Democracy; United Nations; Controversial Material. Mercury ® SR 61935 $.59.

Performance: Unoppressive
Recording: Great
Stereo Quality: Separates the Toms from the Dicks

“He who’d make his fellow creatures wise should always gild the philosophic pill.” counsels Jack Point, the jester in the Yeoman of the Guard. For a while there it looked as though the Smothers Brothers were forgetting this fundamental principle of entertainment. The brothers have tried so hard on their big-budget, prime-time spectacular to be “with it” and “where it’s at” and “controversial!” that there have been some Sunday evenings when their battles with the CBS censors proved more bitter than biting, more solemn than scintillating. They make no such mistake here. Nor is the record cluttered with the stretches of straight singing by Dick that have held up the fun in earlier albums. A “troubador” song is wrecked rewardingly by Tom’s “tomfoolery” when he impersonates a noisy nightingale. Dick’s effort to out-Kiley the original Max of La Mancha in a super-heroic version of The Impossible Dream brings welcome interruptions from Tom demanding that the song means and culminating in one of those sputtering schoolboy expositions in which he concludes that Don Quixote must have been “like Moses, who led the Hebrews into the land of milk and money.” An argument in the “you-don’t-come-in” tradition disrupts a ballad from Paint Your Wagon, and Tom sidesteps a challenge to his scholar- dur I get too. The Smothers Brothers Comedy Hour offers us the moment by assuring the audience that “once you put down one of his books you never want to pick it up again.” I also chuckled briefly, if not with the same uprightness as the canned audience, at the patriotic advice to “vote early and often on election day” and the musicologist who praised a violinist for being able to play “passages of ease with the greatest of difficulty.” The rest is strictly in the “Jokes for the Johny” category. P. K.


Performance: Amiable
Recording: Excellent
Stereo Quality: Well balanced

Reporting from London in the New York Times not too long ago, Clive Barnes called attention to a new musical comedy put together by Tom and Dick. He described The Oxford Don of marked theatrical leanings,” with music by Richard Hill and John Hawkins which Mr. Barnes found “weak.” Since the present album comes bearing the credits of the same team of talents, I take it there is some com- modification. Richard Link and John Hawkins which Mr. Barnes found “weak.” Since the present album comes bearing the credits of the same team of talents, I take it there is some com- modification. Richard Link and John Hawkins which Mr. Barnes found “weak.” Since the present album comes bearing the credits of the same team of talents, I take it there is some com-
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RECORDING OF SPECIAL MERIT


Price: Performance: Good Schumann, fair Grieg; Recording: Superior; Stereo Quality: Excellent; Speed and Playing Time: 3/4 ips; 47'10"

These are not particularly new performances, and, in fact, the Bach double concerto has appeared before on tape (DGC 8820). The playing, however, will always be worth hearing. The Baroque works are treated in somewhat romantic fashion, but the execution of the solos is tonally and technically gorgeous. The two Beethoven Romances likewise are most beautifully rendered by Oistrakh join, and the recorded sound is extremely natural. I. K.


Performance: Good Schumann, fair Grieg; Recording: Superior; Stereo Quality: Excellent; Speed and Playing Time: 7/8 ips; 62'45"

Anda's Schumann Concerto is by far the better performance on this reel: both he and Kubelik take a lyrical approach to the score, and the playing is properly quite free and poetic. The Grieg, however, suffers from the leisurely interpretation, and somehow the performance fails to hang together. Perhaps Anda's rather lightweight tone is at fault, and I think that a more exuberant, more romantically inclined attitude toward this concerto would have helped. The orchestral playing is excellent, and the quality of reproduction is unusual fine. Ampex, incidentally, has a new method of duplicating in which the overall level is considerably higher than before; as a result there is no audible hiss. I. K.

RECORDING OF SPECIAL MERIT

RIMSKY-KORSAKOV: Highlights from "Mlada," Aleksei Korolyev (bass), Maisova; Tassiana Vassarina (soprano), Voudova; Vladimir Makhov (tenor), Yarmolin; Nina Kulagina (mezzo-soprano), Morena; other soloists; Chorus and Orchestra of the Moscow Radio, Yevgeny Svetlanov cond. MELODIYA/ANGEL Y 1YS 40012 S7.98.

These are not particularly new performances, and, in fact, the Rimsky-Korsakov opera are a rarity. This work, which started life originally as a composite opera (music by Rimsky, Cui, Moussorgsky, et al.), was first produced in 1892, with music entirely by Rimsky. It was intended as a large-scale opera-ballet (Mlada is a non-singing part), but except for the Procession of the Nobles from Act Two it is almost totally unfamiliar today. That excerpt is included here as well as the Divination and Kolo, both from the second act, along with Night on Triglav Mountain and Fantastik Kolo plus Witches' Sabbath and Infernal Kolo (kolo is a regional dance) from Act Three; finally, from Act Four we are given Morena's Curse, Destruction of Retra, and the Closing Scene.

The music, as might be inferred from the titles of the excerpts, is often fantastic and highly colorful in orchestration. As the notes point out, there seems to be a link between the Wagnerian style of the past and the forthcoming early Stravinsky in this unusual score. The singing is entirely idiomatic, the orchestral playing most capable, and the tape is warmly recommended to those with an interest in musical curiosities. The sound, though a bit distant and lacking in presence, is full-bodied and clean. A libretto is obtainable through the usual postcard request. I. K.

TOCH: Piano Concerto, Op. 38; Concerto for Cello and Chamber Orchestra, Op. 35, Ernst Toch (piano); Vienna Symphony Orchestra, Herbert Haefner cond.; Frédéric Motier (cello); Zurich Forum Group, Fred Barth cond. CONTEMPORARY S CYC 8014 S7.95.

Performance: Authentic; Recording: Good airchecks; Stereo Quality: Not significant; Speed and Playing Time: 7/8 ips; 52'51"

Ernst Toch (1887-1961) was one of several Viennese-born composers, contemporary with such pupils of Schoenberg as Berg and Webern, who have become overshadowed by the "Big 3" of the Second Viennese School. Yet his vast catalog of works, in every form from Hollywood film scores and facile entertainment works such as the Pinocchio and Circus Overtures to erudite and complex chamber works, concertos, and symphonies, has in no sense been meaningfully evaluated through performance and audience reaction. A faithful following in Hollywood, where Toch sought refuge from Hitlerism in the Thirties, has played a role in getting a representative selection of chamber music recorded on the West Coast Contemporary label, and the Louisville First Editions series has issued both light and serious orchestral works by Toch. But this is not enough. Toch has produced a vast body of finely crafted and often convincingly passionate creative work that should be taken seriously on its own merits.

The Piano Concerto (1926) and Cello Concerto (1925) offered on this Contemporary Records tape derived from radio performances in 1950 and 1963, respectively, are instances in point; for they are among the most brilliant and exciting of Toch's works in the mid-European Expressionistic idiom of the period. Indeed, it is incredible that the
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JUSSI BJOERLING: The Immortal Jussi Bjoerling. Donizetti: L'elisir d'amore; Una furtiva lagrima. Pintoria: Mandria; Mi appartiene. Verdi: Rigoletto: Questa o quella; Ella mi ha tradito; Pami riveder le lagrime; La donna è mobile; di qui, ve ben rammentomi; Bella figlia dell'amore; (with Roberta Peters, Robert Merrill, A. M. Rosa, and Chorus). Il Tritone: De sette alla terza; (with Leonard Warren, Di quel tetra luce; Ah, non mi (with Zinka Milanov); Di quella pira (with the Robert Shaw Choral). La Forza del Destino: Sole dove in quest'ore; (with Robert Merrill). Don Carlo: Io fado profondi; and Quel pia alito (with Robert Merrill, E. Marzow, and Men's Chorus). Aida: Se quel giorno vo fossi; Celeste Aida: Tu! Amonastro!; Io son dinnamato; (with Milanov, Warren, Fedora Barbieri, Boris Christoff, and Chorus). Otello: Se pel ciel o mai; Ah! Afanone, non tradisce (with Licia Albanese and Chorus); Presto in fia e No! Piazza sort! (with Franco Calabrese, E. Campi and Chorus). La Befana: O Mimi, tu non son tosti (with Merrill). Tosca: E intero le stelle. Giordano: Andrea Chénier: Come un bel di di maggio; Jussi Bjoerling (tenor), various orchestras and conductors. RCA-TR 3035 $10.95.

Performance: Unique
Recording: Variable but always satisfactory
Speed and Playing Time: 33 1/3 ips; 101'22''

Writing as an admirer of good lyric theater for itself rather than as one of that unpleasing breed of opera lovers who merely worship star singers, I suppose my evaluation of this comprehensive collection of opera excerpts by the late Swedish tenor Jussi Bjoerling is different from that of most of the buyers for whom this RCA tape was designed. (I should add in hurried, defensive haste that I have long considered myself an admirer of Bjoerling's voice, his use of it, and his sense of musical style.)

But, when this collection came my way, I was aware of the phenomenon (personal) that overall admiration was, if not lessened, at least mitigated. Bluntly, it struck me with increasing force as the tape unreeled that there is something about the hard-core standard repertoire (particularly earlier Italian opera) that is alien to the nature of Bjoerling's voice and his musical sensibilities, that the sense of unmeasurably felt with 'Una furtiva lagrima' is closely related to the sentimental overstatement of 'Aida' and the sense of mild embarrassment I felt for the tenor (not the aria) in listening to 'La donna è mobile.'

Since all of this music—well, almost all of it—is sung with great skill, I'm afraid I could only conclude that my suddenly mixed feelings are rooted in the impression that Bjoerling tended to compete with the ever-suggestive declamation of the Italian Opera Tenor rather than re-examine the music in terms of his own far more subtle style, which is what such singers as Fischer-Dieskau and De los Angeles tend to do much of the time.

The impression becomes more difficult to escape as one listens to Bjoerling deal with the greater musical subtleties of late Verdi in the Otello excerpt and as one listens to the elegant, exquisite singing of the Otello

and Prince Igor excerpts. In so flashy a performance as his 'Di quella pira,' Bjoerling proves that he could belt to the rafters with the best of them even though one senses, in some perhaps indefinable ways, that there is something not quite "true" about singing it in this manner. (Indeed, if De los Angeles had ever gone into competition with Callas, Tebaldi, or even Milanov at their primes, she would have sold her very real and, in many ways, more elegant vocal stylistic qualities short.)

Obviously, no worshiper at Bjoerling's shrine, no member of the cult that flourished until the tenor's death in 1960, will be fazed by anything I have written but will perhaps merely think it peculiar or worse. And it must be admitted: opera lovers and star worshipers will take pleasure from this release. In large part, I did myself—in spite of the resultant nit-picking. With an all-star "accompanying" cast (Roberta Peters, Leonard Warren, Zinka Milanov, Licia Albanese, Robert Merrill, and others) the late tenor is presented in the company of his singing peers. And whether the admittedly speculative (and special) point I have made is valid or not, the international opera stage of today would be far better off if it had a few tenors with the pure vocal flair Bjoerling almost always displayed.
ANDRÉ KOSTELANETZ: Vienna, City of Dreams. Lehár: The Merry Widow; Waltz and Gavott; The Count of Luxembour; Waltz; Kreisler: Serenades; Kâlmân: Countess Maritza; Sag' dir, mein Lieb, Sag' Ja, Haydn: Serenade; Sieczynski: Vienna, My City of Dreams. Strauss: The Waltz Dream; Love's Roundelay. Sara-mae Endich (soprano); Carroll Glenn (violin); orchestra, André Kostelanetz cond. COLUMBIA © MQ 973 $7.95.

Performance: Champagne, more sweet than sec
Recording: Excellent
Stereo Quality: First-rate
Speed and Playing Time: 7 1/2 ips; 33'09

If your heart is one of those quaint instruments that still beats in three-quarter time, if you yearn for old Vienna and coy countesses and the lilting laughter of merry widows, you have only to set Mr. Kostelanetz's concert waltzing around on your tape spindle for a schmaltzy romp in the Land of Smiles. Mr. Kostelanetz whips his forces into a foamy Schlag of high-caloric sound in generous helpings of Franz Lehár, Johann Strauss, Jr., Oscar Strauss, Fritz Kreisler, and others of their ilk. The lush orchestral waltzes, serenades, and polkas are set off with vocal passages richly and archly rendered by soprano Saramae Endich, and airy Kreislerian trifles coyly coaxed from a flirtatious fiddle by Carroll Glenn. Not for musical diabetics.

ENTERTAINMENT
PEARL BAILEY: The Real Pearl. Pearl Bailey (vocals); orchestra, Louis Bellson cond. I Believe; Poor Butterfly; That's Life; Nobody; The Color of Rain; He's Gone; and six others. PROJECT 3 @ PJX 5022 $5.95.

Performance: Very good
Recording: Excellent
Stereo Quality: Excellent
Speed and Playing Time: 3 3/4 ips; 29'49

Pearl Bailey is a truly ingratiating performer. She has style, humor, earthiness and, underneath, a no-nonsense grasp of life's realities. Unfortunately, she is also afflicted now with a slight case of hardening of the stylistic arteries. Her ad-libs often sound distressingly rehearsed, and there are times when her dic- tion betrays that it is the thousandth time she has sung a song in precisely the same way (her timing is apt to go awry for the same reason). I am talking, of course, about her classics, Tired or Bill Bailey, and others with which by now, I would think, we are all familiar.

Here is a collection of songs that I had never heard Miss Bailey sing before, and I thought that it might be an occasion for some mild rejoicing. All of which should go to prove that I ought to have been more grateful for the old Bailey, even with the arthritic touches. Things don't exactly go from bad to worse here but they remain firmly mediocre. For her first band, she chooses, of all things, to resurrect I Believe. My hatred of this inspirational pudding is unquenchable, and Miss Bailey, in a four-minute performance of it, was unable to reduce it in the least. After that opener, I'm afraid she would have had to have stronger material than she pre-sents here to engage my sympathies. I'm

THE SMART SET.

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Gonna Keep On Doing' (What I'm Doing) is about as close to good entertainment as this tape offers, but considering Miss Bailey's past achievements, that really is not saying much.

P. R.

THE LETTERMEN: Special Request, The Lettermen (vocals); orchestra. Sherry Don't Go; I Only Have Eyes For You; Solidly, As I Leave You; Wall Of By; Secret Love; Summer Song; and five others. CAPITOL ® Y17 2934 $6.98.

Performance: Pre-adolescent Recording: Fine Stereo Quality: A la mode Speed and Playing Time: 3½ ips; 30'11"

Thank goodness for the generation gap! It protects me—most of the time—from the fiercer assaults of that violent 'young' sound. A recent scientific survey reports may be driving the whole discotheque set to premature deafness. It also spares me too frequent exposure to the 'warm, golden' sound (I quote Capitol's own blurb) which causes the current crop of young ladies to swoon over groups like the Lettermen. Evidently, these gentle-voiced souls, sighing softly in close harmony over oceanic backdrops of orchestral bleedings, are hard-put to find enough material to keep their fans enraptured, for on the current program they turn back to the early Dick Powell of Vitaphone to resurrect I Only Have Eyes For You, which thrilled me when I was twelve. As a matter of fact, although the cover photograph shows three sturdy young adult faces with long sideburns, I would not be at all surprised to learn that the actual singing in this series is done by a group of pre-adolescents with unchanged voices. It just does not seem possible for three actual adults to simper that way. Even the most-melodramed More goes audibly limp under their ministrations. P. K.

THE MORMON TABERNACLE CHOIR: Greatest Hits, Vol. II, Mormon Tabernacle Choir, Richard P. Condie, director; Philadelphia Orchestra, Eugene Ormandy cond. O Columbia is the Gem of the Ocean; London-Derry Air; This Is My Country; Beautiful Dreamer; Land of Hope and Glory; Dixie; and five others. Columbia ® MQ 972 $7.95.

Performance: Unabridged Recording: Excellent Stereo Quality: Highly evident Speed and Playing Time: 7½ ips; 40'14"

A super-patriot's delight is this collection of corn-rich staples from America's musical silos. Hear all the words of O Columbia, the Gem of the Ocean in what is probably the most elaborate arrangement for chorus and orchestra yet devised for an anthem. Hear hundreds of voices raised in The Battle Cry of Freedom and—lest any section of our fair land feel neglected—a mural-sized Dixie and an aggressively chauvinistic This Is My Country. Mother will enjoy the swooning choruses of Beautiful Dreamer and London-Derry Air, while visiting clergy may safely be entertained with mighty performances of Father in Heaven. He's Got the Whole World in His Hands, Handel's Largo from Xerxes and Hallelujah, Amen from his Judith Maccabaeus. With Mr. Ormandy at the helm of his hefty orchestra, and director Richard Condie waving a feverish baton at his huge chorus, the Mormons have never sounded more wide-awake. P. K.
ROTE LEARNING

At one time or another, nearly everybody is faced with the unpleasant task of learning something by rote. The method isn't much fun, but some things are best learned by continuously repeating (or hearing) them a few words at a time. Using a tape recorder in the usual fashion is not really very helpful for such a job—too much effort is wasted in starting, stopping, rewinding, and restarting the machine. You can get so involved in the job of running the recorder that you find it difficult to pay attention to the material you are trying to learn.

A simple solution to the problem is to use one of the endless-loop tape cartridges that are commercially available. The Orrtronics Audio Vendor, for example, fits onto any standard reel-to-reel tape recorder, and it will endlessly repeat any message you care to record on it. But with nothing more than a little ingenuity and splicing tape plus about ten feet of recording tape, you can easily make your own "automated" tape teacher at a cost of just a few cents.

Take the length of recording tape, join its ends so that the tape forms a loop, and fasten the ends together with splicing tape. (You must be careful to use nothing but tape that is specially designed for splicing, or the adhesive might ooze and gum up the tape heads and the capstan.) If you have some white leader tape, you can splice about a one-inch length of it into the loop to serve as a marker that will help in timing your recording. About ten feet of recording tape will hold as much information as you can efficiently learn at one time. Load the loop into your tape recorder as you would tape from a reel and drape the overflow over the edges of the recorder and the table on which it is sitting. The loop will hang down to the floor, but don't worry about that.

The best tape to use is 1.5 mils thick, because the weight of the tape in transit to the floor must overcome the friction between the tape and the surfaces of the recorder and the table. For the same reason, be sure to put your recorder on a table that is high enough for the weight of the tape hanging over its edge to pull the played part down to the floor. With everything ready, you can begin to record.

Put your tape machine into its record mode and start the loop going. Then start talking into the microphone and adjust the record-level control. When everything is set just right, wait for the piece of white leader tape to appear and start your recording. You should finish just as the loop completes one run-through. If your timing is a bit off, you simply keep the loop going and try again. If you're way off, changing the tape speed or using a shorter tape loop will take care of the problem.

A loop made with ten feet of tape will give you about 16 seconds of playing time at 7 1/2 ips, 32 seconds at 3 3/4 ips, and a little more than one minute at 1 7/8 ips. When you have finished learning the material on the loop, you can record something new right over it. Or if you want to save the material for review later on, you can make a compact and convenient (though inelegant) container for it from an empty frozen-orange-juice can. Now, repeat after me ... "At one time or another...."
STEREO REVIEW CLASSIFIED

COMMERCIAL RATE: For firms or individuals offering commercial products or services. $0.60 per word (including name and address). Minimum order $9.00. Payment must accompany copy when ads are placed by accredited advertising agencies. Frequency discount: 5% for 6 months; 10% for 12 months paid in advance.

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GENERAL INFORMATION: First word in all ads set in bold caps at no extra charge. Additional words may be set in bold caps at 10¢ per word. All copy subject to publisher's approval. Closing Date: 1st of the 2nd preceding month (for example, March issue closes January 1st). Send order and remittance to Hal Cymes, STEREO REVIEW, One Park Avenue, New York, New York 10016.

EQUIPMENT


KENT KEATING, Dynaco, Tojays, Audio. Write for Unbelievable Prices. Gregg Electronics, P.O. Box 184, Glen Head, N.Y. 11545. Write for our lowest quotations on radios, tape recorders. Write for our quote. Stereo Corp., P.O. Box 6205, Coralville, Iowa 52240.

STEREO REVIEW CLASSIFIED

ACoustic research, Dyna, Koss, shure distribution. P.O. Box 154, Woodacre, Calif. 94973. 415-457-6505. Write for quotations. All audio may include custom wired components. Electronic Values, Inc., 200 West 20th St., New York, N.Y. 10011.

FOR SALE

WHOLESALE components: Manufacturers and distributors only. Request free catalog on business letterhead. WESCOM, Box 2556, El Cajon, Calif. 92021.


LABORATORY chemicals supply. 1969 catalog lists over 1,000 listings many scientific publications, catalogues. Write to: Ted's, 706 Riverdale, New Jersey 07457.

FREE ELECTRONICS PARTS FLYER. Large catalog of Bissell, Electro-Mechanics, Bluffton, Ohio 45817.


SURVEILLANCE DEVICES: Law enforcement agents only. Request brochure on official letterhead. S.A.R. 3456 W. 7th Street, Miami, Florida 33125.

Bozak Concert Grande Models B310A Like New $215. Tojays, Jr., 40 Melody Lane, Tonawanda, N.Y. 14150.

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ACoustics research products now available to overseas personnel, diplomats, and citizens of foreign countries. Write for full product and dealer information. AR International, Dept. SR, 24 Thordike St., Cambridge, Mass. 02141.

Send old cartridge and $3.50 for Shure M44-7; no box. $15.00 for M32-E; $14.50 for M32-E or $50.00 for V-15 super track. Write for money saving quotations on components. Cartridges, P.O. Box 6205, Coralville, Iowa 52240.

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STEREO TAPE, Save 30% and up: no member ship or fees required; postpaid anywhere U.S.A. Free catalog. Page containing full listings. Write to: Alltech, 5204 North Lamon Avenue, Chicago, Illinois 60630.


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net St., N.Y., N.Y. 10019.
## STEREO REVIEW ADVERTISERS’ INDEX

### CLASSIFICATION

<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>12, 49, 117</td>
</tr>
<tr>
<td>2</td>
<td>Allied Radio</td>
<td>24</td>
</tr>
<tr>
<td>3</td>
<td>Altec Lansing, Division of LTV Ling Altec, Inc.</td>
<td>8</td>
</tr>
<tr>
<td>71</td>
<td>Altec Lansing, Division of LTV Ling Altec, Inc.</td>
<td>102</td>
</tr>
<tr>
<td>4</td>
<td>Ampex Stereo Tape Div.</td>
<td>93</td>
</tr>
<tr>
<td>5</td>
<td>Angel Records</td>
<td>94, 95</td>
</tr>
<tr>
<td>6</td>
<td>Audio Devices, Inc.</td>
<td>30, 31</td>
</tr>
<tr>
<td>7</td>
<td>Audio Dynamics Corporation</td>
<td>36, 37</td>
</tr>
<tr>
<td>9</td>
<td>Audio Sales</td>
<td>144</td>
</tr>
<tr>
<td>11</td>
<td>Accu-Sharp, Inc.</td>
<td>142</td>
</tr>
<tr>
<td>15</td>
<td>BASF Computon, Inc.</td>
<td>103</td>
</tr>
<tr>
<td>76</td>
<td>BSR (USA) Ltd., McDonald Division</td>
<td>129</td>
</tr>
<tr>
<td>75</td>
<td>Bell &amp; Howell</td>
<td>135</td>
</tr>
<tr>
<td>10</td>
<td>Benjamin Electronic Sound Corp.</td>
<td>50</td>
</tr>
<tr>
<td>5</td>
<td>Bogen Electronics</td>
<td>14, 15</td>
</tr>
<tr>
<td>11</td>
<td>Boise Corp.</td>
<td>109</td>
</tr>
<tr>
<td>13</td>
<td>Bose, R. T.</td>
<td>32</td>
</tr>
<tr>
<td>19</td>
<td>British Industries Garett</td>
<td>2</td>
</tr>
<tr>
<td>17</td>
<td>Carleton Studios</td>
<td>144</td>
</tr>
<tr>
<td>13</td>
<td>Citadel Record Club</td>
<td>11</td>
</tr>
<tr>
<td>14</td>
<td>Columbia Records</td>
<td>81</td>
</tr>
<tr>
<td>8</td>
<td>Columbia Stereo Tape Club</td>
<td>138</td>
</tr>
<tr>
<td>9</td>
<td>Contac</td>
<td>110</td>
</tr>
<tr>
<td>6</td>
<td>Craig Corp.</td>
<td>121</td>
</tr>
<tr>
<td>17</td>
<td>Defa Electronics Corp.</td>
<td>138</td>
</tr>
<tr>
<td>18</td>
<td>Deutsche Grammaphon (DGG)</td>
<td>108</td>
</tr>
<tr>
<td>22</td>
<td>Downtown Audio</td>
<td>99</td>
</tr>
<tr>
<td>23</td>
<td>Dresser</td>
<td>145</td>
</tr>
<tr>
<td>67</td>
<td>Dynamac, Inc.</td>
<td>39, 41, 43</td>
</tr>
<tr>
<td>24</td>
<td>Eastman Kodak Company</td>
<td>142</td>
</tr>
<tr>
<td>75</td>
<td>EICO Electronic Instrument Co., Inc.</td>
<td>28</td>
</tr>
<tr>
<td>19</td>
<td>Electro-Voice, Inc.</td>
<td>4th Cover</td>
</tr>
<tr>
<td>69</td>
<td>Elpa Marketing Industries, Perpetuum Esner Div.</td>
<td>48</td>
</tr>
<tr>
<td>26</td>
<td>Empire Scientific Corp.</td>
<td>54</td>
</tr>
<tr>
<td>27</td>
<td>Fairfax Industries, Inc.</td>
<td>98</td>
</tr>
<tr>
<td>28</td>
<td>Fisher Radio Co.</td>
<td>21, 23, 27, 115</td>
</tr>
<tr>
<td>29</td>
<td>Grundig Electronic Sales, Inc.</td>
<td>28</td>
</tr>
<tr>
<td>30</td>
<td>Harmon Kardon, Inc.</td>
<td>97</td>
</tr>
<tr>
<td>31</td>
<td>Heath Company</td>
<td>86, 87, 88, 89</td>
</tr>
<tr>
<td>32</td>
<td>Hi-Fi Marketing Center</td>
<td>144</td>
</tr>
<tr>
<td>33</td>
<td>Honeywell Photographic Products</td>
<td>120</td>
</tr>
</tbody>
</table>

### 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.

#### CLASSIFICATION

<table>
<thead>
<tr>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accessories</td>
</tr>
<tr>
<td>Amplifiers and Preamplifiers</td>
</tr>
<tr>
<td>Cameras</td>
</tr>
<tr>
<td>Cartridges</td>
</tr>
<tr>
<td>Catalogs</td>
</tr>
<tr>
<td>Headphones</td>
</tr>
<tr>
<td>Liquors</td>
</tr>
<tr>
<td>Miscellaneous</td>
</tr>
<tr>
<td>Modular Music Systems (Compacts)</td>
</tr>
</tbody>
</table>

#### CLASSIFICATION

<table>
<thead>
<tr>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receivers, Stereo</td>
</tr>
<tr>
<td>Records</td>
</tr>
<tr>
<td>Record and Tape Clubs</td>
</tr>
<tr>
<td>Speakers and Speaker Systems</td>
</tr>
<tr>
<td>Tapes Prerecorded</td>
</tr>
<tr>
<td>Tape Recording</td>
</tr>
<tr>
<td>Tape Recorders and Decks</td>
</tr>
<tr>
<td>Tape Recorders, Cassette</td>
</tr>
<tr>
<td>Television</td>
</tr>
<tr>
<td>Tube Arms</td>
</tr>
<tr>
<td>Turntables and Changers</td>
</tr>
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Words are inherently limited in stimulating the emotions aroused by music. This is especially so in describing how high fidelity components perform.

With cartridges, for example, we speak of flat frequency response, high compliance, low mass, stereo separation. Words like these enlighten the technically minded. But they do little or nothing for those who seek only the sheer pleasure of listening.

We kept both aspects in mind when developing the XV-15 series of cartridges. We made the technical measurements. And we listened. We listened especially for the ability of these cartridges to reproduce the entire range of every instrument. With no loss of power. That’s what it takes for a cartridge to recreate the most subtle nuances that distinguish one musical instrument from another. An oboe from an English horn. A trumpet from a cornet.

We call this achievement “100% music power.” When you play your records with an XV-15, you won’t be concerned with even that simple phrase. Instead, you’ll just feel and enjoy the renewed experience of what high fidelity is really all about.

PICKERING
What do you call an etched circuit board that eliminates 49 chances for trouble in every Electro-Voice modular stereo receiver?

We call it “Mother”!

Our big etched circuit board is at the bottom of a significantly better way to make stereo receivers. With one stroke, Electro-Voice has eliminated hand-wiring from almost every signal circuit.

Each major section of the new Electro-Voice modular receivers is built on its own etched board. As many as seven modules in all. The modules then plug directly into the “mother” board. No errors in wiring. No cold solder joints.

Gone are the ills that plague even the most carefully assembled hand-wired receivers.

There’s another advantage. Before being locked into the “mother” board, each module is first plugged into an elaborate tester. Then, with pre-tested modules in place, the finished receiver is re-tested completely. This double assurance of quality means dramatically improved reliability and better performance for your stereo dollar.

“Mother” helps in other ways, too. For instance, even slight movement of ordinary wiring can “de-tune” vital RF circuits. But our modular circuits are permanently etched in place—to within .015”. So you receive full performance from our Field Effect Transistors and Integrated Circuits. And good ideas like thick-film hybrid circuits simply plug in place. In short—laboratory specifications are exactly duplicated in every production Electro-Voice modular receiver.

Look into any new E-V receiver. We offer four. Your choice of 40 or 80 watts (IHF) with Stereo FM or AM/Stereo FM. From $199.95. Just tell the man “mother” sent you.

FREE! Call (800)243-0355 any time, day or night, for name of nearest Electro-Voice high fidelity specialist. In Connecticut call (collect) 853-3600.

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