SPECIAL TAPE RECORDER ISSUE

TEN TIPS FOR BUYERS * OFF-THE-AIR TAPE GUIDE

USING THE OSCILLOSCOPE AS A RECORD-LEVEL METER
The Fisher 500-TX

**500 clean ones.**

Around the finest power transistors available, permits k without the slightest instability.)

Protected by Fisher's Transist-O-Gard® overload protection, trouble-free performance.

The 500-TX

isn't everything. In addition to tremendous power, the

demand sensitivity. In our tests it was able to pull in

any other tuner or receiver, regardless of price. We urge

and prove it to yourself.

Everything else, you'll find the 500-TX to be the most

you've ever seen. There are four ways to tune it.

ons can be tuned normally, with Fisher's ultrasmooth

I prefer, you can use Fisher Tune-O-Matic® to tune in any

ons at the touch of a button. Or, you can tune in stations

one of two buttons and the next FM station up or down
tuned in. Hold down either button and all FM stations up

one by one. Or, you can tune from your easy chair with

trois accessory.

THE MHO/ Handbook

Mail this coupon for your free copy of


to hi-fi and stereo also

includes detailed information on all

Fisher components.

Fisher Radio Corporation

11-35 45th Road

Long Island City, N.Y. 11101

CIRCLE NO. 44 ON READER SERVICE CARD
The watt eaters are out to get you.

Tubas, pipe organs, bass drums. At room-filling listening levels they'll eat up watts faster than you can hold your ears.

Even the more powerful receivers have been known to cringe in the presence of the watt eaters. (Driving low-efficiency speakers in a fair-sized room, for example, the amplifier section may require up to 50 IHF watts per channel, even before the watt eaters make their appearance.)

There's only one way to combat the watt eaters, and insure that your favorite music will sound clean under any circumstances. That's to simply let them eat watts. But still have plenty of watts to spare.

Which brings us to the Fisher 500-TX.

The 500-TX is the most powerful receiver we've ever designed. It delivers 190 watts (IHF, ± 1 db) into 8-ohm speakers. (Notice that other receivers that claim big power are nearly always rated at 4 ohms. At 8 ohms, the impedance of most speakers, their power is actually less.)

As a result, music will sound cleaner, longer. You can listen to the 500-TX for many hours, at any level, and not get tired of its sound. (Distortion is just about nonexistent, even at rated output, and does not increase at very low listening levels, as in less sophisticated solid-state equipment. And, to handle the watt eaters, maximum power is available at all audible frequencies. A unique direct-coupled circuit, designed lots of negative feedback."

All circuits are protected for a lifetime of uniform performance."

Other features:

Of course, power."

Fisher 500-TX offers tremendous power, for more clear stations than you can ever hope to count, at any level."

And in addition to the above, the Fisher 500-TX offers the unique feature of AutoScan™, which automatically selects the clearest station."

AM and FM stations are automatically scanned, and the dial is automatically tuned to the clearest station."

Flywheel drive. Or, if you prefer, you can tune in all stations manually."

In addition, you can use the AutoScan feature to automatically select the nearest station in any direction."

As you turn the dial, stations come in and go out automatically until you find the one you want."

And in addition to all the above features, the Fisher 500-TX offers a variety of preselected stations, which are automatically stored in memory."

With AutoScan™, you can tune in all stations automatically, or use the dial to manually select any station you want."

The Fisher 500-TX offers you the ultimate in versatility and control. And a watt eater dream. And a watt eater...
The watt eaters.
Like out of this world... The unfailing accuracy of synchronous speed silently achieved by the entire drive assembly, from the Synchro-Lab Motor to the full size, kinetically matched, low-mass turntable. 

Like out of this world, the satisfaction of hearing music without distortion, always on pitch as recorded. 

Like out of this world, the Garrard SL 95, reflecting the most advanced engineering in automatic turntables.
THE MUSIC

WAGNER THE ARSONIST
A review of a new biography of the composer

HENRY PLEASANTS

THE BASIC REPERTOIRE

Rimsky-Korsakov's Capriccio espagnol

MARTIN BOOKSPAN

A SHORT AND HAPPY HISTORY OF ROCK

Some basic recordings to groove on.

ROBERT CHRISTGAL

WAITING FOR SIBELIUS

His symphonies have yet to find a definitive disc interpreter

DAVID HALL

VALID VARESE, LOUD I,AZAROF

A new release couples avant-garde works of yesterday and today

ERIC SALZMAN;
VICTOR HUGO'S statement that "no army can withstand the strength of an idea whose time has come" has ever since been used to justify no end of harebrained notions, but it nonetheless kept coming back to me during the planning and execution of this Tenth Annual Tape Recorder issue of STEREO REVIEW. Future historians may not dub this the Age of Tape, but we do seem to be all but strangled in it. Tape twines invisibly behind all the productions of our radio, TV, and recording industries, it is the limp but effective backbone of the computer industry, it is becoming the repository of records of all kinds, including the circulation lists of this magazine—and we are as yet nowhere near the end of the reel.

Despite recent and significant developments, however, there remains some question in my mind whether tape's time has indeed come for music reproduction in (or out) of the home. Valdemar Poulsen's startlingly original idea for the tape recorder occurred to him in 1898, but it was not until the mid-Fifties that the machine really entered the market. Eager millennials danced a premature jig at the time—"ding, dong, the disc is dead"—but it didn't turn out quite that way. Disc technology quickly caught up and kept up—with tape's superior sound, pre-recorded tape never caught on, and the recorder moved comfortably into its present groove—a hobbyist's instrument used for dubbing records, taping off the air, tapespindence, and a myriad other interesting but sporadic activities. Though tape recorders' reasonable prices and the facilities they offer add up, in effect, to a license to steal, the recording industry has been able to live with the minor pilfering that has resulted; the disc remains supreme.

The picture changed somewhat, however, with the advent of tape cartridges—and particularly the cartridge (cassette) recorder. Their growth in the past few years has been, quite simply, a phenomenon, resulting, among other things, in considerable soul-searching in the executive suites of the major record companies. A four-track, eight-track, or cassette playback unit in every dashboard in the country is a company could conceivably go to all the expensive trouble of turning out a recording, make it available for air-play, and then find it is the limp but effective backbone of the computer industry, it is becoming the repository of records of all kinds, including the circulation lists of this magazine—and we are as yet nowhere near the end of the reel.

It is much too early to predict where it will all end, but I believe that the idea of tape recording has not yet arrived for the larger public because of one simple notion, but it nonetheless kept coming back to me during the planning and execution of this Tenth Annual Tape Recorder issue of STEREO REVIEW. Future historians may not dub this the Age of Tape, but we do seem to be all but strangled in it. Tape twines invisibly behind all the productions of our radio, TV, and recording industries, it is the limp but effective backbone of the computer industry, it is becoming the repository of records of all kinds, including the circulation lists of this magazine—and we are as yet nowhere near the end of the reel.

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What this would mean for the whole record economy is also agonizingly simple: no record sales, no money for further recording. And so there has developed of late a seeming polarization between two similar, but incompatible (in more ways than one) systems: the (essentially) non-recording eight-track cartridge and the recording cassette. The recording division of RCA, among others, decided that it would rather be murdered, if must be, than commit suicide, and endorsed the eight-track concept. Some companies are currently releasing recordings in both (essentially) non-recording eight-track cartridge and the recording cassette. The recording division of RCA, among others, decided that it would rather be murdered, if must be, than commit suicide, and endorsed the eight-track concept. Some companies are currently releasing recordings in both systems, and still others in cassette form only.

It is much too early to predict where it will all end, but I believe that the idea of tape recording has not yet arrived for the larger public because of one simple fact—human laziness. As long as they remain cheaper and simpler, the pre-recorded media have the edge. Further, the continuing spread of the benevolent gospel of quality sound reproduction is an ideological challenge that no cartridge concept is as yet prepared to meet. When it does, it will find me still, logic be damned, a staunch defender of the "safer," more "permanent" disc format.
COLUMBIA STEREO TAPE CLUB now offers you

ANY 7

7" REEL-TO-REEL STEREO TAPES FREE

if you begin your membership by buying just one tape now, and agree to purchase seven additional selections during the coming year, from the more than 300 to be offered.

FREE — if you join now

REVOLUTIONARY SELF-THREADING TAKE-UP REEL. Just drop the end of the tape over this reel, start your recorder, and watch it thread! This unique Scotty process automatically threads up tape of any thickness, releases freely on rewind.

COLUMBIA STEREO TAPE CLUB now offers you ANY 7 7" REEL-TO-REEL STEREO TAPES FREE

if you begin your membership by buying just one tape now, and agree to purchase seven additional selections during the coming year, from the more than 300 to be offered.

FREE — if you join now

REVOLUTIONARY SELF-THREADING TAKE-UP REEL. Just drop the end of the tape over this reel, start your recorder, and watch it thread! This unique Scotty process automatically threads up tape of any thickness, releases freely on rewind.

NOTE: All tapes offered by the Club must be played on 4-track reel-to-reel stereo equipment.

SEND NO MONEY — JUST MAIL COUPON

COLUMBIA STEREO TAPE CLUB
Terra Haute, Indiana 47808

Please enroll me as a member of the Club. I've indicated at the right the seven tapes I wish to receive FREE. I've also indicated the tape I am buying now as my first selection, for which I am to be billed $7.95, plus postage and handling. I continue, I am to receive a stereo tape of my choice FREE for every two additional selections I accept.

My main musical interest is (check one):

□ CLASSICAL
□ POPULAR

In addition to the first selection I am buying now, I agree to purchase seven additional selections during the coming year — and I may cancel membership at any time thereafter. I accept.

This tape now

(To be filled in by Club)

ALSO SEND THESE 7 TAPES — FREE!

NOTE: All tapes offered by the Club must be played on 4-track reel-to-reel stereo equipment.

APO, FPO addresses: write for special offer

COLUMBIA STEREO TAPE CLUB • Terra Haute, Indiana

SEND NO MONEY — JUST MAIL COUPON

5874

MARCH 1969
LOW NOISE Pure sound reproduction is a necessity for the professional recorder. The noise level for Crown recorders is lower than nearly all other professional recorders, under actual measurement according to NAB standards.

WIDE BAND-WIDTH Crown professional recorders cover the entire audible sound spectrum and more. In side-by-side comparison, superiority is shown by guaranteed minimum of ±2db, 30-25 kHz at 7% ips and 30-15 kHz at 3% ips. For home music libraries, Crown brilliance and fidelity make it possible to record at 3% ips in many applications, giving savings of up to 50% on raw tape!

MINIMUM DISTORTION Crown has now reached the ultimate in low distortion recording with currently available tapes. In addition, Crown is prepared to take full advantage of the Chromium Dioxide tape of tomorrow.

FLEXIBILITY For on-location mastering, Crown is prized by professional recording engineers for its full range of professional refinements. More than with any other recorder, you can "do anything" with a Crown—record sound-on-sound, create special equalization and echo effects, A-B monitor while recording, mix four microphones and much more.

INVESTMENT Professional electronic equipment is a good investment, with a slow rate of depreciation. Crown is insured against obsolescence with a design acclaimed by professionals "years ahead of the industry." With only ten moving parts, normal care and routine service can assure like-new performance for ten years. In 1979, you'll be glad you purchased "the pro's pro"—Crown.

MADE ONLY IN AMERICA

CROWN International
Box 1000, Dept. SR-3
Elkhart, Indiana 46514

CIRCLE NO. 26 ON READER SERVICE CARD

LETTERS TO THE EDITOR

Covering the Election?

It pains me to have to complain to my favorite music magazine, but your December issue was just too much. Really, gentlemen, I know we've just had an intensely political year, what with national elections and all, but I do think you should keep partisan feelings out of the magazine, and certainly off the cover. Maybe it's because I was a Humphrey man, but that profile view of President Nixon—ski-slope nose, dark jowls, and the rest—irked me no end. "Illuminated initial from the Codex Squarcialuppe" indeed!

Rob Cuscaden
Geneva, Ill.

We assure Mr. Cuscaden that any resemblance was coincidental: it just goes to show that even where the human physiognomy is concerned, there is nothing new under the sun. Furthermore, our own straw vote reveals that the staff was almost solidly in the Humphrey camp.

Test-Report Policy

I would like to express my support for your test-report policy as set forth by Larry Klein ("Hi-Fi, Q & A." December 1968 and January 1969)—particularly regarding the policy of reporting only on good equipment. If a widely advertised product doesn't find a place in your published reports sooner or later, I assume you didn't approve of it. You are also correct in assuming that many readers would like to see some piece of equipment "blasted" in a report. I don't understand what this would prove myself. There are publications in which they can see this kind of thing if they want it. But even Consumer Reports gives only a few scant lines to the bad stuff and devotes the bulk of its space to the good.

Robert Sutcliffe
E. Lansing, Mich.

Mr. Klein replies: "Thank you, Mr. Sutcliffe, for your support, and one point you raise requires clarification. The fact that a well-known product—or the product of a well-known manufacturer—does not appear in our test reports may mean only that the company has a standing policy against submitting products for report; or perhaps that it cannot keep up with the orders for its product, and a good review in a magazine would only aggravate the situation—or perhaps that the company was unhappy with one of our reviews five or so years ago and vowed never again to send anything in. Since there are so many manufacturers who are interested in having their products tested, we don't go out of our way to pursue those who, for one reason or another, are not."

Beethoven and the Critics

Although I agree for the most part with Henry Pleasants' points in his article "Beethoven as Seen by His Contemporaries" (December), there are some facts that need to be added to put the article in proper perspective. Mr. Pleasants' statement that Beethoven never acknowledged the reviews of such men as E. T. A. Hoffmann and Johann Ruchlitz is wrong. I quote from a letter Beethoven wrote to Hoffmann, dated March 23, 1820: "Our feeble Herr Stark, too, showed me some lines in his album by you about myself. I therefore have reason to believe that you take some interest in me. Permit me to say that, from a man endowed with such excellent qualities as your own, this interest is most gratifying to me." As for Ruchlitz, we have his account of a meeting with Beethoven at which the latter (who must have been in a good mood) treated Ruchlitz very fairly.

On the whole, however, I thought the article was excellent.

David Burge
Fortyth, Mo.

Mr. Pleasants replies: "I am not wrong, nor, at least, on the basis of Mr. Burge's evidence. Beethoven's letter to Hoffmann does not acknowledge a review; indeed, it rather suggests that Beethoven was unaware of Hoffmann's eulogy of 1810. As for the meeting with Ruchlitz, I would merely call attention to the fact that Ruchlitz considered Beethoven's civility noteworthy." Eulogy of 1810.

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Unique "S.E.A." Sound Effect Amplifier tone control system of models 5001 and 5003 eliminates conventional bass and treble controls. Provides individual control of the five different frequencies that comprise the total tonal spectrum; 60, 250, 1000, 5000 and 15000 Hz.

In introducing the striking all solid state 60 watt 5001 and 140 watt 5003 AM/FM Multiplex Stereo Tuner Amplifiers, JVC brings the stereo fan a new dimension in stereo enjoyment—the complete control of sound effects.

This exciting innovation is made possible through the incorporation of a built-in Sound Effect Amplifier (S.E.A.), a versatile component that divides the audio range into five different frequencies. It enables the 5001 and 5003 to be tailored to the acoustical characteristics of any room, or to match the sound characteristics of any cartridge or speaker system, functions that were once reserved for expensive studio equipment. But even without the built-in S.E.A. system, the 5001 and 5003 would be outstanding values. They offer improved standards in FM sensitivity and selectivity by utilizing the latest FET circuitry with four IF limiters in the frontend of the 5001 and five in the 5003. They both deliver a wide 20 to 20,000Hz power bandwidth while holding distortion down to less than 1%. They feature completely automatic stereo switching with a separation figure of better than 35dB. They allow two speaker systems to be used either independently or simultaneously. Indicative of their unchallenged performance is their refined styling. All controls are arranged for convenient operation. The attractive black window remains black when the power is off, but reveals both dial scales and tuning meter when the power is on. For the creative stereo fan, the JVC 5001 and 5003 are unquestionably the finest medium and high powered receivers available today.

How the SEA System Works

Glance at the two charts appearing on this page. In looking at the ordinary amplifier frequency characteristics where only bass and treble tone controls are provided, you can see how response in all frequency ranges is clipped off. Compare this chart with the one showing the SEA frequency response characteristics, and the difference is obvious. No clipping occurs in the SEA system. It offers full control of sound in 60, 250, 1000, 5000 and 15,000Hz frequency ranges from -10 to +10db. For the first time ever, you have the power to determine the kind of sound you want to hear.

For additional information and a copy of our new full color catalog write Dept. SR: JVC America, Inc., A Subsidiary of Victor Company of Japan, Ltd., c/o Delmonico International Corp.
50-35 56th Road, Maspeth, N.Y. 11378, Subsidiary of TST Industries, Inc.

CIRCLE NO. 33 ON READER SERVICE CARD

MARCH 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!"

That's how they hear it.

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

That's how they see it.

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

That's how you buy it.

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

Tyranny of Technology

I am always delighted to see someone take a shot at the tyranny of technology as Martin Bookspan did in response to Mr. Charles Margolis' letter to the editor about Jascha Heifetz and the "Basic Repertoire" (December). American society seems to be programming out human values and inserting the shrill voice of unmodulated, uncontrolled technology, which continues to assert that its own laws are superior to those of men.

Charles Witter
Staff Administrator
Special Committee on Invasion of Privacy
U. S. Congress
Washington, D. C.

I want to take this opportunity to rise to Martin Bookspan's defense against the attack of Mr. Margolis. Mr. Bookspan has surely hit the nail on the head in his reply, and I shudder to think of a musical world which could not appreciate its Klemperers and Walter's. As to Jascha Heifetz, I feel that Mr. Bookspan was perhaps too kind: Heifetz all too often fails to display the "human element" in his recordings, as Mr. Bookspan's column devoted to Lalo's Symphonie espagnole (December) perhaps inadvertently suggests: "the Heifetz recording is another of that artist's astonishingly virtuoso performances... tossed off with supreme nonchalance." The technical wizard is not automatically a great artist.

Speaking more generally, Mr. Bookspan's

(Continued on page 10)
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 type you really want, any artist, any label. YOUR CALL: It's an easy choice! Few records as you need—records of your choice!

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!

Here's how easy it is to start savings on the records you buy!

1 ANY RECORD, ANY ARTIST, ANY LABEL! Whatever kind of music you prefer...you name it...if it's in print, you can have it at a guaranteed 35 to 55% off manufacturer's list price. Even imported labels and hard-to-find specialties are available.

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 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 the advertisement. I got a FREE kit including Schwann Catalog plus two bonus big books. I AM NOT OBLIGATED TO BUY ANY RECORDS...but save up to 55% on those I really want, any artist, any label. Enclosed is my $1.00 for three month trial membership. In addition I am enclosing $1.33 each for the record(s) I have ordered by number in the boxes in the right.

PLEASE SEND ME THE FOLLOWING

(Write record number in box)

Mr. Mrs. Miss  
City State Zip  

CIRCLE NO. 15 ON READER SERVICE CARD
Stylish way to carry a tune! The Blaupunkt Derby and Riviera auto/portables offer maximum sound and features with minimum size and weight. They’re also car radios, FM & AM radios, longwave and shortwave radios, FM tuners for hi-fi phonographs, and speakers for record changers. A complete line of built-in FM and/or AM car radios is also available. See your Blaupunkt dealer or write direct. Blaupunkt, a member of the Robert Bosch group, 2800 South 25th Avenue, Broadview, Illinois 60153. New York • Chicago • San Francisco

CIRCLE NO. 11 ON READER SERVICE CARD

entire "Basic Repertoire" series is highly commendable. I am constantly impressed by his perception of the true musical values of the various recordings over such a wide-ranging repertoire.

MICHAEL McDaniel
Wichita, Kansas

Mono and the Manufacturers

- On the subject of the record manufacturers' decision to eliminate their mono records, your December issue includes a letter which says, in part, "I for one just can't buy up these treasures fast enough..." Why, if the records the writer refers to are such treasures, is he only buying them now when they are threatened? Do he and the others who are so quick to condemn the manufacturers really feel that it is the responsibility of record companies to continue to stock all old discs until everyone who wants them finally gets around to buying them? Do rational people actually expect the companies to lose money simply to suit the minority of buyers who will, perhaps, eventually purchase some beloved but slow-selling record? Even the largest companies have just so much money, and I think I am not alone in preferring that they use it to expand their offerings of new releases rather than to tie it up idle inventory for the benefit of a few collectors.

If you really want classical "oldies," why not tape a friend's copy, and stop attacking the manufacturers for doing what is expected of them—making money?

RICHARD R. MOUK
New York, N.Y.

Pseudo-Stereo

- When I read William Anderson's August editorial about RCA's policy of putting old mono discs on their Victrola label into electronic stereo, I was so infuriated that I wrote RCA a letter. I had not been able to obtain mono copies of any of the Victrola-series Toscanini discs which had been issued in ersatz stereo. I received a very welcome reply from RCA saying that mono copies of these discs were still being pressed, and giving me advice on how to obtain them. In the next month's issue of the Schwann catalog, however, I noticed that Columbia was withdrawing the mono-only issues in its Odyssey line in favor of pseudo-stereo counterparts. The praise that Columbia drew from you when that company first announced the intentions of its Odyssey line should now be rescinded.

SIDNEY KEYWOOD
Birmingham, Ala.

"J. Eddy Fink"

- With respect to Don Heckman's review of Janis Ian's "The Secret Life of J. Eddy Fink" (January), I would wager that if Mr. Heckman checked, he would find only one instrumentalist unlisted in the credits: Miss Ian herself, on the keyboards as well as acoustic guitar.

PAUL BECK
Baltimore, Md.

Mr. Heckman replies: "Miss Ian may—just may—be playing, through overdubbing, the unlisted organ, piano, and celeste. I doubt it. But I hope Mr. Beck isn't suggesting that she is also playing all those trumpets on What Do You Think of the Dead?"

(Continued on page 12)
The First All-Label, No-Obligation Discount Record Service to Offer All These Advantages

BIG DISCOUNTS! Generally at least 331/3% ... in some cases up to 75%!

FREE CHARGE ACCOUNT! Charge all your purchases ... an exclusive Records Unlimited feature!

UNLIMITED SELECTION! Any record on any label available in the U.S.!

NO MINIMUM PURCHASE REQUIRED! Order only the records you want ... when you want them!

Plus a unique extra bonus...

SELECT ANY RECORD OF YOUR CHOICE-FREE if you join now and pay the modest lifetime enrollment fee

Now ... a record-buying service that has all the advantages you've been looking for - Records Unlimited! It gives you big discounts on all records, all labels - with no minimum purchase required. And you buy on credit with at-home shopping convenience! What's more, you get your first record free for joining right now!

No other service, club or method of buying records offers all this without obligation of any kind!

No obligations — No limitations

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**Streisand**

- A great big Bravo for Peter Reilly's review of _Funny Girl_ (December). In the past, _Stereo Review_ 's treatment of Barbra Streisand has been largely unfair, bordering on nitpicking in the extreme, and sometimes overlooking her sizable talent and considerable contributions to popular music. These reviews have distanced those of us who are not only dazzled by her charisma, but also enchanted by her overwhelming musical and artistic integrity.

Although saying, as Mr. Reilly did, that her stupifying performance of _Don't Rain on My Parade_ "is punctuated by . . . exclamations that rival any great actress' climactic speech in a Greek tragedy" might be stretching it a bit, I am completely captivated by Mr. Reilly's intelligent and perceptive review of a remarkable talent's greatest moment.

_Gerald W. Carriger, Jr._
_Milligan, Tenn._

**"Blumine"**

- I would like to answer the questions about Mahler's "Blumine" movement raised by David Hall in his December review of Odyssey's new recording of the First Symphony. Mr. Hall cites H. F. Redlich (in the Master Musicians Series book _Beethoven and Mahler_) to the effect that "Blumine" was replaced in the Ein' Feste Burgrub ("Freie Jacobi") funeral march, and he rightly complains that this does not jibe with John N. Burk's reference to no fewer than three pre-performance movements of the symphony under Mahler's direction. He also complains that my liner notes are uncorrect on this point.

I think my initial statement is actually quite clear, if one's mind has not already been confused by Redlich, "Mahler's Symphony No. 1," I wrote, was presented in November 1889 as a Symphonic Poem in Two Parts (Five Movements)." The chief source of our information about this Budapest premiere and the subsequent Hamburg and Weimar performances (all under Mahler, and all with five movements) is the biographer Paul Stefan. Mahler first deleted the "Blumine" in performance in Berlin in March 1896, and that is the only change he made involving an entire movement.

Since I was restricted to nine hundred words on the Odyssey liner, I could not go into the fascinating history and the complex relationship of "Blumine" to the First Symphony nearly as fully as I would have wished. I have done so in full for the coming issue (the first since 1965) of _Chord and Discord_, the occasional journal of the Bruckner Society of America (Box 246, Iowa City, Iowa).

_Jack Dethier_
_New York, N. Y._

**Meistersinger**

- For the most part, I agree with Robert S. Clark's evaluation of the two recent releases of _Die Meistersinger_, those on Seraphin and Richmond (December). However, I must insist that Otto Edelmann's rendition of Pogner's first-act monologue "Das liebe Feit, Johannes!" in the Richmond recording is as beautiful and serene as one could ever hope it to be. And while Paul Schoeffler (Richmond) is indeed a finer Hans Sachs than Edelmann in every respect, the latter's portrayal on the Seraphin recording is quite good also—certainly better than Ferdinand (Continued on page 16).
This is more amplifier than you may think you need.

But after you see the price, why settle for less.

The EICO "Cortina 3150" all-silicon solid-state 150 watt stereo amplifier is truly a lot of amplifier. It combines wide-range preamplifiers, controls, and power amplifiers, all on one uniquely compact chassis. It delivers clean power to two sets of speaker systems, stereo headphones (for which there is a jack on the front panel) and a tape recorder. The Cortina "3150" gives you complete control facilities.

Most people think that, while all this would be very nice to have they don't want to pay a lot of extra money for it. We agree. That's why we designed the "3150." Fully wired it costs $225.00. If you want to buy it as a kit — and it is a particularly easy kit to assemble because of our advanced modular circuitry techniques — it's a mere $149.95. The beautiful Danish walnut vinyl clad cabinet is included at no additional cost. At these prices, the "3150" is no longer a luxury. It's virtually a necessity. The power delivered by the "3150" is enough to give faithful reproduction of the highest peaks in music even when it is used with inefficient speaker systems.

The "3150" gives you more than just power. With both channels driven the harmonic distortion is less than 3.1%, IM distortion is less than 0.6%, frequency response is ±1.5db, 5Hz to 30 KHz, all at full output; hum and noise levels below rated output; channel separation is more than 50db; input sensitivity is 4.7MV at magnetic phono input, 280MV at all other inputs.

Phase shift distortion is negligible due to the differential amplifier input circuit and the transformerless driver and output circuits. All electronic protection (no fuses) of output transistors and speakers makes overloads and shorts impossible.

The "3150" also provides ten versatile control facilities: volume, balance, all range bass and treble controls. Input Selector (phono, tuner, aux), tape monitor, loudness contour, low and high cut filters, and speakers system selector switches.

See and hear this most advanced of all silicon solid-state amplifiers at your EICO dealer. We are confident it will quickly change your mind as to how much amplifier you really need.

See the complete Cortina® Line at your EICO Dealer.
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.

TUNING

55 watts of power (IHF) 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.

Professional tuning: 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.

Metal 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.

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

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

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.
Fratoni in the Vox and the Angel recordings, or Otto Wiener in the RCA recording.

Robert B. Merten
Coudersport, Pa.

Where's Da Ponte?

- Your Letters to the Editor columns in the December and January issues tell of your attempt, and that of a reader, to locate Louis Moreau Gottschalk's grave. I would suggest that another grave your researchers might try to find would be that of Lorenzo da Pon-te, Mozart's librettist. In April Fitzlyon's The Life of Mozart Librettist there were these words: 'The Americans stood around his grave in the Roman Catholic Cemetery in New York ...'

Charles L. Anderson
Sacramento, Cal.

Spanky
- My thanks to reader Jere ReaI for pointing out, in your December issue, that the young lady—Elaine McFarland—whom I recorded with Little Brother Montgomery back in 1961 has since become "Spanky" of Spanky and Our Gang.

I remember, when producing that album, the shy young lady whom Little Brother recommended to me, and I have subsequently met "Spanky," but we didn't recognize each other, and, if I read Mr. ReaI's letter, I never knew these two were the same person.

Chris Albright
New York, N. Y.

What, Never?

- I couldn't agree more with James Goodfriend's November "Going on Record" column about records that are scheduled never to be made. But there is (or was) a recording of the Dukas Piano Sonata—Ducretet-Thomson 320 C 109, played by Rachel Blanquer. It appears to date from 1957—I own a copy of the disc.

Samuel Randlett
Wilmette, Ill.

Mr. Goodfriend replies, "Mr. Randlett is perfectly correct: such a disc was listed for some years in the French catalog. Having tried unsuccessfully to obtain it on several occasions, I began to doubt that it actually existed, and, in writing my column, simply forgot about it. It now seems to have been deleted."

Donovan

- A couple of comments about Peter Reilly's review of "Donovan in Concert" (November): first, he is correct that it is a great album, and that Donovan is, as he says, "... an immensely gifted balladier." But why has it taken him so long to recognize Donovan's gifts? Earlier albums were also excellent, and in fact many of the songs on the "In Concert" album are to be heard on earlier sets.

Mr. Reilly says that Donovan does not need the "psychedelic trappings" he feels the singer uses. I assume Mr. Reilly refers to the album's back-covers, but what does packag- ing have to do with "psychedelic trappings"? I ask this because Donovan has publicly urged young people to stop using drugs. He himself has stopped, and thus "psychedelic trappings" seems an inappropriate label.

Neil Schein in
Middlebury, Vt.

Did Mr. Sveinin like a good look at Donovan's costume?

Sutherland's Operetta

- Upon reading the letters to the editor in your October (1968) issue concerning Joan Sutherland's recording of "The Golden Age of Operetta," I was very annoyed to think that people should have so little regard for the musical theater that they praised this set.

Miss Sutherland's "glorious tone," as one reader described it, can be heard to better ad-vantage in her operatic recordings. It was a waste of her time making this record and a waste of the public's time listening to it. She strangles the grace and charm these melodies have. It was a waste of her time making this record and a waste of the public's time listening to it. She strangles the grace and charm these melodies have.

I suggest Miss Sutherland stick in future to her operatic repertoire, in which she excels, and leave the light-music repertoire to those who know what they are doing.

Roger L. Stephenson
Auckland, New Zealand

Multiple-Disc Protest

- I write in protest against the major record companies that release multiple-rec-ord sets such as the complete Brahms Symphonies or the complete Beethoven piano concertos without making the individual discs available singly. It would seem to me that if a company insists on releasing multi-ple-disc packages, it should charge a discount price that would appeal to a wider market than otherwise. But many such sets are sold at the full manufacturer's list price of $5.79 per disc. Is this fair to the prospective buyer? Is it even good business?

Michael J. Moran
Palmer, Mass.

STEREO REVIEW
You've seen yesterday's receivers
here is tomorrow's!

NEW 100-WATT SCOTT 342C...THE WORLD'S MOST INCREDIBLY ADVANCED RECEIVER!

A light that snaps on automatically when you're perfectly tuned:
Perfectune® is a miniature computer...the most effective way to tune for lowest distortion and best reception.

A quartz crystal lattice filter IF section:
Regardless of age or operating temperature, your 342C IF amplifier will never need realignment.

"Wire-wrap" — a permanent connection technique that eliminates solder joints:
No more solder joint failures! Reliability-proven in demanding aerospace applications.

New IC Multiplex section gives better performance and reliability in FM stereo:
No larger than a cigarette filter, Scott's exclusive Integrated Circuit contains 40 transistors and 27 resistors.

New F/C/O circuitry gives virtually distortion-free listening, even at low volume levels:
Scott's new Full Complementary Output means perfect sound at all volume levels. And...extra power is available at 4 Ohms output, vital when you want to connect extra speakers.

Printed circuit modules snap into main chassis:
Eliminates solder joints and provides for instant servicing.

PLUS THESE FAMOUS SCOTT FEATURES:
- Silver-plated Field Effect Transistor front end
- Integrated Circuit IF strip
- Integrated Circuit preamplifier
- Field Effect Transistor tone control
- All-silicon output circuitry.

CHECK THIS UNBELIEVABLE PRICE:
342C 100-Watt FM Stereo Receiver only $259.95.

342C Specifications:
- Power: IHF ±1 dB @ 4 Ohms, 100 Watts; IHF ±1 dB @ 8 Ohms, 80 Watts; Cont. Output, single channel, 8 Ohms, 30 Watts;
- IHF Sensitivity, 1.9 µV; Frequency response ±1 dB, 20-20,000 Hz; Cross modulation rejection, 80 dB; Selectivity, 40 dB; Capture ratio, 2.5 dB.
- Prices and specifications subject to change without notice. Walnut-finish case optional.

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MARCH 1969
NEW PRODUCTS
A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

- **Harman-Kardon** has introduced its first cassette deck, the Model CAD4. The deck, which is meant to be used with an external stereo system, has a frequency response of 30 to 12,500 Hz ±2 dB. Other specifications include wow and flutter of 0.25 per cent, a signal-to-noise ratio of 110 dB, and intermodulation distortion of less than 0.1 per cent over a power-output range of 0.01 to 150 watts into 8 ohms. The output transistors are protected against overloads and short circuits by an automatic circuit. On the front panel, there are separate input-level controls for each channel, a power on/off switch, and a pilot light. Overall dimensions of the amplifier are 7 x 9 x 19 inches. Price: $685.

- **Crown International** has introduced the DC 300 solid-state stereo power amplifier, rated at 300 watts per channel rms power output into 4 ohms, and 170 watts per channel into 8 ohms. Frequency response at a 1-watt output level is 0 to 100,000 Hz ±0.6 dB. Other specifications include a damping factor of over 200, a signal-to-noise ratio of 110 dB, and intermodulation distortion of less than 0.1 per cent over a power-output range of 0.01 to 150 watts into 8 ohms. The output transistors are protected against overloads and short circuits by an automatic circuit. On the front panel, there are separate input-level controls for each channel, a power on/off switch, and a pilot light. Overall dimensions of the amplifier are 12 x 9 x 5/4 inches. Price: $195.90.

- **Heathkit** has introduced two new bookshelf speaker-system kits, both using special drivers built by JBL. The AS-38 kit (shown) has a 12-inch woofer and a 2-inch tweeter and a frequency response of 45 to 20,000 Hz. Power-handling capacity is 40 watts and impedance is 8 ohms. There is a tweeter-level control on the rear of the pre-assembled oiled-walnut enclosure. Overall dimensions are 11 x 23 x 1134 inches. Price: $144.95.

- **Rabco** has introduced its first audio component, the SL-8 straight-line-tracking tone arm. The SL-8 uses a short, light arm to hold the pickup cartridge. This arm is mounted on a servo-controlled carriage that rides along a track. The frictional forces between the arm and the track are overcome by a small servo motor driven by a one-transistor amplifier. Power is supplied by one “C” cell. The arm accepts any standard phono cartridge and can track at forces as low as 1⁄2 gram. Tracking force is set by an adjustable counterweight. The arm is available with a Shure V-15 Type II cartridge factory-installed, and is also available mounted on a Thorens TD-150 turntable. Price of the arm alone: $149.50.

- **Sterling** is importing the Nordmende Model 8001/T solid-state, quarter-track stereo tape deck. The three-head, threespeed (7 1⁄2, 3 3⁄4, 1 9⁄16 ips) machine has a frequency response at 7 1⁄2 ips of 0 to 18,000 Hz, and a signal-to-noise ratio of 54 dB. The deck has a built-in solid-state amplifier rated at 3 watts rms per channel that can be used to drive a pair of external speakers. The three-motor transport is pushbutton operated and can be remote controlled. The playback controls include volume, balance, bass, and treble. A slide switch permits monitoring either the input signal or the tape. Jacks are provided for stereo microphones, phono, and auxiliary inputs. A built-in mixer for all inputs uses four slide controls to adjust the relative recording levels. Price, including a snap-on dust cover: $429.95.

- **Sansui** has introduced the Model 800 AM/stereo FM receiver, rated at 22 watts rms per channel into 8 ohms. Other amplifier-section specifications include an IHF music-power rating of 35 watts per channel with a 1-ohm load (27 watts at 8 ohms) and less than 1 per cent harmonic distortion at full power output. The IHF power bandwidth is 20 to 10,000 Hz, and the signal-to-noise ratio is 70 dB at the low-level phono inputs and 80 dB at the auxiliary inputs. The power transistors are fuse-protected against overloads and short circuits. An input...
When this little eighty-dollar speaker speaks, the Establishment trembles.

Our new Mini-III speaker system has nothing to do with revolutionary politics. But, among loudspeakers, it’s shaking up the established hierarchy quite radically.

Everybody who cares about speakers knows the Establishment. It consists of the top systems of perhaps half a dozen major manufacturers, mostly of the larger bookshelf size but a few of them floor models, nearly all with acoustic-suspension woofers plus one to four other drivers, and ranging in price anywhere from $134 to $330. It’s a strong and distinguished ruling class, capable of a far more natural sound than the giant horn-type systems and other dinosaurs it originally succeeded (and which, incidentally, are still being sold to reactionaries at prices up to $2250).

Now, into this exclusive group steps an upstart, measuring a puny 19" by 12" by 9½" and with a ridiculous $79.50 price tag, and has the temerity to sound better than the whole lot of them. (Not just different, like certain interesting novelty speakers you may have heard lately, but better in the Establishment sense: smoother, clearer, lower in distortion, more natural.)

Of course, just because a manufacturer claims his product is better, you don’t necessarily have to believe him. However, we feel quite secure against the skeptics because the superiority we’re talking about isn’t so subtle. Music lovers will hear it all right.

For one thing, the Rectilinear Mini-III is the first box-type speaker system that doesn’t sound like one. It has none of the boxy coloration you can hear, either a little or a lot, in the output of all other completely enclosed systems. In this respect, it’s comparable to the large and murderously expensive full-range electrostatic speakers. Also, the sweet-sounding top end of the Mini-III isn’t the kind that comes from rolling off the high-frequency response. The highest highs are all there, just about flat. But they’re nice and peak-free, so the result is realism instead of spitty “crispness.”

Finally, bass distortion in the Mini-III is so low that the bass is much more natural and impressive than the typical Establishment speaker’s, whose larger woofer may go a few (just a few) cycles lower.

These easily audible differences are the result of some strictly non-Establishment engineering. Wide-eyed audio enthusiasts are generally unaware that the typical hi-fi manufacturer can’t attract the same caliber of engineers as, say, Boeing or NASA. We at Rectilinear try to be an exception to the rule. So far we’ve been able to provide the kind of unorthodox engineering environment that keeps a few music-loving NASA-type brains happy. When they make three-cone speakers in a one-cubic-foot box sound better than some of the world’s most elaborate systems, they feel as creative as the space capsule boys. But now they’re beginning to worry. What if their little avant-garde loudspeaker becomes the new Establishment?

(For further information, see your audio dealer or write directly to Rectilinear Research Corporation, 30 Main St., Brooklyn, N.Y. 11201.)

MINI-III
by Rectilinear
NEW PRODUCTS
A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

cator on the front panel lights in the event of a short circuit.

The FM-tuner section uses field-effect transistors in its front end and has a sensitivity of 2.5 microvolts (IHF). Among the other FM-tuner specifications are a capture ratio of 3.5 dB, a signal-to-noise ratio of 50 dB, and stereo separation of 35 dB. The AM tuner uses a ceramic filter as part of its i.f. section and has a sensitivity of 20 microvolts (IHF). An AM ferrite bar antenna is built into the receiver. There are rear-panel input terminals for both 75- and 300-ohm FM antennas. There is a front-panel signal-strength tuning meter and a stereo-broadcast indicator light.

The controls include volume, balance, and separate bass and treble controls for each channel. A row of flip switches controls interstation-noise muting, tape monitoring, stereo or mono mode, loudness compensation, high-frequency filter, and a multiplex-noise canceler. There is a four-position speaker-selector switch. Overall dimensions of the Model 800 are 15 1/2 x 13 1/8 x 6 1/6 inches. Price: $259.95.

Circle 150 on reader service card

- Olson Electronics has introduced the Model X-81 solid-state Rhythm Instrument. The unit is plugged into a music amplifier’s high-level input and is used to supply any of nine different rhythms with the sound of seven different instruments. The rhythms, which are push-button-selected and can be used individually or mixed, include waltz, rumba, bossa nova, twist, and mambo. The instrument sounds, which are selected automatically to match the rhythm, include bass drum, tom-tom, cymbal, maracas, and snare drum. There are separate snare-drum and cymbal level controls in addition to controls for volume and tempo. A jack on the rear of the unit permits plugging in a foot-pedal remote control. Overall dimensions of the unit are 13 1/4 x 14 x 7 1/2 inches. Price: $150.

Circle 151 on reader service card

- Ampex is offering free a twelve-page pocket brochure entitled "A Head Start to Better Tape Recording." It includes hints on how to use microphones, how to set record levels, and how to splice tape. The brochure also contains information on the proper care and handling of tape and suggestions for tape-recording filing systems.

Circle 152 on reader service card

- Craig’s Model 2408 three-speed (7 1/4, 3 3/4, 1 7/8 ips) solid-state stereo tape recorder has a built-in stereo amplifier rated at 8 watts “total peak” output and a pair of side-hinged removable speaker systems. The specifications at 7 1/2 ips include a frequency response of 50 to 15,000 Hz, wow and flutter of 0.2 per cent, and a signal-to-noise ratio of 40 dB. Each channel has a record switch and an individual record/playback level control. There is also a playback tone control. The dual record-level meter is illuminated. With the exception of a front-panel head-
The return rate of AR speakers over the five-year life of the guarantee is comparable to the percentages usually projected by carton manufacturers for shipping damage alone. This low return rate reflects heavy, over-designed shipping cartons and a quality control at AR which borders on the fanatical. We test and retest everything, including the carton.

It is this over-all care in manufacture, up to and including the packing, which makes possible AR's five-year speaker guarantee. The guarantee covers all costs of repair, shipping both ways, and even a new carton when necessary.

AR speakers are $51 to $250. The AR turntable, which is guaranteed for three years under the same conditions, is $78. Our catalog is available on request.
Two of today’s speaker systems have ivory tower music room. It’s designed for just that. The smallest room is lifted into musical suspension. Everything is expanded...including your listening pleasure.

With the ADC 18A, you have true sound that will fill any size room. It gives you just what you would ideally expect from a great speaker. No loss...whatever the area. A beautiful combination of extremely smooth response, low distortion. It’s a master of accurate musical reproduction.

Back to the ADC 404. You have the adaptability of its use as an auxiliary quality system for bedroom, den, patio. With the ADC 18A you want to give it its rightful place since it's a master and top of the class.

Now down to the specifics.

ADC 404 combines a high flux mylar dome tweeter with a high compliance 6” linear travel piston cone to provide firm extended bass performance.
most outstanding
nothing in common.

out of all proportion to its compact size. The versatility is limitless. And it will match the capabilities of the newest in amplifiers.

ADC 18A is something else again. Its massive 15" woofer presents the extreme bass in perfect proportion.

A high linearity 5½" driver carries the upper bass and midrange, while the treble is handled brilliantly by two of ADC's exclusive high flux mylar dome tweeters, angled to give optimum dispersion.

No coloration, unwanted resonances, boom, hang-over, distortion or any of the sound annoyances that result in listener fatigue.

In addition, the ADC 18A provides a rear mid-range and treble control. Allowing you to adjust the sound to fit your individual room acoustics.

You may want to go with the power packed compact model that charms with easy accommodation. Or you may choose the graceful floor speaker that is the ultimate in musical entertainment. With either one you have the common quality and uncommon sound of ADC. That's the payoff. Some of you will want both, for the same reasons that some of you own a compact car and another as well.

See and listen to the ADC story at any of our authorized dealers. While you're there ask them for a copy of our free 'Play it Safe' brochure. Or write to Audio Dynamics Corporation: Pickett District Road, New Milford, Connecticut 06776.

ADC. The uncommon speaker systems.
More on Home-Built Speaker Systems

Q. I'm surprised that you have had a change of heart on home-built speaker systems as you stated in the August 1968 issue. I built two of the larger bookshelf units you designed for the August 1963 HiFi/Stereo Review. While I would have preferred to buy a pair of manufactured systems, I was quite poor at the time. Besides, I had a lot of fun and came up with some units that look different and reflect my particular taste in decor. I agree that in general it is difficult for the individual hobbyist to come up with a speaker system that competes sonically with the professionally manufactured unit. But isn't it a part of the component philosophy to do things in one's own way, so as to complement particular circumstances (in my case, limited budget)?

Moreover, is it really true, as you stated, that an individual can't buy drivers cheaply? I notice in current catalogs that one can buy a 10-inch acoustic-suspension woofer for $10, and a tweeter with a 10-ounce magnet for $4. The two of them together would make up a system similar to the AR-2 and could be assembled for less than $20. Of course, the sound would not be as good, but for many I'm sure it would be acceptable—particularly in view of the price. There are other good buys if one shops around.

Now, this does not contradict the letter of what you said—since you mention that the enterprise is feasible if one keeps costs below $35. However, I think that in some instances, one can also put together a very good system using high-priced drivers. Could I have your comment on this?

LEIGH WHITCHER
Erie, Pa.

A. Certainly, it is part of the component philosophy to do things in one's own way; to choose the components that best tickle one's fancies and to set them up in the way most in accord with one's notions of utility and aesthetics. We all do that, and take a great deal of joy in the doing. But the specific point I was trying to make was that it would be wise to curb your creative urge insofar as building speaker systems is concerned, simply because it is much too easy for the novice to "design" a second-rate system at a first-rate price.

I'm aware that cheap raw speakers are available, but using two drivers whose superficial descriptions resemble those in a commercial speaker system will not necessarily make up a system "similar" to that commercial system. Certainly it is unlikely to be "similar" to sound quality. Frankly, I find it impossible to guess how a raw speaker installed in a box (or a complete speaker system for that matter) is going to sound from its catalog description—or its price.

Tapes for Europe

Q. A friend in Europe has asked me to send him some recorded-off-the-air tapes of U.S. radio programs. He has a two-track (half-track) mono recorder, and mine is a four-track stereo unit. What is the best way to make tapes that would be playable on his machine? Would the quality of music so recorded and reproduced be seriously degraded? Would the differences in line voltage and frequency have any effect? I'd appreciate your suggestions.

L. J. REGENT
Los Angeles, Calif.

A. First of all, use a new or half-erased tape for your recording, since you are going to be using only two of the available four tracks on your machine. If the other two tracks have anything recorded on them, it will be heard along with the desired tracks during half-track playback. Your recordings should be done at 71/2 ips (for the best possible signal-to-noise ratio) and only on track 1. When track 1 is completely run through, reverse the reels. With the same control settings on your machine you will then be recording track 3. All things being equal, there will be perhaps a 3 to 6 dB worsening of the signal-to-noise ratio, but with two reasonably

(Continued on page 30)
The Fisher $199.95
(no, not two hundred dollar)
stereo receiver.

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

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

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

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

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

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

The receiver has an FM-stereo tuner section with an FET front end. It will bring in almost as many stations as the most expensive receiver we make, and just as clearly. And we didn't leave out our patented Stereo Beacon* for automatic mono-stereo switching.

The 160-T has Tune-O-Matic™ pushbutton memory tuning, the same feature we include in our new $300 receiver. Tuning is accomplished electronically, and is dead accurate. You can pre-set the tuner to any five FM stations and tune to any one, instantly, at the touch of a button. (Tuning across the FM dial is, of course, also provided.)

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

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

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

The Fisher XP-558's, which sell for $99.95 (no, not one hundred dollars), the pair.

(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 magazine's front cover flap.)

The Fisher 160-T

*U.S. Patent Number 3299448
*Prices slightly higher in the Far West.
This is a tape deck.

This is a stereo portable tape recorder.

This is the most versatile instrument you have ever seen.

This is the Concord F-400

Every ounce of ingenuity Concord could muster—and we’ve got considerable—went into the design of the F-400. We’ve built a one-of-a-kind instrument for you: a portable stereo tape recorder and a cassette stereo tape deck you can plug into your hi-fidelity music system for recording off-the-air and from your stereo phonograph.

Versatility is this one’s trademark. Records, with superb high fidelity, live from its own microphone: off-the-air from AM, FM, or FM stereo radio; directly from a stereo phonograph or any other stereo or monaural tape recorder. Plays your own or pre-recorded stereo music cassettes. Goes anywhere you do because it’s portable—operates on both batteries and house current.

And its superb recorded sound is reproduced by its two high-power stereo amplifiers and acoustically matched speakers. Solid state electronics throughout. Another excellent example of Concord’s electronic ingenuity at work. The F-400—for less than $180. Hear the F-400 and the other 17 Concord models now at your department store, high fidelity dealer, or photo dealer.

good machines, this should not cause difficulties.

There will be no problem with the line voltage and frequency since each machine will be operating at 7 1/2 psi, and the tape has no way of knowing the frequency and voltage characteristics of the a.c. power line.

Small Speakers, Big Rooms

Q. I recently read in an audio publication that a particular speaker system was better for small rooms than another speaker system made by the same manufacturer. The slightly larger and more expensive system was preferred for larger rooms. The essential difference between the two systems is in their bass response. Can you explain the reasoning behind the big-vs.-little-room approach to speakers for me?

ED BIRNBAUM
Brooklyn, N.Y.

A. No, I can’t. Let’s look at the matter from a room-acoustics point of view. In respect to room size, there are perhaps four factors involved: (1) a small room is more likely to be troubled with standing waves in the upper bass range. This would tend to muck any system’s bass response sound rather boomy. (2) For complicated acoustical reasons, small rooms make it difficult for speakers to radiate very low frequencies successfully. Although, if the room is very small (such as inside an automobile), tremendous bass pressures can be developed if the conditions are right. (3) Another possible problem with small rooms—and this has nothing to do with bass—is the fact that you may not be able to get sufficient physical separation between your speakers to realize the stereo effect properly. (4) A greater acoustical output is required from speakers in large rooms in order to achieve the same loudness level as in small rooms. However, if the room size is within the limits of those normally found in homes, if the amplifier has enough power to drive the speaker to loud levels, and if the speakers reproduce the loud levels without distortion, then I don’t see how this could be a significant factor either.

In short, after much thought, I still can’t see any technical justification for the theory that larger rooms are happier with larger speakers, and smaller rooms with smaller speakers. I would suggest that what would sound best in any size room is the best speaker—whatever its size—that you can afford to put into it.

Because the number of questions we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!
Like a lot of guys, you're probably having a passionate affair with your pet stereo album. And some groovy 45's. Right.

You keep them in top shape. No dust. No static. Not one little scratch. And they sound great. That's beautiful.

And if you were rich, you'd probably buy the most expensive speaker system you could.

But you're not. So what do you do? That's where we come in. We've built two completely new speakers. The TF-25. And the smaller TF-15.

We put a ten-inch FLEXAIR® woofer plus a horn-loaded tweeter in the TF-25. And in the TF-15, we put a special eight-inch woofer and a dynamic cone tweeter.

We built them to sound like a million bucks. And they do.

No distortion. No break-up. No coloration. The brass sounds like brass. And the strings like strings. True fidelity. That's beautiful.

This weekend. Take your favorite side to anyone of our dealers. Listen to it through the TF-25. Or the TF-15. You'll hear exactly what we mean.

There's something else that's beautiful about our two new speakers. The price.

The TF-25 sells for only 89.50. And the smaller TF-15 for 44.40. That's beautiful. Right.

Who knows. This could be the start of another love affair.

Jensen Mfg. Div., The Muter Co., 5655 W. 73rd St., Chicago, Ill. 60638

CIRCLE NO. 34 ON READER SERVICE CARD

for people concerned about the way life sounds.
KENWOOD

Triple Threat

- Big Flywheel for Smooth Tuning
- Solid State Preamplifier Section
- 4 IC FM IF Stage
- Input Transformerless Driver Circuit
- Silicon Power Transistor Amplifier Section and Heat Sink
- Solid State Time Switching FM Multiplex Demodulator and Automatic Stereo Mode Silent Switching Circuit
- 4 Gang FM Front-end with 3 FET AM 3 Gang Tuning Condenser
NEW FEATURES...

Brilliant "Luminous Dial" that glows blue when set is "on"... disappears to an opaque panel when set is "off". Also, new Tuning Meter with FM Stereo Light Indicator.

200 watts (4 ohms) music power plus special circuits and heavy-duty silicon transistors both in driver and main amplifier.

"Feather-Touch Control" to regulate Muting, Loudness (bass, treble boost at low listening levels), Tape Recorder Modes and Low and High Filters.

NEW PERFORMANCE...

High-gain Integrated Circuits (IC) in all four IF Amplifiers to provide a mere 1 dB difference to capture one station and reject another on the same frequency.

4-gang Tuning Condenser super-sensitive FM Front End with 3 FETs provides an exceptionally outstanding 1.7 μV sensitivity.

Exclusive Electronic Protection Circuit (U.S. Pat.) guards against blow-up of power transistor. Another example of KENWOOD’s quality and dependability.

NEW VALUES...

Visit your nearest KENWOOD dealer and compare the TK-140x point for point with more expensive receivers. Check the features. Listen critically to the sound. Then compare the price. Hard to believe, but it is true. It’s only $349.95 and even includes the cabinet!
Pocket the world's smallest 35mm camera!

ROLLEI 35
FROM HONEYWELL

You'll carry it everywhere! Not much bigger than a pack of cigarettes, the great little Rollei 35 fits pocket or purse, yet it takes full-sized, full-frame 35mm pictures. The results are magnificent—razor-sharp color slides or sparkling prints—because this is a Rollei, built in the famous Rollei quality tradition.

Big-camera features include a superb f/3.5 Zeiss Tessar lens, a highly accurate exposure meter by Cossen, and a Compur shutter with 9 speeds up to an action-stopping 1/500 second. It's easy to use, too, even for beginners. Beautifully made and meticulously finished, the jewel-like Rollei 35 costs about $190, depending upon accessories. See it at your Honeywell dealer's soon, or mail the coupon for free literature.

Honeywell takes the guesswork out of line photography

By HANS H. FANTEL

AUDIO BASICS

IN THE "old" days, component sound systems almost invariably consisted of separate units: a preamplifier, a power amplifier, and an FM tuner. In the past several years, this concept has been challenged by the one-piece tuner-amplifier combinations that are called receivers. Since the audiophile still has to make the choice between totally separate components and the togetherness of receivers, the merits of each approach are worth discussing.

Although some stereo receivers were built in the pre-transistor age, their present ascendancy rests on bulk-shrinking solid-state circuitry, which enabled engineers to cram all the electronics of a stereo system into a single compact package without strain or overheating problems. Thanks to the miniaturization methods of present-day technology, today's shoebox-size receiver can frequently do a better job of sound reproduction than a shelf-full of pre-transistor gadgetry.

Aside from the obvious advantage of compactness, there are other attractive aspects that account for the receiver's rising popularity. One is the ease of installation: you plug in the turntable, hook up the speakers, and your stereo system is ready to play. Also, with just one unit instead of three, and with no connecting cables dangling between separate components, the electronic-equipment display on your shelf is less overwhelming and usually more attractive. One other advantage of receivers is economic. As a rule, receivers cost a little less than separate components with similar specifications. This saving stems from the fact that only a single chassis and a single power-supply section (not three) are needed.

Separate components offer a different set of advantages. One obvious plus factor is that they may be repaired separately. If your tuner needs fixing, you can take it to a repair shop and still be able to play records, thus avoiding total music deprivation. Separate units also permit you to assemble a system that fits your specific needs. Suppose, for example, you live on the outer fringe area for good FM reception. You'll need a very sensitive tuner to pull in FM, but your amplifier requirements may be far less stringent. Conversely, you may need a high-power amplifier for playing your tapes and records loudly through low-efficiency speakers, but your location enables you to pick up quality FM on a relatively inexpensive tuner. In either case, separate components let you pair a tuner with an amplifier to come up with a combination to fit your special requirements. Moreover, whenever you want to make a change, you can trade in one unit at a time, giving you a greater range of choice (and possibly lower cost) in updating your stereo system.

Separate components have two advantages of a more technical nature. Amplifiers with very high power output at the very low frequencies are rarely found in receivers. Full-power operation at frequencies below 50 or 60 Hz requires bulky power-supply stages, making very compact packaging impossible. Separate preamplifiers also tend to have more complex and versatile controls, offering the knowledgeable audiophile more exact control over what his sound system is doing. And the separate units, by making it easier to break into the signal path at any point to insert such devices as reverberation units and electronic crossovers, allow for all sorts of sonic experimentation.
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.

The CAD4 has 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 shuttling functions.

Unlike most 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 12 1/2” W, 9” D, 3 1/4” 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. SR-3.
If you’re impressed by favorable equipment reviews, by independent laboratories, we urge you to send for our free literature.

When you send back the reader service card with our number circled you’ll receive a nice fat package.

Along with our full color brochures you’ll get a collection of complete, reprinted reviews that first appeared in this magazine and others.

Reviews of the 1019, and all the other Duals it has inspired.

The Dual 1019, at $139.50, has received more praise, from reviewers and audiophiles alike, than any other audio equipment we know of.

It’s the turntable the experts invariably choose for their own systems. (And we’re including the independent reviewers whose reviews you’ll be reading in our literature. Most of them decided to buy a 1019 after they’d put it through their tests.)

People who know about all available hi-fi products appreciate the Dual brand of precision. These experts confirm that the Dual 1019 can track flawlessly as low as ½ gram.

That the 1019’s constant-speed motor is quieter and more powerful than comparable synchronous types.

And they’ve found that rumble, wow and flutter is actually lower in the Dual 1019 than in professional broadcast turntables.

But send for their exact words.

They tell the Dual story in a much more convincing way than we ever could.

(You know we’re prejudiced.)

United Audio Products, Inc.,
535 Madison Ave.,
New York, N.Y. 10022
**TECHNICAL TALK**

By JULIAN D. HIRSCH

*INTERPRETING EQUIPMENT REVIEWS:* The following letter was written by the representative of a well-known manufacturer of high-fidelity equipment in answer to a customer who felt that he had been led astray by a published audio-product review. Its author was kind enough to share it with me, and has also kindly agreed to my sharing it in turn with the readers of STEREO REVIEW. I am in complete accord with the sentiments expressed in it, and have often presented similar views in this column.

**Dear Sir:** I was very interested in your attitude concerning product reviews by audio and consumer magazines. Usually it’s the manufacturer who feels he has been mistreated if his product is not reviewed favorably. Your feelings apparently stem from an unfortunate experience with some highly rated high-fidelity equipment. I’m sure everyone has purchased a new car, home appliance, or other product on the advice of friends, relatives, or even the dealer and then found the product to be a lemon. Unfortunately, this happens occasionally. I have worked for several electronics manufacturers and have found that publications such as Consumer Reports, STEREO REVIEW, Audio, High Fidelity, and others give as honest a review of each product as they possibly can. All the major review organizations are extremely well outfitted with test equipment, and qualified audiophiles help them in their judgments. In many cases, they are as well (if not better) equipped as the manufacturer producing the equipment.

Occasionally, a “fault” the test labs find in a unit may be of no importance to some consumers. For instance, they may downgrade an amplifier for having insufficient gain at the tape input, although every other aspect of performance is excellent. A consumer who just plays records or listens to FM couldn’t care less.

In other cases, the consumer misinterprets the review. Consumers Union, for example, gives a “best buy” rating to a product they feel represents the best value for the money. Being a rather sophisticated audiophile, I certainly would not be happy with many of the “best buy” products. I might want the best at any price—but their reviews would be no guide for me when buying hi-fi. If, however, I intended to buy a lawnmower, which I know virtually nothing about, I would be very much interested in their comment on performance and durability of the models available. In short, I feel that if you are capable of making your own evaluation of a high-fidelity product by listening, turning knobs, or employing your own test equipment, by all means do so. It’s the people who can’t tell in 10 or 15 minutes if a speaker system will tire them out after a couple of hours of listening or if the knobs will fall off a receiver in a few weeks that benefit most from these publications.

I have found (almost without fail) that a product given a good review by the various magazines turns out to be a pretty good product well worth the dollars invested. Each consumer must combine his own personal taste and experience with the results of professional evaluation when making a purchase. In other words, use the review as a guide, not a bible.

**JAMES GARDNER**
Bogen Communications Division

As readers may have suspected, product evaluation in a special-interest, hobbyist field such as high fidelity can be a sticky, tricky business. Our job, as we see it, is to avoid being picayune or arbitrary, and to “tell it like it is.” Unfortunately, our judgment of “the way it is” may not agree with yours, or with that of another reviewer or, as frequently happens, with that of the manufacturer of the product undergoing review.

The trouble, is, I suppose, that we are prejudiced in our reporting. Try as we may, we simply cannot remain coldly objective—and I’m not sure it would be a good idea if we could. A purely objective numerical-presentation report on a stereo component would surely be dull reading, and would probably be misleading to a large number of readers. So, in order to clarify matters that are inadequately defined in numerical terms (and to help the reader to stay awake), we try to inject into the reports a certain amount of personal reaction.

As an example of the way we at Hirsch-Houck Labs look at things, we are totally unimpressed by “gimmicks” or “features” that add nothing to a product’s utility even if they do work. A $100 amplifier cannot be expected to be as powerful, or to have as low distortion, as one costing $300, but it can (and should) sound almost as good at moderate listening levels. All too often, this is not the case. Somehow, no matter what sacrifices in performance are
made to reduce costs, equipment designers seem reluctant
to omit such frills as worthless noise and rumble filters,
muddy-sounding loudness compensation, and similar fea-
tures that give the salesman something to talk about but
have no place in any product built to sell at a low price.
In my view, there is no engineering excuse for an ampli-
tifier that cannot deliver more than 2 or 3 watts per channel
at 20 Hz or 20,000 Hz, yet is rated (perhaps honestly)
as a 65-watt amplifier when measured according to the
HIF music-power system. However, such products ap-
pear with depressing regularity.
A parallel situation exists in other areas, such as tuners
and record players (when was the last time you played a
162.5-rpm record, or even a 78-rpm record?). We are
told that these features really cost very little, and help
to increase sales. Individually, they may cost little at the
manufacturing end, but the total effect is to add dollars
to the selling price, which could be lowered to everyone's
benefit if they were eliminated. Certainly the money and
the design effort might be better devoted to improving
performance.
I will not seriously downgrade an instrument in my
reports, no matter how replete with useless and trivial
features it may be, if it does its basic job properly. On the
other hand, if I see obvious evidence of honesty and in-
tegrity in its design, I do not conceal my enthusiasm.
The last two sentences of the manufacturer's letter
restate a point that I have made several times in this col-
umn. Please don't take our word for anything that you
can verify (or disprove) with your own ears. If you are
unable to hear the equipment yourself, you must rely on
the judgment of someone whose integrity and compe-
tence you trust, whether it be a friend or a magazine
reviewer. Either approach is preferable to making a pur-
chase solely on the basis of an advertisement or catalog
listing. You'll find that there is often a staggering gap
between an ad writer's copy and a product's performance
in your home.

~ EQUIPMENT TEST REPORTS ~
By Hirsch-Houck Laboratories

- THE HEATH AR-15 receiver, which we reviewed in May,
1967, has since been widely acclaimed by both critics and
the public. As we noted at the time, its FM-tuner section
outperformed any separate tuner we had seen. The combi-
nation of this tuner section with a very powerful, clean
audio amplifier made the AR-15 stand out among its con-
temporaries then, and it still does.
Recognizing that many audio enthusiasts already have a
good tuner (or amplifier) and would like to upgrade their
systems by replacing only one component, Heath has now
made the FM tuner and audio amplifier sections of the
Each unit has the same panel dimensions as the AR-15,
but is only 12½ inches deep (compared with the 14½
inches of the AR-15), and has a full-width opaque plast-
ic panel that conceals all dial markings and control iden-
tifications until the power is turned on. Controls that are
used less frequently are located along the brushed-alumi-
num strip below the plastic panel and (in the case of the
AA-15 amplifier) behind the hinged door in the lower left
corner of the panel.
The AJ-15 FM tuner has an all-FET front end, with two
r.f. amplifier stages and an integrated-circuit i.f. amplifier.
Heath, in the AR-15, was one of the first manufacturers to
use I.C.'s in an FM tuner. Since then, many manufacturers
have followed suit, but none has provided the two crystal
filters that give the AJ-15 its (as yet) unsurpassed selec-
tivity and ideal bandpass characteristics. The AJ-15 also
includes the rather complex muting circuit of the AR-15,
which uses eleven transistors and six diodes. In theory, by
having the circuit sense not only interstation noise, but
mis-tuning, to operate the muting circuit, the noise bursts
that accompany the operation of many muting circuits can
be eliminated. The Heath system works very well for nor-
mal tuning rates, but cannot cope with a very fast scan
across the dial.
The AJ-15 has three pairs of audio-output terminals in the
rear. Two operate at a fixed level of about 1.5 volts
(for a fully modulated FM signal) and the third has a
variable-output level up to about 1 volts maximum. Since
there are level and balance controls on its front panel, the
AJ-15 can be connected to drive a power amplifier directly
—if such operation is desired. Also on the AJ-15 front
panel are two stereo headphone jacks, effectively in paral-
lel with the variable outputs. The built-in low-level audio
amplifiers supply more than enough power to operate low-
impedance phones, so that the tuner by itself can serve as
a complete receiver for two persons using headphones.
Other front-panel controls include tuning, mode selector
(auto, mono, and stereo)—the latter permitting only stereo
broadcasts to be heard), interstation-muting level, and
phasing. The phasing control enables the user to adjust the
multiple circuits to match the broadcast transmissions us-
ing aural-null indication. It really works, and is probably
responsible in good measure for the excellent stereo separa-
tion we measured on the AJ-15 (37 dB at mid-frequencies,
and better than 25 dB from 30 Hz to over 10,000 Hz).
Two rocker-switch controls reduce noise on weak stereo
signals and vary the mono-stereo switching point for auto-
matic stereo reception. The latter, in its MAX position,
inserts an adjustable threshold control which for some
reason is located inaccessible within the receiver. Finally,
the AJ-15 has two tuning meters, one reading relative sig-
nal strength and the other center-of-channel tuning. Unfor-
nately, there is no provision for multipath indication ei-
ther by use of one of the meters or through external
means.
When we tested the original AR-15 we were impressed
(Continued on page 40)
First of a new breed
—from Sherwood

This is what high performance is all about. A bold and beautiful new FM Stereo Receiver bred to leave the others behind. 160 crisp, clean watts—power in reserve. Up-front, ultra-now circuitry featuring Field-Effect Transistors and microcircuitry. Front-panel, push-button command of main, remote, or mono extension speakers and loudness contour. Sherwood high-fidelity—where the action is—long on reliability with a three-year warranty.

Model 8800 $399.50

Sherwood Electronic Laboratories, Inc. 4300 North California Avenue, Chicago, Illinois 60618 Write Dept. 3R

MARCH 1969
by its steep limiting curve on FM reception, which showed an IHF sensitivity of 1.45 microvolts and full limiting at 3 microvolts. The AJ-15 tuner, built from a kit almost two years later, had identical limiting characteristics, with an IHF sensitivity of 1.8 microvolts (the Heath published rating). We can still report that no other tuner that has passed through our laboratory has exhibited full limiting at a 3-microvolt level. The marginal reception of some stations that occurs with almost any tuner is most unlikely to occur with the AJ-15.

The AA-15 amplifier is rated, with considerable conservatism, at 50 watts per channel into 8-ohm loads. For any output up to 50 watts per channel (both channels driven), the distortion was less than 0.15 per cent at any frequency from 20 to 20,000 Hz, and in general was about 0.1 per cent. This is one of the few amplifiers that are as clean when delivering full power at 20 and 20,000 Hz as at 1,000 Hz. At a fixed 1000-Hz frequency, the harmonic distortion was under 0.15 per cent from 0.1 watt to 65 watts per channel. FM distortion was under 0.3 per cent up to 50 watts. Power output into 4-ohm loads was about 3 per cent less than at the 8-ohm level; into 16-ohm loads, the output was about two-thirds of the 8-ohm level.

The AA-15 output transistors are protected by current-limiting circuits and by thermal circuit breakers that shut off the power when the transistors become too hot. The breakers tripped regularly during our tests, even though the heat sinks did not become too hot to touch. It should be well-nigh impossible to damage this amplifier in normal use.

The bass and treble tone-control circuits can be completely bypassed by using one of the six rocker-switch controls on the panel. This provides completely flat response (we measured it as ±0.25 dB from 20 to 20,000 Hz, which is within the limits of our measurement error). Loudness compensation, affecting both low and high frequencies, can be switched in or out as desired. Two rocker switches connect in either or both of the two pairs of speaker outputs. A pair of front-panel stereo phone jacks are always energized. Tape monitoring is available when a three-head tape machine is connected to the amplifier. Finally, a mode switch selects mono or stereo operation on any input.

Four inputs are provided: PHONO, TUNER, TAPE, and AUX. Behind the hinged door on the front panel are ten slotted adjustment controls that set the relative levels on each channel of each input (including the tape-monitoring input). This valuable feature makes it possible for all inputs to be matched in level and balance and to be set for proper operation of the loudness compensation (very few amplifiers offer this adjustment, which is vital for proper operation of any loudness-compensation circuit). When all inputs have been properly balanced, it will rarely be necessary to use the main balance control.

The hum and noise level of the AA-15 (referred to 10 watts) was -75 dB on AUX and -60 dB on PHONO. Though not quite as low as those of some amplifiers we have tested, these figures are within the Heath specifications, and the hum and noise are certainly not audible in use.

Although the AA-15 obviously has a healthy complement of operating features, it lacks low- and high-frequency filters and tape-head equalization. By way of compensation for these minor omissions, the AR-15 has the most accurate phono equalization we have ever measured, within ±0.3 dB of the RIAA curve, extrapolated to 20 and 20,000 Hz.

Our laboratory and on-the-air listening tests confirm that the Heath AJ-15 and AA-15 are very fine components indeed. No competing tuner will do a better job (few can even approach it), and most amplifiers with comparable performance are considerably more expensive. A natural question if you are putting together your system is "Should I buy the separate AJ-15 and AA-15 or an AR-15 receiver?" Given that choice, our vote goes to the AR-15. In every respect it is the equal of the separate components, and it is more compact and less expensive than the pair. In addition, it includes an AM tuner of fair quality, and can be bought factory wired.

However, if you are satisfied with either your present tuner or amplifier and wish to improve the other one, it is hard to imagine a better value than either of the separate components. Another consideration is that by buying them individually, one can avoid spending the full price of the receiver at one time. Our kit builders report that each of the kits took about a week of evenings to wire. Assembly should be done in slow and easy stages since there are a lot of parts to wire and many opportunities to go wrong if you are not careful. The construction manuals, as usual, are up to Heath's very high standards.

The Heath AJ-15 FM tuner kit is $189.95, and the AA-15 amplifier kit is $169.95. A walnut cabinet for either is $19.95.

For more information, circle 157 on reader service card

(Continued on page 42)
The transistorized Stereo 120 was introduced in 1966, and the demand still exceeds the supply.

Our newest power amplifier doesn’t replace our earlier ones, so you can now have Dynaco performance with either tubes or transistors. The mono 60 watt Mark III is still current and a classic after twelve years. The $99 Stereo 70 remains the most widely accepted amplifier ever made, even after ten years.

This unprecedented longevity is explained by Dynaco’s unwavering devotion to performance, reliability, and unmatched low cost. The Stereo 120 kit is only $159.95 or $199.95 factory assembled. It is easily the most desired of all solid state power amplifiers. At less than half the cost of comparable amplifiers, 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 Stereo 120 will still be our newest amplifier in 1979.

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

DYNACO, INC., 3060 JEFFERSON ST., PHILA., PA. 19121
Tannoy "Monitor Gold" Speaker System

During the early days of high fidelity, about twenty years ago, coaxial speakers enjoyed great popularity. It was—and is—generally recognized that a single cone was not capable of optimum reproduction over the full audible range. The simple expedient of mounting a small tweeter concentrically with the woofer appeared to be an attractive solution to the problem.

The coaxial speakers of that day spanned a range from flimsy combinations of two cheap cone speakers of doubtful quality to massive and costly giants with heavy-duty woofers and horn-loaded tweeters. Even in those days, the British-made Tannoy "Dual Concentric" speakers were among the elite of their type. We heard them at Audio Fairs (as the annual audio shows were then called) and were duly impressed. Unfortunately, our limited budgets did not then permit our developing a closer acquaintance with the Tannoy speakers.

It was, therefore, with more than casual interest that we approached this test of the Tannoy Monitor Gold, the direct descendent of those early coaxial speakers. With all the intervening advances in the loudspeaker art, such as acoustic suspension, high-energy magnets, and electrostatic elements, could the venerable Tannoy design compete effectively in today's market? Read on and see.

While the basic structure of the present-day Monitor Gold series of speakers (made in 10-, 12- and 15-inch sizes) is similar to that of the 1948 Dual Concentric, there have been many changes that may not be immediately obvious to the eye, but that are certainly audible to the ear. The multiple-throat, horn-loaded tweeter diaphragm is still located at the rear of the magnet structure, its flared horn tapering smoothly into the curved woofer cone, which serves as a flared extension of the high-frequency driver's built-in horn.

An acoustically transparent dome over the opening of the tweeter horn seals it against dust and foreign particles. The high-frequency driver's voice coil, 2 inches in diameter, is wound with aluminum wire for low mass. The 12-inch model, which is the one we tested, has a 7½-pound magnet structure. The woofer cone, also driven by a 2-inch voice coil, has a high-compliance, large-exursion plastic surround that results in a 28-Hz free-air resonance. Cross-over frequency is 1,000 Hz.

An integral part of the Tannoy Monitor Gold speaker is the physically separate crossover network and the two controls usually installed on the rear panel of the cabinet. One control, labeled ENERGY, is designed to raise or lower the relative output of the system above about 1,000 Hz without changing the slope of the curve. A variation of about ±2.5 dB around the normal level is available. The other control, Rolloff, is a four-position switch that affects the slope and frequency response above 2,000 Hz, with a total reduction of about 5 or 6 dB above 10,000 Hz. These controls, relatively subtle in their effect, permit the speaker's response to be trimmed over a moderate range to suit room acoustics or personal preferences.

To make the Monitor Gold speaker compatible with modern solid-state amplifiers, the nominal impedance has been reduced to 8 ohms from its former value of 16 ohms, and it is held to a minimum of 8 ohms throughout the audio-frequency range. The new crossover network is also designed to maintain a uniform impedance over the mid- and high-frequency range.

The speaker was supplied for testing installed in Tannoy's Stuart enclosure. This is a floor-standing loudspeaker with exceptionally attractive styling, and a black wooden filigree covering the grille cloth. The finish is a light-grained walnut, resembling teak, and it is one of the handsomest pieces of loudspeaker furniture we have seen in years. The Stuart is a ducted-port bass-reflex enclosure, standing 25½ inches high, 24¾ inches wide, and 16¾ inches deep.

The averaged frequency response from ten microphone positions, with the "normal" setting of the ENERGY control and maximum setting of the Rolloff control, was ±1.5 dB from 65 to 15,000 Hz. Between 1,000 and 10,000 Hz the response was extremely smooth, varying only ±1.5 dB. The low-frequency response was very uniform down to 70 Hz, but fell off rapidly below that frequency.

The harmonic distortion at 1-watt input was less than 2.5 per cent down to 50 Hz, rising smoothly to 5 per cent at 40 Hz and 10 per cent at 35 Hz. The low-bass distortion suggests that the effective lower limit of the speaker's response in the Stuart enclosure might be in the 40-Hz region if the enclosure is situated properly in the listening room.

The tone-burst response was generally good, although we observed a secondary burst, or echo, about 0.3 to 1 millisecond after the cessation of the main burst. This appeared to be a property of the system (though not necessarily of the speaker itself); however, its amplitude was sufficiently low that the effect was not audible.

The sound of the Tannoy Monitor Gold was very sweet, smooth, and balanced. It had a strong lower mid-range response that imparted warmth and body to the sound without ever becoming boomy or unnatural. To our ears, the overall sound was best with both high-frequency controls at maximum. The speaker never sputters or screams, and even at the highest volume levels showed no trace of breakup or harshness.

To leave no doubt in anyone's mind, we must emphasize that the Tannoy 12-inch Monitor Gold speaker, in the Stuart enclosure, is a truly contemporary speaker, both sonically and aesthetically, and it bears favorable comparison with any other speaker in its price class. If it had existed in this form in 1948, it would have been nothing less than sensational.

The Tannoy Monitor Gold 12-inch speaker alone, complete with crossover network and level controls, sells for $147. The Stuart enclosure, available separately, is $125, and the two combined as a system are $272. The similarly designed 10-inch and 15-inch coaxial speakers are priced at $127 and $195, respectively. A variety of enclosures, in several different styles and sizes, are offered for all the speaker models.

For more information, circle 158 on reader service card.

The tone-burst response of the Tannoy 12-inch Monitor Gold speaker installed in the Stuart enclosure is shown for bursts of (left to right) 270, 2,100, and 5,700 Hz.
Dynaco electronic components have gained wide acceptance because people recognize that Dynaco offers remarkable value—like the quality of a $300 preamplifier for only $90. And now we have a loudspeaker system of comparable value—the Dynaco A-25.

This new aperiodic loudspeaker system is just $79.95, compact (20”x11 1/2”x10” deep), and particularly easy to drive. We call it aperiodic because the Dynaco A-25 is almost literally without resonance, thanks to an acoustic impedance system which provides variable volume action rather than the sealed acoustic suspension box. The aperiodic design contributes markedly improved low frequency transient response, reduced Doppler effects, and a substantial improvement in effective coupling of the speaker to the amplifier. The A-25’s ten-inch extended excursion woofer crosses over at 1500 Hz to a new dome tweeter with a five-step level control.

We suggest an appraisal at your Dynaco dealer. When you hear a solo voice—one of the most critical tests—the articulate naturalness of this speaker will be apparent. When listening to choral groups or orchestras, you will be impressed by the feeling that this is a “big” speaker thanks to its outstanding dispersion.

Listen—and you will agree that the A-25 has all the qualities of a $250 speaker.

Dynaco Inc.

3060 Jefferson St., Phila., Pa. 19121
Cable Address: Dynaco Philadelphia, USA
The reconstructed Nationaltheater in Munich, originally built 1811-18, scene of the world premieres of "Tristan" and "Meistersinger."

You can tell it's the Münchner Nationaltheater.

The ultimate test of a stereo cartridge isn't the sound of the music. It's the sound of the hall. Many of today's smoother, better-tracking cartridges can reproduce instrumental and vocal timbres with considerable naturalism. But something is often missing. That nice, undistorted sound seems to be coming from the speakers, or from nowhere in particular, rather than from the concert hall or opera stage. It's easy to blame the recording, but often it's the cartridge.

The acoustical characteristics that distinguish one hall from another, or any hall from your listening room, represent the subtlest frequency and phase components of the recorded waveform. They end up as extremely fine undulations of the record groove, even finer than the higher harmonics of most instruments.

When a cartridge reproduces these undulations with the utmost precision, you can hear the specific acoustics of the Nationaltheater in Munich, or of any other hall. If it doesn't, you can blame the cartridge. The Stanton does.
The specifications.*
Frequency response, from
10 Hz to 10 kHz, ±1/2 dB.
From 10 kHz to 20 kHz,
individually calibrated.
Nominal output, 0.7 mV/cm/sec.
Nominal channel separation, 35 dB.
Load resistance, 47K ohms.
Cable capacitance, 275 pF.
DC resistance, 1K ohms.
Inductance, 500 mH.
Stylus tip, .0002"x.0009" elliptical.
Tracking force, 3/4 to 1 1/2 gm.
Cartridge weight, 5.5 gm.
Inductive force, 1 gm.
Brush weight (self-supporting), 1 gm.

*Each Stanton 681 is tested and measured against the
laboratory standard for frequency response, channel separation,
output, etc. The results are written by hand on the
specifications enclosed with every cartridge.

The 681EE, with elliptical stylus and the "Longhair" brush
that cleans record grooves before they reach the stylus, costs $60.
The 681T, identical but with interchangeable elliptical and conical styli
both included, costs $75.

For free literature, write to Stanton Magnetics, Inc.,
Plainview, L.I., N.Y. 11803.

By JAMES GOODFRIEND

GOING ON RECORD

BOOKS TO LISTEN TO MUSIC BY

It has often been remarked upon that
the important musical renaissance of
our time, that of the music listener, has
developed purely from recordings and
quite independently of the concert hall.
But what has not been so assiduously
noted is that it has been independent
also of musicology and in general of the
literature of music. So much so that the
record collector whose treasures might
include works by Machaut, Hummel,
Boulemier, and de Severac may have
no real idea where those composers fit,
historically and aesthetically, in the
overall view of the musical art. Further-
more, the field of record collecting has
d not developed a real literature of its
own; I mean the sort of books that a be-
inning collector in any artistic field
would acquire and devour before he
spends more than cigarette money on any
collectible item. The typical record col-
lector's book is neither a history nor a
commentary, but merely a discography.

Despite the unfortunate fact that the
art of music has inspired more good
prose and silly opinions than most fields
of human endeavor, there is still much to
be gained from exploring the literature.
By this I don't mean purchasing en
masse a complete working musicologist's
library (if there were such a thing) or
even acquiring one of the standard, or
not so standard, encyclopedias of the
subject; but rather, choosing an area
of music that interests you and finding a
book that will tell a little more about
it generally than the average record
liner note. The following are some of
the more recently published of such
books.

The Victor Book of the Opera was
one of the first books to be published
specifically for the record collector.
It began life in 1912 as a sales promotion
project for the Victor Talking Machine
Company, and concentrated on push-
ing those operas that were in some way
represented in the Victor record catalog
(the whole story is entertainingly told
in the publisher's preface to the new edi-
tion). The new edition, published this
past November (Simon and Schuster,
New York, $8.50), is the thirteenth,
and it has been completely revised and edited
by Henry W. Simon.

In its present form, The Victor Book
of the Opera contains a very brief out-
line history of opera, and act-by-act plot
summaries of 120 operas, plus some
good background information on each.
It is also loaded with pictures. It shows
its conversance with the current state
of affairs by including such operas as
Berg's Lulu (and, of course, Wozzeck),
Ginastera's Balmazo, Poulenc's Dia-
logues des Carmélites, Janáček's Jenůfa
(though no Kátka Kabanova or Cun-
ing Little Vixen), and Monteverdi's
Poppea and Orfeo, and by omitting such
favorites of the earlier editions as Hage-
man's Capriccioli, Meyerbeer's Dí-
vorah, and Balfe's The Bohemian Girl.
It is a useful and enjoyable book, and
if it has some failings (the summaries
are quite uneven both in length and quality,
that of Bomarzo, supplied courtesy of
Boosey and Hawkes, being quite incom-
prehensible; the reproductions and lay-
out are not what they might be, and
more than one pictured personage has
the top of his head cut off through careless production),
they are minor when one considers that the asking price
is less than two cents per page.

Also in a reasonable price category
($2.95, paperback; $5.95, cloth-bound)
are the volumes of the Prentice-Hall
History of Music Series, under the gen-
eral editorship of H. Wiley Hitchcock.
Nine volumes have been published or
projected so far, and I have seen two of
them: Baroque Music, by Claude V.
Palisca; and Twentieth-Century Mu-
sic: An Introduction, by Eric Saltzman,
a name that should be most familiar to
all who read Stereoph Review.

I should make it clear right away that
while both of these books are packed
with factual information, they are meant
primarily for reading and not for ref-
rence. If one is trying to check a spe-
cific point of information or learn some-
thing about an obscure piece, there are
(Continued on page 46)
Now that Koss Electronics has developed Electrostatic Stereophones, it would be silly for recording studios, broadcasting stations, and sound stages to use anything else to monitor recordings. It's as simple as this: the new Koss ESP-6 Electrostatic Stereophones reproduce 9 of a possible 10 octaves the human ear can hear. That's twice as much sound as any other sound reproduction system.

How? That's simple, too. The ESP-6 employs principles of electrostatics formerly limited to very large, high-priced speaker systems like the impeccable Koss-Acoustech X system. Only now, since Koss engineers developed a method of self energizing elements, is it possible to employ electrostatics in tiny units.

If you're interested in details on "the only practical way" for professionals to monitor recordings, write for complete specifications and free technical article, "An Adventure in Headphone Design."

KOSS ELECTRONICS INC.
2227 N. 31st Street - Milwaukee, Wis. 53208
Export: Koss Electronics S.r.l.
Via Bellini 7, 20054/Nova Milanese, Italia
Export Cable: Stereophone

*Patents applied for

CIRCLE NO. 38 ON READER SERVICE CARD
Our competition builds some pretty good stereo receivers.

(We just happen to build a great one.)

Let's not kid around. At 700 bucks plus tax, a Marantz Model 18 Stereophonic FM Receiver isn't for everyone. But if you'd like to own the best solid-state stereophonic receiver made anywhere in the world, this is it. Here are just a few of the reasons why.

The Marantz Model 18 is the only receiver in the world that contains its own built-in oscilloscope. That means you can tell a lot more about the signal a station is putting out besides its strength or whether or not it's stereo. Like if they're trying to put one over on you by broadcasting a monaural recording in stereo. Or causing distortion by overmodulating. (It's nice to know it's their fault.)

The Marantz Model 18 is the only stereo receiver in the world with a Butterworth filter. Let alone four of them. The result: Marantz IF stages never need realigning. Marantz station selectivity is superior so strong stations don't crowd out adjacent weaker stations. And stereo separation is so outstanding that for the first time you can enjoy true concert-hall realism at home. Moreover, distortion is virtually non-existent.

But there is much more that goes into making a Marantz a Marantz. That's why your local franchised Marantz dealer will be pleased to furnish you with complete details together with a demonstration. Then let your ears make up your mind.

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THE SOUND OF MUSIC AT ITS VERY BEST.
“High performance and an abundance of features...an excellent buy on today's market.”

“HIGH FIDELITY” ON THE LAFAYETTE LR-1500T

“...it offers most of the refinements (and performance) typical of receivers selling for twice its price...clearly one of the best buys in audio.”

“HI-FI STEREO REVIEW” ON THE LAFAYETTE LR-1000T

“...a unit with excellent tuner characteristics...I suspect that Lafayette will have a great many satisfied customers.”

“MODERN HI-FI & STEREO GUIDE” ON THE LAFAYETTE LR-500T

Now, three leading audio magazines have confirmed what thousands of owners have been telling us all along—that these Lafayette receivers are “best buys” on today's market. Of course, it's not surprising that all three receivers should be so highly acclaimed by the experts. They share the same basic design and include the same advanced circuit features...integrated circuits, field-effect transistors, automatic FM stereo switching, transistor overload protection, and many more. Small wonder, then, that all three offer the same high level of FM stereo performance and audio quality. The only substantial difference is in power output. You will find no serious performance compromises—even in the least expensive model.

So if you're looking for a really fine receiver in any price range, stop in at your nearest Lafayette audio showroom soon and hear these highly-rated receivers for yourself.

For free 512-page 1969 Catalog No. 690, write to:
LAFAYETTE RADIO ELECTRONICS Dept. 11039
P.O. Box 10, Syosset, L.I., New York 11791.
LR-1500T 175-Watt Solid-State AM/FM Automatic Stereo Receiver 299.95

LR-1000T 120-Watt Solid-State AM/FM Automatic Stereo Receiver 239.95

LR-500T 60-Watt Solid-State AM/FM Automatic Stereo Receiver 179.95

4 Integrated Circuits and 2 Field Effect Transistors
BOOK REVIEW

WAGNER THE ARSONIST
By Henry Pleasants

"There are some things in Wagner's career," said Ernest Newman in his celebrated Life of Richard Wagner, "that it is not a pleasure to dwell on." Newman was putting it mildly. There are, in fact, a great many, and Robert W. Gutman, in Richard Wagner, the Man, his Mind and his Music, dwells on them at length and in depth. And precisely because he has met the problem of Wagner's character both head-on and intelligently, he has given us a marvelously instructive and provocative assessment.

Notices of this book that have come my way, both American and British, have tended to the view that Gutman is flogging a dead horse. Everyone knows by now, the argument runs, that Wagner was a monster—an unprincipled egocentric who mulcted his friends of their talent, their money, and sometimes their wives, a vicious anti-Semite whose racist rantings would later nourish Hitler's villainy, a man who proceeded on the assumption that the world owed him a living on his own terms, and so on. But the works are there, and so what?

Gutman's answer is that with Wagner, more than with any other composer, man and works are inseparable. Wagner, he says in his preface, "fed on himself and is to be found on nearly every page of his operas. If nothing were known of his personality, its basic traits could be reconstructed from their evidence." The life, in other words, is the key to the works. Fortunately, a great deal is known not only of Wagner's personality but also of his day-to-day activity and his relationships with others. And Gutman, in revealing the works as a series of overlays for the life, has accomplished a literary and psychological tour de force.

Inevitably, he is more persistently concerned with plots than with music. And as the reader follows him from the embryonic Lehnhold, Die Hochzeit, Die Feen, and Rienzi through the familiar masterpieces, noting certain themes that are common to all, the conclusion is inescapable that Wagner carried with him throughout his life a basic cast of characters and a basic set of situations, all easily recognizable in his own life and environment.

One would have expected cast and situations to change as life went on, but Wagner was their slave, not their master. "My poetic conceptions," he once told the long-suffering Minna, the wife he later discarded, "have always been so far ahead of my experiences that I can only consider these conceptions as determining and ordering my moral development." His life, in other words, was governed largely by his poetic fancy, and since the latter was governed in turn by a profoundly disturbed psyche, certain patterns of reaction and behavior became constant and, in retrospect, predictable. The consequences were severe for those who chanced to cross his path at a time when their special characteristics and circumstances qualified them for casting as the real-life prototypes of a developing scenario.

(Continued on page 52)
The snap-in, pop-out home stereo tape system.

Snap-in Cassette Convenience. Spectacular stereo sound. The Sony TC-130 is a cassette 4-track stereophonic tape recorder, mounted in an attractive walnut wood cabinet, with two matching full-range Stereo speakers. Amplifier delivers 15 watts of dynamic power for big-console sound.

Pop-out Cassette Ejector. Push the button, the lid flips up, the cassette pops out. Snap a new cassette into place in seconds.

Tape Sentinel Lamp. Visually indicates when tape is in motion and when the end of the tape has been reached. Additional features: Pause control. Three-digit tape counter. Public-address capability. Stereo headphone jack. And many more.

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Noise-Suppressor Switch. Special filter eliminates undesirable hiss that may exist on older pre-recorded tapes.

Sony Model TC-130 Easy-matic Stereo Cassette-Corder Consolette System. Less than $229.50 complete with two matching walnut speakers. For your free copy of our latest catalog, please write Mr. Phillips, Sony/Superscope, 8146 Vineland Avenue, Sun Valley, California 91352.

You never heard it so good.
These decorative, yet sturdily constructed cases are just what you've been looking for to keep your records and tapes from getting tossed about and damaged. Disappearing when you want them most and just generally getting "lost of it" the other way around. They're ideal too for those valuable old - 78's that also seem to get thrown about with no place to go.

Record Cases are available in three sizes: for 7", 10" and 12" records. Each case, with a center divider that separates your records for easy access, holds an average of 20 records in their divider that separates your records for easy access. The Recording Tape Case holds 6 tapes in their original boxes.

Gutman, for example, recounting Wagner's adolescent love affair with Jenny Paczuta in Prague in 1832, an event which inspired Die Hochzeit, suddenly asks: "Or was it the other way around? Perhaps he found in Jenny someone with whom to act out dramatic ideas within him. In later years his famous affair with Mathilde Wesendonck was the result, not the cause, of the Tristan theme coursing through him."

But although certain aspects of a basic scenario remained constant—shielded identity, curse, guilty love, incest, journey, renunciation, redemption, etc.—the dramaturgic philosophy passed through many phases as Wagner wrestled with the fundamental problem of the relationship of music to text in the theater. And one of Gutman's most brilliant insights identifies Die Walküre as ending the Gesamtkunst procedures enunciated in Wagner's treatise Opern und Drama.

Work on the Ring was interrupted with the completion of the first two acts of Siegfried, and, in Gutman's view, Wagner worked his way back to grand opera by way of Tristan und Isolde and Die Meistersinger. The latter Gutman boldly describes as "historical opera in the manner of Meyerbeer." And he echoes approvingly Shaw's pronouncement that the Ring, beginning with the last act of Siegfried, "is opera and nothing but opera."
This is probably it

The KLH* Model Six probably sounds better on a wider variety of program material than any other speaker. If you are looking for an optimum long-term investment in sound quality, it is probably the speaker you should buy. Many speakers, including three of ours, cost more than the Model Six. But it represents the point of sharply diminishing returns. Any improvement on it is more likely to be one to measure than to hear, and every small improvement will cost a lot. The Model Six was the first full-range speaker designed and built entirely by KLH. Now eleven years old, it is not only still on the market, but the most consistent best seller in the history of the audio industry. It goes on sounding newer than its "new and improved" competitors, and has been embarrassingly hard for us to surpass with our own more expensive speakers. A year and a half’s thoroughgoing analysis of recorded sound went into it: analysis of what speakers really do, and how they actually sound to real people in real rooms. It reproduces enough high frequencies to define every musical instrument, enough to give "air" and "roominess" to overall sound quality, but not enough to reveal the nastier forms of distortion present in many forms of recorded material. It also reproduces enough bass for anything, deepest organ pedal notes included—more bass and cleaner bass than most far more expensive speakers. To hear any advantage from our more expensive speakers, you would have to play exceptional material (preferably a master tape) very loud in a big living room. Please check any or all of this with a Model Six owner. And compare it against any speaker of any price. Music just can’t sound much better.

Suggested prices: Eastern U.S., $134; Western U.S., $141.

*KLH Research and Development Corporation, 30 Cross Street, Cambridge, Mass. 02139
Dealers, editors, salespeople and customers are telling us...

"Never before has any high fidelity product received three such rave reviews!"

"you feel you've made some sort of stereo discovery... if your own response to it is like ours, you'll be reluctant to turn it off and go to bed."

Norman Eisenberg in High Fidelity, August, 1968

"all the room-filling potency of the best acoustic-suspension systems, combined with the tautness and clarity of a full-range electrostatic speaker... I have never heard a speaker system in my own home which could surpass, or even equal the BOSE 901 for overall 'realism' of sound."

Julian Hirsch in Stereo Review, September, 1968

"the illusion of an orchestra spread across the wall is uncanny... To hear a thunderous 'low C' organ pedal... or a clean weighty impact of a large bass drum is truly impressive... There is no doubt that the much-abused term, 'breakthrough,' applies to the BOSE 901 and its bold new concepts."

Bert Whyte in Audio, December, 1968

Ask your franchised BOSE dealer for complete reprints of these unprecedented reviews. More important, ask him for an A-B comparison of the BOSE 901 speaker system with the best conventional speakers — regardless of their size or price. Then, go back to your present speakers — if you can.

You can hear the difference now.

THE BOSE CORP.
East Natick Industrial Park
Natick, Massachusetts 01760

BOSE 901 DIRECT/REFLECTING® Speaker System — $476 the Stereo pair, including Active Equalizer. Slightly higher in the west. Pedestal base optional extra.

CIRCLE NO. 12 ON READER SERVICE CARD
On the 27th of February, 1887, the Russian composer Alexander Borodin died, leaving the orchestration of his opera Prince Igor incomplete. Two of Borodin's closest friends and greatest admirers were his colleagues Nikolai Rimsky-Korsakov and Alexander Glazounov, who determined that, in collaboration, they would prepare a fully orchestrated edition of Borodin's opera. The following summer Rimsky-Korsakov rented a villa on a Russian lake shore and plunged into work on Prince Igor. But in the back of his mind there was a plan for the composition of a work of his own: a virtuoso fantasy on Spanish themes scored for violin and orchestra.

Work on the Prince Igor project proceeded at an intense pace, but in the middle of the summer Rimsky-Korsakov interrupted it: the fantasy on Spanish themes could no longer be delayed. In the space of a few weeks the Capriccio espagnol came into being, no longer as a work for violin and orchestra, but rather as a full-fledged display piece for orchestra. The solo violin plays an important role in the unfolding of the musical design, but there are also many important solos for the principal players in nearly every section of the orchestra. After hearing a performance of the score, Tchaikovsky wrote effusively to Rimsky-Korsakov: "I must add that your Spanish Capriccio is a colossal masterpiece of instrumentation [these last four words were underscored by Tchaikovsky] and you may regard yourself as the greatest master of the present day."

That the Capriccio espagnol is one of the most vivid and colorful scores in all music cannot be denied. And yet Rimsky-Korsakov himself was troubled by the universal opinion that the score is a "magnificently orchestrated piece." In his autobiography, My Musical Life, he wrote:

The Capriccio is a brilliant composition for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very essence of the composition and not its garb or orchestration. The Spanish themes of dance character, furnished me with rich material for putting in use multiform orchestral effects. All in all, the Capriccio is undoubtedly a purely external piece, but vividly brilliant for all that.

There are five separate sections, played without pause. They are:

1. Alborada. An alborada (aubade in French) is a morning serenade. This opening movement consists of two main themes given to the full orchestra and repeated by the solo clarinet. There is also an elaborate cadenza for the solo violin, with a pianissimo ending.

2. Variations. A horn theme, over string arpeggios, forms the basis for a series of five variations.

3. Alborada. The opening alborada is repeated, but with subtle differences: the key is now transposed from A Major to B-flat, and the orchestration is not quite the same—clarinets and violins exchange roles, with the solo violin assuming the solo that was the clarinet's earlier, and the original solo-violin cadenza now being assigned to the solo clarinet.

4. Scene and Gypsy Song. A sharp roll on the side-drum serves to introduce this dramatic scene, along with a cadenza-like fanfare for horns and trumpets. Four more cadenzas follow—the first, for the solo violin, introduces the principal theme, which is repeated by flute and clari-
Among stereo recordings of Rimsky-Korsakov's popular Capriccio espagnol, two stand out: those by the London Symphony led by Ataulfo Argenta (London—early stereo but very good), and the RCA Victor Symphony Orchestra led by Kiril Kondrashin (RCA—also available on tape). Pierre Monteux's reading for Vanguard Everyman is a worthy budget alternative. The second cadenza, in very free form, is for flute over a kettledrum roll; the third, also in very free improvisational style, is for clarinet over a cymbal roll; and the last one is for harp with triangle. A shimmering harp glissando serves to introduce the "gypsy song," first stated in furious fashion by the first violins over chords in the trombones and tuba, with punctuation from the cymbals. The pace grows increasingly animated as the music progresses through a series of elegant and vivacious thematic combinations. At the height of the excitement we arrive at the finale.

(5) Fandango of the Asturias. Trombones, with full orchestra accompaniment, announce the principal theme of the fandango, a traditional Andalusian dance with guitar and castanet accompaniment. Woodwinds follow the trombone theme with one related to it, and then both themes are repeated and varied. The music grows constantly wilder until the chief theme is heard again in the trombones. Suddenly the fandango becomes transformed into the alborada of the first movement and the piece ends in a frenzy of color and excitement.

Next to Scheherazade, the Capriccio espagnol is the most-recorded of Rimsky-Korsakov's orchestral scores, some thirteen performances being available at last count, and five of them also available in tape versions. There is not an out-and-out failure among this baker's dozen—but some, of course, are more successful than others. My own favorites among them are the performances conducted by Karel Ancerl (Crossroads 22 16 0106, 22 16 0105), Ataulfo Argenta (London CS 6006), Leonard Bernstein (Columbia MS 6080), Kiril Kondrashin (RCA LCS 2323), Pierre Monteux (Vanguard Everyman SD 257), and Eugene Ormandy (Columbia MS 6917).

Ancerl, Bernstein, and Ormandy all deliver readings that concentrate on virtuosity for its own sake—certainly a valid approach in this score. And since the three of them are leading orchestras of great brilliance and polish (the Czech Philharmonic, New York Philharmonic, and Philadelphia Orchestra, respectively), the results are what one would expect. Bernstein's is at a disadvantage, however, because the recorded sound—a product of very early stereo technology—spotlights solo instruments far out of proportion. Ancerl and Ormandy get more natural recorded sound.

The Monteux performance, in Vanguard's low-priced Everyman line, shares the disc with this conductor's performance of Tchaikovsky's Romeo and Juliet, one of my preferences in my discussion of that work. The Capriccio espagnol performance has the same virtues of lucidity, elegance, and passion. The NDR Symphony Orchestra of Hamburg may not be quite the equal of the three mentioned above, but the recorded sound is quite lifelike.

The Argenta and Kondrashin recordings seem to me to be the pick of the crop. Both conductors bring a special flair to their performance that endows the music with an extra element, and both are extremely well recorded. Argenta's, like Bernstein's, is a product of the very beginning of the stereo age, but the sound is miles ahead of Bernstein's; indeed, this early London disc remains one of the finest available examples of full-bodied and well-balanced stereo recording. Kondrashin's reading receives rather wide channel separation, but it is none the less effective because of it. And here again both conductors are working with instrumentalists of great virtuosity—Argenta with the players of the London Symphony, Kondrashin with an orchestra made up of the finest free-lance musicians in New York.

Argenta's performance does not exist in the tape medium, but Kondrashin's does (RCA FTC 2009). The tape processing is excellent, and the RCA reel would be my number one recommendation.
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STEREO REVIEW
THE CASSETTE AT HOME AND ABROAD

A user's report

by Igor Kipnis

Do you remember what a furor was created in the late Forties with the all but simultaneous announcement of not one but two new phono-disc systems—the long playing record and the forty-five? Which was the public to accept? And rather more recently, there was the advent of the stereo disc, and once again the consumer was put on the spot: Was it just a gimmick to promote sales of new records and equipment, or was this a justified technological advance? Time, of course, has given us the answers, as it always does. But during the interim, when a new product...
is in the process of being exposed to curious (and often skeptical) scrutiny, the potential buyer is more often than not perplexed about where he should spend his money. That certainly seems to be the current reaction to tape cartridges and cassettes.

My own interest in the subject developed a little over a year ago, and it came about through a vocational "necessity." Since I am a harpsichordist, it is necessary for me to pack up my instrument and drive it and myself to wherever I am engaged to perform. This often entails traveling vast distances, and the tedium of driving has to be overcome by some means. For quite a few years, I fought off boredom and sleep by listening to the car radio, an AM/FM model, but in the hinterlands the opportunities of hearing good classical fare (I'm not much for the pop field) are rather limited. There is almost nothing on AM, and, so far as FM is concerned, you've got something to listen to only if you're within about a forty-mile range of a culturally minded city. On the Kansas plains, you're strictly out of luck. In fact, even AM reception tends to fade away in some of the longer stretches, and without even the warm, friendly voices of Arthur Godfrey, Art Linkletter, or Paul Harvey for company and comfort, frustration can get high indeed. Many is the long mile I have suffered in silence—or with static, rock, c&w, gospel, or what have you, depending on location—as my harpsichord-laden wagon hurtled along the highway.

Something had to be done, and though I would not like to claim that the invention of car-cartridge machines was mothered by my necessity, they did come into prominence—and my delighted attention—at just the right time. The multiplicity of these units on the market, however, quickly put me in a quandary when I went out to buy one. Lacking the time to spare for a full-scale market-research project, I simply put in a phone call to STEREO REVIEW'S Technical Editor, Larry Klein. "Larry," I asked after explaining my dilemma, "which system should I get for my car—four-track, eight-track, or cassette?" He replied with a couple of questions that got right to the heart of the matter: "Will you be doing any recording? What will you be playing back—prerecorded tapes or your own transfers?" Since the catalog of prerecorded classical tapes was at that time rather limited, I said I would in all likelihood be making some of my own. "In that case," he suggested, "try one of the cassette machines."

I had just purchased a new car, and instead of adding one of the more common eight-track players, I had a cassette machine installed. It included two speakers in the side doors for stereo playback, plus a microphone for monophonic recording. The next step was the tapes themselves, and a glance at the tape catalog revealed that classical material was, indeed, extremely limited. I didn't particularly care what the repertoire was so long as it was classical, and after a few minutes of deliberation I selected a Scheherazade with Stokowski, a Rachmaninoff Second Concerto with Byron Janis, and excerpts from Swan Lake with Monteux. Armed with these, plus a blank tape cassette, I set out on my next tour, one that was to take me all the way from New York City to the West Coast and back.

My first concert was in Fort Wayne, and, having now heard my new tape acquisitions at least four times apiece, I felt it was time to expand my car's library. Did the local department store carry cassettes (the system was, after all, still quite a new one)? Indeed it did; but the most classical item they had, in the midst of a great deal of popular music, was a Mantovani collection. I left Mantovani in Fort Wayne and continued on my expedition, which was gradually becoming less of a concert tour than a fact-finding investigation on the availability of cassettes coast-to-coast.

By the time I reached Los Angeles, I was rapidly becoming an expert on the subject, and I could now drive to the accompaniment of a selection of Brahms and Dvořák dances plus the Prokofiev Third and Rachmaninoff First piano concertos. In Wallachs, one of Los Angeles' largest record stores, I was delighted to discover, amid a bevy of flower-children customers, a few additional items: the famed Antal Dorati recording of the 1812 Overture, with its car-shaking cannons, as well as a rather less power-packed "Champagne, Roses, and Bonbons" collection (Johann Strauss et al.) with the same conductor. Strauss seemed to go particularly well with the arid Arizona highways, while my old standby, Scheherazade, took on entirely new dimensions when I was winding my way through the snowy vistas of the Colorado Rockies—"The Sea and Sinbad's Ship" never sounded so grand at water level as it did at that awe-inspiring altitude.

"All right," you may object, "tape kept you on the road and in good spirits, but what was the sound reproduction like?" Well, it wasn't exactly like my living room. It also wasn't quite as good as car FM reception at its best. Still, it wasn't half bad, considering the problems of listening to music in a moving vehicle. I soon discovered that what sounds magnificently full-blown in slow-moving city traffic, and even at faster speeds up to fifty miles an hour, begins to deteriorate rapidly in quality past sixty. Cruising along at seventy (in a Microbus) you find that you have to use your imagination a lot—soft passages and both high and low tones are masked by wind and road noise. Had I not known better, for instance, I would have thought that the Rachmaninoff Second Concerto commenced with the orchestral entrance rather than with the quiet introductory piano chords.

What about the sound quality at the cassette's 1/8:
ips speed? Adherents of the four- and eight-track systems, which run at 3-3/4 ips, claim that the cassette’s slower speed inevitably leads to flutter and generally poor quality. I remember my own reaction several years ago to the emergence of 3-3/4-ips open-reel prerecorded tapes; most of them (in my opinion at that time) were inferior to 7-1/2-ips tapes. Gradually, however, considerable improvement took place, and I now hear no difference between the best examples of each speed. The cassette medium, I believe, will also improve (they already have) over the next year or so. In any event, cassettes even now sound quite acceptable to most listeners, particularly in special listening situations, and only the most intransigent fidelity buff will take exception. On some of the earlier prerecorded cassettes I have heard an occasional moment of obvious flutter—for example, on a sustained clarinet note—and I have heard an occasional moment of obvious flutter on some of the earlier prerecorded cassettes. The piano is especially difficult to capture in this medium; there is a tendency for the instrument to sound hard and glassy in tone. But then I have also heard some late Deutsche Grammophon cassettes of piano concertos in which the instrument sounded surprisingly natural, so the problems are apparently neither inherent nor inevitable.

But to get back to my transcontinental trip. By the time I reached Denver (March of last year) I was thoroughly enjoying my private world of music in the car, but I was also beginning to suspect from my researches that the catalog of classical cassettes was never going to catch up with my appetite. In Denver I found Music For All, a record shop specializing in cassettes. The car unit was fine for recording voice, but the microphone for recording conversations with my three-year-old son in the car: “Well, Jeremy, how are you today?” “Just fine, Daddy.” He feels little of my embarrassment listening to himself in playback.)

The car unit was fine for recording voice, but for dubbing my own musical cassettes at home I bought a stereo cassette deck, which hooked very nicely into the rest of my home stereo system—and promptly went to work polishing up my dubbing techniques. Quite by accident, I discovered that 78’s transfer very well, and since I still have a large library of these, I proceeded to record a number of old favorites onto blank tape cassettes. Perhaps because of the slightly more limited frequency response of the 78’s, coupled with a certain amount of gain compression in the original recording, the sound quality I obtained was surprisingly similar to the disc, even on piano. Furthermore, there seemed to be a great deal of presence in the transfers. Although I am deeply involved in Baroque music, both in my performing and in my critical writing, I find that for sheer relaxation I want no busman’s holiday: I prefer works of the nineteenth century, especially piano performances. And that is mainly what I put on cassettes—hours of Chopin being played by Cortot, Moiseiwitsch, Horowitz, and Lipatti. I am an avid collector of “underground” tapes (material recorded off the air and in poorly policed concert halls, then privately circulated), so I tried some of them as well: Toscanini broadcasts, old Met performances, and the like. Here again, perhaps because the quality of the originals was not terribly good, the cassettes emerged quite faithful to the original tapes. And, for the sake of curiosity, I tried recording a brand-new LP disc and compared the quality with a prerecorded cassette: they were quite close, although my version, made with a slightly higher recording level, had less tape hiss.

From a mechanical standpoint, making transfers is extraordinarily easy. Playback, of course, is even easier, and this is one of the greatest attractions of the cassette or, for that matter, of any cartridge system. With the cassette, however, fast forward and reverse are possible, something you don’t get in the other systems. And the unit itself is virtually child-proof—even my son can flip the cassette over to play the next pair of stereo tracks in something under five seconds.

This is not to say that things cannot go wrong either with the cassettes themselves or the playing and recording units. It has happened to me only twice, but the tape can somehow become entangled in the machine's

"Of course, his father was very musical." (Drawing by B. Potty, © 1969 The New Yorker Magazine, Inc.)
innards while playing. But extrication is not difficult, and you can sometimes open the plastic cassette by unscrewing five screws to get at the two miniscule tape hubs inside if you must unsnarl the tape. When something goes wrong with the recorder itself, however, you must deliver yourself into the mercy of a service center, and in the case of car units this can be a small nuisance—they are not yet set up to service the machine inside the car; it must be removed (by you) and taken to the service center for repair.

At the present moment, there are relatively few car-cassette playback units available. There is every reason to believe, however, that this situation will change as more and more interest accumulates. And sound quality will continue to improve, mainly through better head design and quality control in reproduction of prerecorded material. (I had the opportunity of demonstrating this in my home to a recording-company executive not long ago; he was surprised that the sound was as good as it was.) You may also hear from some that cassettes are "fine for dictation, but not for music." My own experience contradicts this, although I would not claim that the quality is to be compared with a really good stereodisc or open-reel system. As a second system, however—for a summer cottage, for the beach, for youngsters (the portable mono-only units are especially popular now), and definitely for the car—I firmly believe cassettes have a bright audio future.

The list of prerecorded cassettes has grown surprisingly large by now, even in the classical category—I would hazard a guess that there are just over 200 at this point. Since the tape catalogs have not yet, to my knowledge, licked the problem of keeping up with new issues (and old), there may be even more, and they will be delightful surprises. Both cassettes and cartridges are marketed in places other than record stores—photo shops, for instance, and perhaps even a filling station or two. In the area of classical music, the biggest producer thus far has been Deutsche Grammophon, and, generally speaking, their eighty-old classical issues are of very high quality. Mercury/Philips also has an impressive catalog, as does Ampex (slow in the classics until just recently, when they brought out twenty-four new issues). Mercury has also begun a reversal of a somewhat annoying policy of making the turnover point of any single cassette come at exactly the middle of the total program time. This was undoubtedly necessitated by the cartridge system (in which no fast forward or reverse is possible), but it is rather irritating to have to turn a cassette over for the last minute of a Prokofiev concerto when that much extra tape could easily have been accommodated to complete the first side.

Inevitably, perhaps, there are already some duplications in the classics: three Vivaldi Four Seasons; as many 1812 Overtures, Scheherazades, and "New World" Symphonies; a couple each of Moussorgsky's Pictures, Brahms' Second Piano Concerto, Swan Lake excerpts, Baroque brass collections, and the like. But there are some great curiosities, too—the Ives First Piano Sonata, Irish songs by John McCormack, and guitar concertos by Rodrigo and Castelnuovo-Tedesco. There are no complete operas available as yet, but there are excerpts from Aida, Cavalleria, Pagliacci, Carmen, Fidelio, Magic Flute, Rigoletto, and Traviata.

If I were asked to recommend a few cassettes for those just starting a collection, they would be these: I've particularly enjoyed: Deutsche Grammophon's Sibelius Fourth Symphony with Karajan; Stokowski's Firebird Suite on Ampex, and Philips' Symphonie fantastique with Colin Davis. There are others, of course, but these sound particularly good to me. Capitol has released some excellent-sounding pop material, and are just now entering the classical cassette field. Columbia and RCA are still maintaining a "let's wait and see" attitude as of this writing.

Outside the musical area, spoken-word material is also beginning to appear in the cassette format, and justly so, for it lends itself not only to entertainment but to education. Spoken Arts has fifty items available, ranging from fairy tales through poetry readings. These, incidentally, are in mono only, the same signal going on both stereo tracks.) One of the earliest producers of prerecorded cassettes was Berlitz, who found that the combination of playback, fast reverse, and repeat was ideally suited to language learning. Berlitz has set up their regular courses in cassette form, offering French, German, Spanish, or Italian lessons on five cassettes plus textbook and a portable cassette recorder. Then, of course, there is do-it-yourself—blank cassettes. Prerecorded material in cassette form costs between five and seven dollars (roughly comparable to discs); blanks cost from about $1 to just over $5, depending on the time the cassette will play.

Finally, if the idea of cassettes and their possibilities intrigues you as much as it does me, I would suggest that you not try to save money by buying a rock-bottom-priced record or playback unit. Unless the transport mechanism is a good one, you're likely after a certain period to have slight tape slippage, and the resulting pitch deviations can be extremely unsettling. At their best, however, hooked up to a good home system or played back in your car at a leisurely forty miles per hour, cassettes can sound highly impressive. There's also the space you save in storage (each cassette measures only 4 x 2 1/2 inches). And, because of knock-out tabs in the back of each cassette, you can't accidentally erase your recordings. Taken all in all, with their ease and flexibility of handling, fast forward, and reverse, these ingenious little gadgets are hard to beat.
CASSETTE HYBRIDS

The rapid growth of the cassette concept has not caught component manufacturers napping, and the result is a number of hybrid units—cassette recorder/players integrated into compacts and receivers—that offer this useful facility as an adjunct to conventional audio units. There are already enough of them around to establish a trend, and we present herewith a selective pictorial sampling of a few examples of the breed.—Editor.

Fisher 127, $449.95

Radio Shack Realistic MC-1000, $399.95

Scott 2560, $370 (approx.)

Benjamin 1050, $689

Harman-Kardon SC-2520, $479

Panasonic RS280S, $269.95

Lafayette RK-570, $249.95

Lafayette RK-580, $299.95
The Reeling
Mind

By
Charles Rodrigues
CHOOSING the right tape recorder is probably the single most difficult audio purchasing decision any of us is ever going to be called on to make. For various reasons, these complicated combinations of mechanics and electronics can unsettle even the most experienced audiophile. And with the proliferation and ever-increasing sophistication of tape-playing equipment, some degree of indecision and even anxiety is understandable. As is true of all decision-making situations, however, that of zeroing in on the one tape recorder most suitable in a given case can be simplified if we keep our wits about us and establish a few preliminary criteria that will narrow the field of choice.

My experience has taught me that there are perhaps ten basic points to consider when buying a tape recorder. Getting them firmly in mind before going out shopping will enable any buyer to keep his cool when faced with a bewilderment of possibilities. The first two points, and the most important, can be stated as questions:

1. How much do you want to spend?
2. What will be the principal use for your recorder? The two questions are not entirely unrelated—as we shall see, one does affect the other. First, all tape recorders worthy of the name can be divided into roughly three price ranges: $100 to $200, moderate quality; $200 to $300, good quality; and $300 and up, excellent semi-professional quality. Clearly, if you will accept nothing but the best, you are going to have to pay for it. But conversely, if your requirements are less demanding, it is still possible to satisfy them amply without the necessity of turning yourself into a big spender.

"Requirements," of course, brings us to the second question: what will you be using your recorder for? For most music listeners, a recorder will be used to make tapes from either FM radio or discs. In addition, these same listeners will be using their recorders to play back not only their home-made tapes, but commercial prerecorded tapes as well. And beyond these primary uses, the tape medium may be the answer to personal or business correspondence, learning a language, family fun, and a host of other unusual uses such as those described in this magazine’s Tape Horizons column each month.

3. Type of machine. Depending on the use you plan to make of it, your recorder will be chosen from the following:

- **The completely self-contained unit:** this, the most conventional type of recorder, can usually record and play back in either mono or stereo and is designed to be used all by itself. With built-in (or detachable) speakers, and its own amplifier, it can be used to record and play back anywhere. Machines in this category are not always capable of the highest fidelity when playing by themselves, but when connected to play through a good home audio system they acquit themselves nobly.

- **The tape transport:** this unit is used exclusively for playback, and cannot record. It may or may not possess playback preamplifiers, and it plugs directly into an existing stereo system. The connection is made via the tape-head jacks when the transport lacks its own
machines produce some hum and hiss, but the higher amount of noise is a measure of the strength of the recorded signal with the use of Wow and flutter figures; the ear is acutely sensitive to variation in the sound. Though these cannot be eliminated entirely, good performance demands very low wow and flutter figures; the ear is acutely sensitive to even minor speed variations, and in a good machine you will not be conscious of any.

5. Wow and flutter: these describe minute (and undesirable) variations in the speed of the tape. Wow creates a wavering in pitch; flutter a garrly or rasping variation in the sound. Though these cannot be eliminated entirely, good performance demands very low wow and flutter figures; the ear is acutely sensitive to even minor speed variations, and in a good machine you will not be conscious of any.

6. Signal-to-noise ratio: the S/N ratio is a comparison of the strength of the recorded signal with the amount of noise (mostly hiss) in the recording. All machines produce some hum and hiss, but the higher the absolute value of the signal-to-noise ratio, the better the sound reproduction will be.

7. Distortion: this is a "wrap-up" term used to characterize the harshness, graininess, or lack of clarity in the recorded sound. There are several kinds of distortion that plague tape recorders, but, stated as simply as possible, if you can hear distortion in a given machine being played back through a good stereo system, you had better give the machine a thumbs down—the sound will in time begin to irritate. The last three points concern recorder features rather than specifications, though you may occasionally find the two run together in descriptive sheets.

8. Recording-level indicators: these are devices that indicate the maximum strength of the signal that can be recorded on a tape with a given recorder without severe distortion. The signal must be strong enough to override the noise inherent in the machine (see "signal-to-noise ratio" above), but not so strong that it overloads the tape and produces distortion. The two most common indicators are the "magic eye" (only a few machines still have them) and the recording-level meter. Either type, properly interpreted by the recordist, is capable of guaranteeing good recording results provided they are properly calibrated and respond accurately to the signal.

9. Number of heads: most tape recorders have two heads, one to erase the tape (thus preparing it for recording by removing any prior signals) and another that serves for both recording and playback functions. Three-head machines delegate these last two operations to separate heads. Separate record and playback heads have certain theoretical advantages, but in practice there is frequently very little audible difference. A three-head machine does have other benefits, however. It can, for example, monitor what is being put on the tape while a recording is being made, thus providing an instantaneous check on what is being recorded. In addition, a three-head machine permits the recordist to introduce echo effects or to make sound-on-sound recordings (multiple recordings on a single track).

10. Automatic reverse: this feature is a boon for those with a large prerecorded tape library. Most recorders require that the user turn the tape over at the end of a reel in order to play the other two stereo tracks. But there are certain machines that can play in both directions—without switching reels. A special signal recorded at the end of the tape (or a foil strip, or simply the absence of a recorded signal) activates a mechanism in the recorder and automatically reverses the tape-play direction.

Regardless of what recorder you eventually do buy, read the instruction manual very carefully. Many people are discouraged with the results they obtain with their new recorder only because they didn't take the trouble to familiarize themselves with its operation. Do so, and teach yourself to operate your machine efficiently and properly—it will pay off.
It has been estimated by those who try to keep track of America's airwaves that, by the end of 1969, there will be close to 1,000 FM stations broadcasting in stereo in this country. Stereo FM broadcasts are now available nationwide with a program range extending from shaggy-haired rock on the one hand to long-haired classical on the other—though it must be admitted that the latter tends to be localized around the larger urban cen-
ters. With the airwaves chock full of free, high-quality stereo sound, and the price of good stereo tape recorders tumbling almost daily, building a tape library of whatever kind of music turns you on is a natural.

How difficult is it to capture all those broadcast goodies on tape? Not at all difficult—if you are to believe the instruction manuals that come with most tape recorders. And it is true that it is not difficult if all you want to do is get the mere sound of a broadcast on the tape. But most people want something better; they would like to make tapes that not only have a full frequency range, but that are also relatively unmarred by distortion, interruptions, or extraneous sounds. Professional results are expected, but that are also relatively unmarred by distortion, interruptions, or extraneous sounds. Professional results in taping are not beyond the amateur's reach—provided he is willing to take the time and the trouble necessary to do a first-class job.

Logically, the first step in taping off the air is to make sure that all your equipment is in perfect working order. The few special problems that can afflict off-the-air taping are all traceable to malfunctioning or mismatched audio components. If you already own an old tape recorder and are about to buy a new stereo tuner or receiver—or if you own an old receiver and are about to buy a tape recorder—you should watch out for a problem that affects many of the older (and particularly the inexpensive) units. For complicated technical reasons that are beyond the scope of this article, the internal bias oscillator of some tape recorders interacts with the "pilot" tone that is part of all stereo broadcast signals. The result is a continuous whistle that will appear on all your tapes right along with the desired program material. And the whistle may appear on the tape despite the fact that it is not heard during the broadcast. Once the whistle is on the tape, there's nothing you can do except erase and start all over again. The trick, of course, is to avoid whistle problems in the first place, and the only way to do that is to try out the recorder and receiver together before you buy. Since a particular recorder model may cause whistles with one receiver and not with another, and a particular receiver may cause whistles with a particular recorder and not with another, it is necessary to check out the specific units as a team before putting your cash on the line. If, through no fault of your own, you already have a whistling duos, there's a chance that one of the manufacturers can make or suggest circuit modifications that will eliminate the problem. To repeat a point made earlier, you will seldom encounter whistle with late-model, quality equipment.

Once you have bought your recorder (assuming that you already have a component stereo system and know how to operate it), the next step is to hook it up for of-the-air recording. Is it necessary to say that putting microphones in front of the speakers is not the way to do it? Every modern component receiver and amplifier has a pair of jacks (receptacles) labeled "tape output.” A pair of shielded audio cables are plugged into the recorder's output jacks (labeled "line," "ext. amp.,” or "monitor”), and the other ends of the cables are plugged into the receiver jacks labeled "tape input.” This permits the recorder to play back through your stereo system. If your recorder has its own built-in speakers, you will have to check its instruction book for information on the best way to make the connections.

To play tapes through your stereo system, you merely switch your receiver to "tape.” (This may mean setting a separate tape-monitor switch to its monitor position or setting the main selector switch to the "tape" position.) Check the receiver's instruction book if you are in doubt. But in any case, don't plug anything into the "tape-head” jacks if your receiver or amplifier happens to have them. If your tape machine has recording capability, then it also has playback preamplifiers, which eliminates the need for using the "tape-head" jacks on your receiver. Another pair of audio cables must be installed between the recorder and the receiver to enable it to record whatever the receiver might be playing—discs or FM. These cables go between the "tape-out" jack on the receiver and the "aux.,” "line,” or "radio" inputs on the recorder. (In case your receiver's instruction manual doesn't make it clear, the volume control on the receiver does not affect the strength of the audio signal going to your tape recorder from the receiver's tape-output jacks.)

Now that your recorder and receiver are hooked together, there are further questions to answer. Most taping beginners are quite confused about which taping speed to use. They pore over the frequency-response figures for their recorder and wonder whether a response of 50 Hz to 9,000 Hz at 33 1/2 ips is good enough for music, or if they should go to the higher 7 1/2 ips speed and use up twice the tape for a given recording time. If all other things are equal, the higher the speed, the better the sonic results. However, since all other things are not equal, the best recorders will give better results at 33 1/2 ips than lesser ones will at 7 1/2 ips. The answer, then, is to try recording a given selection (say, from a phono disc) first at 7 1/2 and then at 33 1/2 ips. Note the differences in quality, if any, between the tape recording and the original disc. Listen for an increase in hiss and a drop-off of the higher frequencies. Also, in this test, carefully observe the behavior of the tape machine's recording-level meter. The instruction manuals for most machines simply tell you to set the controls so that the meters will hit "0” or go into the red areas only on volume peaks. You will find, however, that it's very much worthwhile to experiment to determine exactly how your machine reacts to excessive signal levels. Again, the better machines will permit you to drive the meter needle all the way to the right side of the meter face without causing excessive distortion of
the taped signal. Other, less expensive, machines will distort badly whenever the meter needle even slightly exceeds the recording-level meter's warning mark. For two reasons (and particularly with inexpensive recorders) it is vital to determine the optimum recording level. If you record at too low a level, your tapes will be hissy; if you record at too high a level, your taped sound will be distorted.

The fact that most FM broadcast stations use dynamic-range "limiters" to help keep their audio signal at a reasonably constant level eases the problem of finding the right setting for your tape machine's record-level control. However, you should be aware that the audio level (modulation) varies somewhat from station to station. Perhaps twenty to thirty minutes before the program you want to record goes on the air, turn on all your equipment and make some trial recordings. Establish as best you can what the peak levels are likely to be while you are tuned to the same station that you are going to record from later. Set your record-level control so that the meters peak at the previously determined optimum recording level for your particular machine.

The more important the recording is to you, the more careful you should be to insure that everything goes just right. For instance, every recorder owner should have a tape-head demagnetizer. You should use it before every important taping session. All you need do with this handy gadget is plug it in, switch it on (if it has a switch—some don't), and bring its probe(s) into contact with the recording-head gaps. (It's a good idea to cover the probe end of the demagnetizer with cellophane tape to prevent scratching the tape-head faces.) Move the probe over the head faces and other metal parts that come into contact with the tape and then, without turning off the demagnetizer, pull it back slowly until it is a foot or so away from the recorder before turning it off. This last is very important: if you switch the demagnetizer off while it is still close to the heads, it may leave a residual magnetic field on the heads that is stronger than the one you were trying to remove. You might think of this operation as being just as essential as removing the dust and lint from a phono-cartridge stylus. Demagnetizers come in a variety of sizes, shapes, and prices. One works as well as another, however, except that the probe ends of some types are too thick to fit into the tape-loading slots of a few machines. Buy the cheapest one that fits your recorder—most recorders will take any of them.

Another vital taping preliminary is the simple matter of tape-head cleaning. An almost microscopic chip of loose tape oxide on a head face can cause an audible loss of high frequencies and, in severe cases, even a loss of volume. The instruction book for your recorder will have some suggestions on head-cleaning fluids. Alcohol is almost always safe, but—at the risk of ruining the heads on your machine—avoid any type of dry-cleaning fluid, including carbon tetrachloride. Such fluids may dissolve the plastic parts of the tape heads. Alcohol on a cotton swab will take care of most head-cleaning problems. It is best also to clean the capstan drive shaft and the rubber "idler" wheel that rides against it. This will help avoid tape slippage during taping operations.

You will find different problems in taping pop material than you will in taping classical music. Let us take pop first. Suppose you want to keep an up-to-date collection of top-40 singles. Try to find a pop station in your area (assuming there's more than one) whose disc jockeys do not talk over the beginning and end (or even right in the middle) of every selection. Since even the best of the DJ's usually give no preliminary warning when they are about to play a selection, you will have to be able to move fast. Of course, you can always keep your machine running throughout the program and edit out the between-selection chatter later, but this type of editing is tedious and time-consuming. I prefer to keep the machine set to record—in the "pause" position—but with the record-level control set to zero. When the music begins, I start the tape and slowly fade in the control, waiting for the DJ to shut up before I reach the recording level established earlier. At the end of the selection, I stop the machine, rewind back to the last 10 seconds or so of the selection, and play it through to the end, keeping my eye on the tape counter. I note the number on the

Above is a typical hookup of a stereo FM tuner, turntable, amplifier, and tape deck. In installations using a receiver, the difference is that the tuner and amplifier are together on one chassis and the connection between them is not made externally.
counter at the moment the DJ starts to talk over the music. I rewind the tape to the noted number—and then rewind an additional couple of inches to compensate for the space between the erase and playback heads. Then I turn the record-level control to zero, press the "record" button to put the tape in motion, and record some silence. The amount of silence you want is a matter of taste. If you are going to use the fade-in technique I have just described, a second or so of blank time will be fine.

It is of course important to know just what it is you have in your tape boxes, but you may find it easier to label the box after all the taping is done rather than during the process. However, keep a pencil and paper handy to make notes on the titles and performers; you will have no difficulty matching them to the proper index numbers later. When you are labeling the box, that is also the time for correlating the tape counter on your machine with the taped selections. Make sure that you set the tape counter at zero at the very beginning of the first selection and not at the beginning of the reel.

When recording classical material, it is obviously necessary to know the playing times of the compositions you will be recording. Martel Electronics has a classical-music timing booklet that lists the times of most of the major "basic" works. The Time Table for the Classical Repertoire is available for 25c from Martel Electronics (address: Time Table), 2339 S. Coter Ave., West Los Angeles, California 90064. Once you know your playing time, simply match it against the tape-timing chart that appears at the top of this column.

A number of manufacturers put out "high-performance" tape that provides much improved results (less tape noise and more high-frequency response) at $\frac{3}{4}$ ips—particularly important for the usually more sensitively recorded classical music. For some longer compositions, the $\frac{3}{4}$ ips speed becomes mandatory, and so should high-performance tape; taken together, they will provide entirely satisfactory results with most modern machines.

You will find in recording a series of short selections that it is better to use the 1,200-foot, 7-inch reels (or even 5-inch reels) rather than the longer tape lengths. Winding or rewinding through 2,400 feet of tape in order to locate one selection (particularly if your machine is not very fast in those modes) can be a drag. The same back-tracking technique described earlier for pop music can be used to eliminate station breaks and intermissions between the acts of operas. The difference, however, is that no fade-in or fade-out will be required, since no announcer would dream of talking over "good" music. These techniques may sound complicated in the reading, but you will find them both quick and simple when actually working with your machine.

A few words about what type of tape to use are also in order. Acetate tapes are the least expensive, and (in the 1.5-mil thickness) are quite adequate for recording. However, when it comes to thinner tapes and longer lengths, such as 1,800 feet or more, polyester (Mylar), at somewhat greater cost, has the advantage. It not only has greater strength, but its long-term storage properties, particularly under adverse climatic conditions, is far superior to acetate. Polyester tapes are not as likely to break at the ends, nor are they as likely to suffer oxide flaking because of changes in humidity and temperature.

<table>
<thead>
<tr>
<th>Tape length, feet</th>
<th>Recording time (for single pass in one direction, mono or stereo)</th>
<th>Recording time</th>
<th>3(\frac{3}{4}) ips</th>
<th>7(\frac{1}{2}) ips</th>
</tr>
</thead>
<tbody>
<tr>
<td>150</td>
<td>1 hr 8 min</td>
<td>4 min</td>
<td>1 hr 8 min</td>
<td>4 min</td>
</tr>
<tr>
<td>300</td>
<td>1 hr 16 min</td>
<td>8 min</td>
<td>1 hr 16 min</td>
<td>10(\frac{1}{2}) min</td>
</tr>
<tr>
<td>400</td>
<td>1 hr 36 min</td>
<td>16 min</td>
<td>1 hr 36 min</td>
<td>24 min</td>
</tr>
<tr>
<td>600</td>
<td>1 hr 48 min</td>
<td>32 min</td>
<td>1 hr 48 min</td>
<td>40 min</td>
</tr>
<tr>
<td>900</td>
<td>2 hr 0 min</td>
<td>6 min</td>
<td>2 hr 0 min</td>
<td>48 min</td>
</tr>
<tr>
<td>1200</td>
<td>2 hr 4 min</td>
<td>10 min</td>
<td>2 hr 4 min</td>
<td>56 min</td>
</tr>
<tr>
<td>1500</td>
<td>2 hr 36 min</td>
<td>18 min</td>
<td>2 hr 36 min</td>
<td>72 min</td>
</tr>
<tr>
<td>1800</td>
<td>2 hr 50 min</td>
<td>24 min</td>
<td>2 hr 50 min</td>
<td>88 min</td>
</tr>
<tr>
<td>2300</td>
<td>3 hr 0 min</td>
<td>30 min</td>
<td>3 hr 0 min</td>
<td>105 min</td>
</tr>
<tr>
<td>2400</td>
<td>3 hr 16 min</td>
<td>36 min</td>
<td>3 hr 16 min</td>
<td>121 min</td>
</tr>
<tr>
<td>2500</td>
<td>3 hr 26 min</td>
<td>42 min</td>
<td>3 hr 26 min</td>
<td>137 min</td>
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<tr>
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<td>4 hr 0 min</td>
<td>48 min</td>
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<td>153 min</td>
</tr>
<tr>
<td>3200</td>
<td>4 hr 40 min</td>
<td>54 min</td>
<td>4 hr 40 min</td>
<td>169 min</td>
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<tr>
<td>3600</td>
<td>5 hr 0 min</td>
<td>60 min</td>
<td>5 hr 0 min</td>
<td>185 min</td>
</tr>
<tr>
<td>4800</td>
<td>6 hr 16 min</td>
<td>72 min</td>
<td>6 hr 16 min</td>
<td>207 min</td>
</tr>
</tbody>
</table>

Few amateur recordists bother with leader type, yet I find it very helpful. If you use different colors at the beginning and end of a reel, you have an automatic indication that a reel has been played through. This can be useful, because if you are interrupted in your listening and leave a played-through reel on the machine, you may later accidentally record over material you wanted to save because the identifying label for the recording was on the empty reel. In addition, leader tape can be written on, using a fine-tip marking pen, and this will also help prevent mixups. You will find many kinds of smooth-surface masking tape and self-stick labels in stationery stores that will prove ideal for labeling the tape reels themselves.

One last word: attention to detail and a few simple preparatory techniques are all that's required to produce first-class tapes. You have the know-how and the recorder—why not start now?

Judy Ruskin, by occupation a publicist, accumulated her on-air know-how mostly by trial and error. She does admit, however, that manufacturers' literature has helped considerably.
INSTALLATION OF THE MONTH

DREAM-OF-GLORY STEREO

STEREO REVIEW'S Installation of the Month feature usually presents a one-page description of a component setup that is likely to provide maximum inspiration and equipment-housing ideas for our readers. However, when faced with an example of an installation that combines outstanding build-it-yourself electronics ingenuity and simple good taste in cabinetry, we have to break our one-page rule and share our admiration and envy with everybody. The installation case-in-point is that of J. Ross Macdonald of Dallas, Texas.

Mr. Macdonald, the director of research of a large electronics company, writes that he has maintained a deep interest in audio and classical music since the 1930's. His audio-oriented extracurricular activities include serving as one of Dallas' five radio commissioners, who have responsibility for the two city-owned radio stations—WRR and WRR-FM.

In light of Mr. Macdonald's impressive credentials, it is not surprising that for him the purchase and installation of the high fidelity components was just the starting point. Many of the units have been modified, some were specially designed and built from scratch, and all are connected through a complex relay-operated switching system designed and built by Mr. Macdonald himself.

In the photo above, four of the program sources are visible. From left to right, they are a Uher Stereo Record III tape recorder, a Teac R-1000 stereo tape deck, a Scott 310E stereo FM tuner, and a Weathers turntable and tone arm using a mono FM pickup cartridge.

The equipment cabinet is topped with four translucent
glass panels that slide shut to conceal the equipment. A fluorescent light fixture installed under the shelf above the equipment provides lighting for the system. Two additional program sources are located inside the base of the cabinet. Immediately beneath the Uher tape recorder there is a Radio Craftsmen AM/FM tuner, and, at the other end of the cabinet, there is a Dual 1019 automatic turntable equipped with an ADC 10/E cartridge (see photo below).

The main speaker systems are AR-3’s (there are other speakers in other rooms and at the pool) installed about 9 feet apart at the ends of the cabinet. The only other “store-bought” component in the system is a Fisher 400CX stereo preamplifier, located in the same compartment as the Scott tuner. Both the volume and balance controls of the preamp are connected to a complex remote-control system, about which more later. The conventional volume control has been replaced by Mr. Macdonald with a step-type control that has twenty-one 2-decibel steps.

Filling out the complement of electronics are several units designed and built by Mr. Macdonald. At the left, beneath the Craftsmen tuner, is a heavy-duty regulated power supply that serves the two mono power amplifiers located below the Teac tape deck. The amplifiers are each rated at 50 watts output. On the shelf below the amplifiers is a box containing the a.c.-power switching relays. In the next compartment to the right are two more relay boxes and a home-brew instrument with two VU meters that can be switched to read signal levels at various points in the system. In the compartment at far right, beneath the Dual turntable, is a combined clock and 24-hour timer that can be set to switch components on or off at 15-minute intervals throughout the day.

Much of the tube equipment gives off heat, and Mr. Macdonald used two approaches to the ventilation problem. The regulated power supply has a Rotron Whisper Fan of its own; the rest of the components are cooled by the house air-conditioning system. Cool air, drawn in through the three vents near the floor, passes through the equipment compartments and then into an exhaust outlet at the rear of the cabinet.

As mentioned earlier, the commercial components were only a starting point for Mr. Macdonald. A home-built remote-control unit for the Teac deck can be seen next to the unit. The Weather turntable was partly automated several years ago. A momentary-press button turns it on, but the turntable revolves only when the arm is lifted to be placed on a record. At the end of the record, the tone arm breaks a beam of light and photoelectrically switches off the turntable motor. If no new record is played within the next two minutes, the entire system then shuts off.

The system has two remote-control stations—one at Mr. Macdonald’s listening position in the living room and the other in the bedroom. At either station, the push of a button turns on any desired component, together with the preamplifier and power amplifiers. The output signal from the selected component is automatically switched into the preamplifier input. Volume and channel balance can also be controlled remotely. In addition, both recorders have remote pause controls and the Teac has remote-control reverse. The speakers can also be turned off to eliminate commercials. They are switched back on automatically after about three minutes (they can be switched on manually before that time, of course). One last push-button permits switching from mono to stereo.

The two remaining home-built units can be seen in the same compartment as the preamplifier and tuner. In the rear is a high- and low-frequency filter with a total of seventy-two positions and a 42-dB-per-octave slope. The inclined panel at the rear of the tuner/preamplifier compartment contains a row of pilot lamps to show which equipment is on. The two rows of slide switches control relays that route the audio signals throughout the system. Two of the large rotary switches control which speakers are used and what signal they get. The other two switches control the tape-recorder inputs, permitting the signal to be taken from any point in the system. Who could ask for anything more?
Anyone who has done more than fifteen minutes of tape recording knows that proper recording levels are essential to achieving high-quality tape reproduction. If the recording level is set too high, distortion will be obtrusive on fortissimo passages; if it is set too low, tape hiss will mar the pianissimos. To help prevent both of these faults, every tape recorder intended for recording music has some kind of record-level indicator. Being aware of the differences in the characteristics of these devices, and perhaps supplementing them in a manner to be described below, will aid the recordist in achieving optimum results.

There are two basic kinds of record-level indicators: those that indicate peak signal voltage and those that indicate average variations in intensity. The ubiquitous "VU meter" (see Figure 1) is an average-reading indicator. A VU (volume unit) is simply a decibel, and the scale normally used for tape machines is calibrated from —20 to +3, with the 0 VU indication located at a point about three-quarters of the way up on the meter scale. Below the decibel scale there is usually a 0-100 per cent scale, with 100 per cent corresponding to 0 VU. VU meters operate by rectifying a portion of the a.c. audio signal into a proportional direct current, which is then registered on a d.c. meter movement.

Actually, very few recorders intended for home use are equipped with real VU meters, no matter how authentic their dial faces may look. Standard VU meters have an internal impedance of 3,900 ohms, and their ballistic characteristics (the relative speed with which the needle responds to an input signal) are carefully controlled. The sudden imposition of a 0-VU-level signal will cause the needle to reach 99 per cent of the full reading within 0.3 second with a maximum permissible overshoot of 1.5 per cent. Overall frequency response of the meter must be within 0.5 dB from 35 to 16,000 Hz, and the maximum harmonic distortion caused by placing the meter across standard professional 600-ohm audio lines must not exceed 0.3 per cent. So connected, the VU meter dissipates exactly one milliwatt of power when indicating 0 VU, and the voltage required (0.775) is known as "0 dBm." Standard professional practice is to wire an external 3,600-ohm resistor in series with the meter, in which case 0 VU equals the normal "line level" of +4 dBm (1.23 volts).

Meters that have these standard characteristics sell for about $25 each, so it is understandable that the "VU meters" found in most home tape recorders are not so tightly specified. Their frequency response and ballistic characteristics are unknown, but for the purposes of the home recordist these are of little consequence, so long as the needle responds quickly to a signal. The average audiophile certainly has no need to maintain absolute signal-voltage levels through a series of studio lines, consoles, attenuators, and line amplifiers. His sole concern is the relative strength of the signals from his microphone or preamplifier, and therefore a nonstandard indicator will suffice.

The chief difficulty with any kind of VU meter, however, is that its needle cannot respond quickly enough
to indicate the true peak level of brief transient signals—which may exceed "average" levels by as much as 20 dB. Distortion is a function of peak, not average, signal levels, and for this reason, when VU meters are used to set record levels, they are usually given a 6- to 8-dB "safety margin." If a 400-Hz sine wave produces 3 percent total harmonic distortion at a level 6 to 8 dB above 0 VU, it will usually produce about 1 percent harmonic distortion at 0 VU, and this is the normal calibration point for most high-quality recorders.

The great advantage of the VU meter lies in its standardization, which is of vital importance to the recording and broadcasting industries. Using a genuine VU meter as a record-level indicator, a practiced operator can adjust the signal within a decibel or so of the optimum level. But part of becoming a "practiced" operator lies in learning how to interpret VU-meter indications. Brass and percussion instruments, for example, often produce transients that would exceed the built-in 6- to 8-dB safety margin, and so their sound should never be allowed to drive the meter to a 0-VU indication. On the other hand, most organ stops (particularly the powerful pedals) produce a signal whose peaks are less than 8 dB above "average" reading, permitting the operator to let the fortissimo climaxes of this kind of music to go 1 to 2 dB above 0 "into the red." (Since a good organ has a dynamic range almost equal to that of a full symphony orchestra, every decibel thus gained means less audible hiss on the very quiet sections.) Female choruses, on the other hand, must be recorded at lower than 0-VU levels. This is true because the large high-frequency content of the voices combined with the high-frequency pre-emphasis (equalization) curve built into the record circuits will often drive the recorder into distortion.

While such considerations are taken into account by the professional recording engineer in setting standard VU meter levels, the average home recordist is much better off with an indicator which registers not "average" but "peak" levels directly. On some inexpensive older recorders neon bulbs were used that were adjusted so that they just turned "on" at peak undistorted levels. The chief drawback of neon lamps lies in the fact that one cannot tell how close he is, one way or the other, to maximum permissible level. A step up from this is the familiar "magic eye" indicator, which indicates maximum permissible level when its shadow just closes. The major problem with all such "peak-indicating" devices, however, is that their very short scale (normally less than one inch) makes reliable calibration impossible. Using a VU meter, an experienced recordist can raise or lower the maximum level by a couple of decibels to compensate for this or that kind of music, and the standardization of the meter permits him to check levels with absolute accuracy—he knows that the studio's compressor or limiter cuts in at such-and-such a level, and so forth. The ideal record-level indicator, then, would (a) indicate peak rather than average level, and (b) permit at least rough calibration of actual signal levels.
Both of these requirements can be achieved by using an oscilloscope as a level indicator. And fortunately, an oscilloscope can be added to almost every recorder, usually without soldering a single wire!

The general usefulness of a scope in testing and servicing normally makes it one of the first pieces of test equipment purchased by the advanced audiophile. Excellent kit instruments are available at moderate prices, and there is a fairly large supply of "military surplus" scopes. For audio purposes one does not require the 5-megahertz bandwidth needed for TV servicing, and the most inexpensive general-purpose scope will be completely adequate. If space and budget permit, a 5-inch scope makes for easiest viewing, but the smaller 3-inch versions will suffice. While details for connecting and calibrating the scope will be given later, the principle involved in using it as a record-level indicator is to feed the signal from the left channel of the recorder to the vertical input of the scope and the right channel to the horizontal input. Connected this way, a stereo signal will result in a "scrambled-egg" pattern (Figure 2E) on the scope, the size of the pattern varying with signal strength. A monophonic signal will appear as a diagonal line whose length will indicate peak signal level. Some of the advantages of using a scope as a record-level indicator are the following:

1. The relative "roundness" of the scope pattern is an index of stereo channel separation. The more closely the "scrambled-egg" pattern approximates a thin diagonal line (Figure 2A), the less the separation.

2. The height (left channel) and width (right channel) of the scope pattern provide an easier indication of channel balance than is possible with most recorder indicators.

3. Excessive recording levels give visible evidence of distortion, not only by their size, but by a "flattening" of the outer edges of the pattern.

4. A scope indicates peaks, yet its screen can be calibrated in decibels (at least to the accuracy with which a moving VU meter needle can be read). If a given signal, corresponding to 0 VU, deflects the scope pattern by 1 centimeter, an 8-centimeter deflection will be precisely ±6 VU, the minimum "safety margin" built into VU-meter calibration.

5. While the VU circuits built into most home recorders may be quite frequency-sensitive (dropping off in response above 10,000 Hz), almost any general-purpose scope will be accurate from 20 to 100,000 Hz.

6. Scope indication alone will provide graphic evidence of unwanted phase reversal between microphones (or tape heads). Just as speakers must be in phase for optimum stereo reproduction, so must every other link in the recording chain.

7. Bias voltage sometimes "leaks" into record and playback circuits, where its presence drives the amplifiers into distortion. This cannot be detected with conventional indicators, but shows itself clearly on a scope by severely blurring the trace.

8. Even when recording at slightly below 0-VU level, distortion can be generated by music that contains loud high-frequency sounds. A scope makes calibration of playback level possible (on machines that permit simultaneous record and playback), which then permits visual monitoring of the recorded product, this distortion being detected by the "flattening" of the outer edges of the trace.

9. Drop-outs, caused by poor tape or poor tape-to-head contact, become visible when using a scope for monitoring by a sudden collapse of the pattern (usually on only one channel). I once detected a slightly misaligned tape guide that was causing drop-outs only when tape width became slightly greater than normal (but still within NAB permissible tolerances) because the scope showed up the problem.

10. In making copies of slow-speed voice recordings it is frequently desirable to cut the duplicating time in half by running both the playback and the record machine at double speed. VU meters, however, cannot follow the very short transient bursts that result from double-speed operation. Since any tape copy will contain twice the hiss of the original, it is desirable to record the copy at as high a level as possible. The scope shows peak levels directly, thus permitting high-speed duplication with accurate monitoring of level.

Figure 1. A standard professional VU meter. The scale reading from 0 to 100 is used by broadcast stations to indicate the percentage of modulation of the broadcast signal.

Figure 2. The drawings above show some typical patterns that appear on an oscilloscope screen when it is used as a record-level indicator. (A) shows a mono signal or an in-phase stereo signal with very little separation; (B) is an out-of-phase stereo signal; (C) is a left-channel-only signal; (D) is a right-channel-only signal; and (E) is a typical stereo pattern, which varies continuously.
As stated before, oscilloscope monitoring can be added to any recorder without making internal connections or modifications. Since all scopes have a high impedance, the recorder's performance is unaffected. The shielded phono cables used should not be over six feet long.

A reasonably steady sine-wave signal is necessary for calibration of the scope screen. If available, a standard audio generator is best, but a calibration signal can be obtained from a small, inexpensive single-frequency audio generator such as Lafayette's 99 T 5030 at $7.95 or the more elaborate dual-frequency (1-kHz and 10-kHz) unit that is also suitable for use in tape-head alignment. The dual-frequency unit sells for $14.95, and the Lafayette stock number is 99 T 1549. The first thing to check is the scope display for a normal, in-phase signal. Nearly all scopes will display a line that slopes from the lower left to the upper right quadrant of the screen (as in Figure 2A) when both their vertical and horizontal inputs are fed by an in-phase signal (e.g., one channel of an FM tuner or preamp, if no audio generator is available). To check this, connect a wire between the vertical and horizontal inputs of the scope and feed any signal source whatever into it. Set the scope sweep or horizontal-input control to EXTERNAL HORIZONTAL INPUT. If the resulting line deflects from lower left to upper right, fine; if it deflects from upper left to lower right (Figure 2B) the scope itself has phase reversal between vertical and horizontal plates. This can be taken as that scope's "normal" pattern for a mono signal.

To calibrate the scope screen, feed a sine-wave signal into both channels of the recorder and adjust for 0 VU readings. If the recorder uses VU meters as indicators, adjust the deflection on a 3-inch scope face so that it diagonally crosses an imaginary box of 4 x 4 centimeters or 2 x 2 inches. (The trace on a 3-inch scope must be reduced proportionately.) This means that musical peaks of +6 VU, the safety margin built into the VU-meter calibration, will cause a trace deflection exactly 8 centimeters (or 4 inches) long. This will represent the maximum level for essentially distortionless recording. Recorders which use peak-level indicators should be set so that the scope-deflection pattern, using the calibrating signal, deflects the full permissible size. On machines that have monitor heads that permit simultaneous record and playback, a tape of the type normally used should then be threaded, and the machine set for playback of the recorded calibrating signal. Playback controls should be set to yield the same size pattern, and thereafter can be left permanently in the same position. Since playback and record levels are now the same, the scope indication of playback will now also indicate record level.

With the scope connected and calibrated, a check for proper phasing in the recorder and microphones is in order. The easiest way to test for proper overall phasing is to place both microphones as close together as possible and record and play back a few seconds of speech. This should appear on the scope as a mono signal with the normal mono diagonal pattern. If the resulting trace runs diagonally opposite from that in the phase test, there is phase reversal somewhere in the system. Playback heads can be checked for proper phase by putting the recorder in playback mode and bringing a tape-head demagnetizer within a foot or two of the head face. (Don't bring it too near, or the playback circuit will be overloaded.) The direction of the slant shown on the scope will show whether or not the playback-head coils are wired in correct phase. If not, reverse the connections to one of them. If the playback checks out correctly, connect a monophonic signal (or one channel from a tuner or preamplifier output) to both high-level inputs on the tape deck. Record and play-back a few seconds, and again the scope will show by the direction of the slant whether the record heads are in or out of phase. If this is cleared and the microphone recording made earlier is out of phase, the internal connections of one of the microphones must be reversed.

The ease and accuracy of scope monitoring of record levels must, of course, be experienced to be appreciated fully. No one who has ever used a scope for this purpose will ever again want to settle for anything less.

Craig Stark is a college instructor in philosophy, a long-time audiophile, and a devoted tape recordist as well. His article "The Dynamic Range of Music" appeared in the June, 1968, issue.

MARCH 1969
The Jefferson Airplane in performance.

A Short and Happy History of Rock

AMID THE MAWKISHNESS, BANALITY, AND SELF-INDULGENCE
THERE IS STILL MUCH GOOD MUSIC TO LISTEN TO

By ROBERT CHRISTGAU

EARLY in 1967, Leonard Bernstein, Sgt. Pepper, the Monterey Pop Festival, and (especially) all those whatchamacallits—hippies, I mean—combined in a sudden rush to turn pop music into the hottest item since the Lindbergh kidnapping, and ever after it has been easy riding and I-told-you-so for all us mid-twentyish fans who always loved the music. But this too shall pass. The canonization of rock is no longer news; in fact, it is getting to be something of a drag, and the communications media, in their collective capacity as Indian giver, may well decanonize it in a year or two. Meanwhile, a lot of good music goes along with the hype, and there seems to be at least a good chance that it will be worth listening to after the hype has subsided. That, roughly, is the rationale of this rock “library.”

Since the history of rock—and of its more primitive forerunner, rock-and-roll—stretches all the way back to 1953, it obviously must be approached with a reverent sense of the past. Admittedly, this is obvious to me because I’m prejudiced: I was there. In fact, at my most detached, I suspect that it is only with the aid of such a perspective that the irresistible attractiveness of much early rock-and-roll can be understood at all. It is much easier to dig Bill Haley or Fats Domino after listening to fifteen minutes of the Ames Brothers. The success of rock-and-roll was as much a rejection of contemporary popular music as it was an affirmation of the inherent values of the blues and the country-and-western music in which rock is rooted. Too much is made of these roots. The vitality of rock-and-roll, and of rock, was the vitality of an oppressed subculture, all right—not that of urban blacks or hillbillies, but of the young, particularly the white young.

This is not to gainsay the close interrelation of rock and black popular music—over half this library is black, and rightly so. But a direct, primary appeal to the young is rock’s sole unifying factor. This appeal is so strong that I am forced to wonder whether some of the records on this list are accessible to the average white middle-class listener at all. This is a sensitive issue, I know, but it is impossible to dig rock secondhand. It requires a priori commitment. In this regard, rock is closer to country-and-western than to blues or jazz, because, like country-and-western, much of it is bad music—not just chi-chi, like bad jazz, or rough, like bad blues, but downright vulgar awful. This was truer in the Fifties, but it continues to hold today, and there is no question that older listeners—and a distressing number of younger ones, too—tend to gloss over the mawkishness, banality, and all-around self-indulgence that characterize even good rock, or (worse still) dismiss the music whole when they perceive such flaws.
The other problem with secondhand appreciation is its dependence on the phonograph record, for until recently rock was designed specifically to be heard on AM radio, its aesthetic geared to the yawping “Top 40” format. That is why this collection includes five hit samplers. There is no reason, however, to dismiss the Five Satins, say, because they produced—or had their name on—only eight minutes of decent music in their career. On the contrary, pre-Beatles rock-and-roll was dozens of performers like the Five Satins, and a selection of them affords a variety that is more pleasurable than the fuller persona of a not-quite-first-rate stylist.

18 King-Size Rhythm and Blues Hits. COLUMBIA CS 9467, CL 2667.

Rock-and-roll was essentially a commercialization and bowdlerization of the “race music” of the late Forties. Under founder Sydney Nathan, King Records of Cincinnati—now owned by the late Nathan’s greatest discovery, James Brown—recorded a remarkably pure and broad range of Negro popular music, a portion of which is collected on this Columbia album. Very few of these selections succeeded in white markets—the Platters’ Only You, featuring the gospel-pop tenor of Tony Williams, and Bill Doggett’s classic rock-and-roll instrumental Honky Tonk were the biggest hits—but they do suggest where rock-and-roll came from: the easy-going ballads of Lonnie Johnson and Bullmoose Jackson, the frantic soul-shouting of Otis Redding (on a marvelous early recording called Shout Bamalama), and Brown himself. This collection also includes the original version of the first rock standard, Little Willie John’s Fever, and two underground best-sellers (Hank Ballard’s Work with Me, Annie and Billy Ward’s Sixty Minute Man) which were banned on many radio stations because of their suggestive lyrics.

History of Rhythm and Blues. Volume 3: Rock & Roll 1956-57. ATLANTIC SD 8163; tape F 8164, 33⅓ ips.

Perhaps the King Records music remained relatively pure because it was produced away from the center of the rock-and-roll industry, New York. In that city Atlantic Records, under the Ertegun brothers and Jerry Wexler, dominated. This record, which does not include a mediocre song, contains several excellent examples of the simplified blues that were the basis of rock-and-roll. It also features three of the most durable rhythm-and-blues groups, the Drifters, the Clovers, and the Coasters, the latter the creatures of the greatest songwriting-producing team of the Fifties, Jerry Leiber and Mike Stoller. Contents include Searchin’ (The Coasters), C. C. Rider (Chuck Willis), Jim Dandy (La Vern Baker), Devil or Angel (The Clovers), and others.

Oldies but Goodies in Hi-Fi, Volume 1. ORIGINAL SOUND OSR-LPS 8850; tape 4T 8850, 33⅓ ips.

For every solid rock-and-roll label (Atlantic, King, Chess, Roulette) there were ten fly-by-night “indies,” now long gone except for a few masters. Collected albums of these masters used to contain as many as twenty songs—the first volume of Roulette’s “20 Original Winners” series is the best—but now the number seems to have dropped to twelve. My choice among the items included in this Original Sound collection includes the Penguins’ Earth Angel, the first record to travel from Harlem jukes to proms in Iowa; Shirley & Lee’s Let the Good Times Roll, the most widely disseminated sex song of the decade; and Eddie My Love, a featureless song by an anonymous girl group (the Teen Queens) aimed directly at white high-schoolers, as perfect of its kind as a Campbell soup can. Note the basic formula: slightly interesting voice, lugubrious theme, a gimmick or two, and The Beat, slow for the Fish, fast for the Lindy. In other words, two minutes of dynamite. (A good source for Oldies albums, by the way, is the House of Oldies, 147 Bleecker Street, New York, which stocks many out-of-print items and sells by mail.)

ELVIS PRESLEY: Elvis Golden Records, Volume 1. Heartbreak Hotel; Don’t Be Cruel; Loving You; All Shook Up; others. RCA VICTOR LSP 1707.

It is ironic that Elvis, who served as an easy symbol of the debasement of popular culture for social critics of the Fifties, had in fact arrived at a brilliant and important stylistic synthesis, uniting hillbilly and blues
music to become the first sexually admissible (read Caucasian) rock-and-roll superstar. This album contains the songs that made him famous, including great rockers like Leiber-Stoller’s ‘Hound Dog’ and the plush-like ‘Love Me Tender’. Both are important. Elvis was a natural, and not as feckless as everyone liked to think. But his genius was “packaged,” the perfect symbol of it being the echo with which his strong blues voice was characteristically obscured. Remember, though, that packaging can broaden impact. Who knows, without that echo chamber, he might never have changed the lives of two boys in Liverpool named John Lennon and Paul McCartney.

RAY CHARLES: The Ray Charles Story, Volume 2. ATLANTIC ® SD 8063, ® 8063. Rockhouse; Let the Good Times Roll; Yes Indeed; Swannee River Rock; others. Ray Charles demonstrated conclusively that jazz was not the only great and adult black popular music. He made his name by hitting with kids, then worked to expand his audience. The final songs on his record, especially Come Rain or Come Shine and Movin’ Out, document his success. Their vocal stylization proceeded logically from the emotive possibilities of early rhythm and blues, and of course from gospel as well. Before attempting standards, Charles had learned how to graft gospel progressions and chorus effects onto hard rock to produce such hits as Yes Indeed and What’d I Say? Taken all together, this is called soul music. Charles invented it.

A Collection of 16 Original Big Hits. You Beat Me to the Punch (Mary Wells); You’re Really Got a Hold on Me (The Miracles); Beachwood 4-5789 (The Marvelettes); Money (Barrett Strong); Do You Love Me (The Contours); others. MOTOWN ® 614. A Package of 16 Original Big Hits, Volume 5. Where Did Our Love Go (The Supremes); It’s Growing (The Temptations); I’ll Be Doggone (Marvin Gaye); When I’m Gone (Brenda Holloway); Shot Gun (Jr. Walker and the All-Stars); others. MOTOWN ® 651, 7½ ips tape MTC 651.

Berry Gordy of Motown Records rivaled Phil Spector as an r-&-b innovator. Around the turn of this decade, when r-&-b was foundering and schlock music (both black and white) appeared to be taking over, Gordy was a bastion of taste, insisting on simple arrangements and a strong, danceable beat. He also had a great ear for talent, discovering the Supremes, the Temptations, Marvin Gaye, Smokey Robinson, and the Holland-Dozier-Holland songwriting team. The Beatles later recorded three of the songs on the first LP listed above. It is instructive to compare the earlier record with “Volume 5” to hear how Gordy and his staff gradually learned to weave in extra instrumentation and uncover distinctive styles for the Supremes and Marvin Gaye—in each case a half-step away from true r-&-b and toward the white market. Yet, despite the decrease in grit, the style is definitely black, not so much a sell-out as a measure of the assimilation into (or aspiration toward) mainstream America by one sort of Negro.

THE SHIRELLES: Greatest Hits. Tonight’s the Night; A Thing of the Past; Mama Said; Will You Love Me Tomorrow; others. SCEPTER ® S 507, ® 507; tape X 507, 33/4 ips.

DIONNE WARWICK: Golden Hits, Volume 1. Don’t Make Me Over; Walk On By; Reach Out for Me; Anyone Who Had a Heart; others. SCEPTER ® S 565, ® 565; tape X 565, 33/4 ips.

Another bright spot around 1960 was Shirley Alston of the Shirelles, the first of the sexy black chicks—Mary Wells, Diana Ross, Aretha Franklin—who have since enhanced the music. Discovered in high school, Shirley’s basic charm was simplicity—she was, well, a little dumb, unable to quite control her emotions or her hormones, yet proud enough to resist being pushed around. Her miss on the high note of “This is the moment” in A Thing of the Past is the most sublime single stroke in rock-and-roll. In contrast, Dionne Warwick’s gospel-trained voice, like the shifting rhythms and skewed harmonies of the songs Burt Bacharach composed for it, was too idiosyncratic to win immediate acceptance in the world of straight pop, though this is where both the voice and the songs really belonged. The result: a legacy of big-beat musical sophistication that preceded the Beatles, rock songs for a miraculous alloy of a voice, one with the warmth of old silver and the tensile strength of steel.

THE BEATLES: Second Album. She Loves You; I Call Your Name; Roll Over Beethoven; You’re Really Got a Hold on Me; others. CAPITOL ® ST 2080, ® T 2080; tape Y2T 2467, 33/4 ips.

THE BEATLES: Sgt. Pepper’s Lonely Hearts Club Band. With a Little Help from My Friends; Fixing a Hole; Lonely Rita; A Day in the Life; others. CAPITOL ® SMAS 2653, ® MAS 2653; tape Y1T 2653, 33/4 ips.

I have chosen two Beatles albums to correct a major flaw in Beatles scholarship, especially on the part of those Nouveau Rocks who have turned on to the music in the past couple of years; namely, that at about the time of “Rubber Soul” or “Revolver” the Beatles turned from their sins and began to write good songs, or (a less pernicious corollary) that the Beatles’ immense success is owing mostly to their ability in melodic composition. Unh-unh. The Beatles were always wonderful. It was their ebullience as performers—as a musical group and as actors on the stage of the world—that turned them into demigods. Their copies of black rock-and-roll songs were touched with soul (compare their Money to the Beach Boys’ Barbara Ann) but avoided the sod-
den seriousness of other white imitators. For the envy of the direct competitor they substituted the loving admiration of the fan. Let me add, though, that listing two albums encourages another fallacy: that the Beatles are twice as good as anyone else in rock. Not true, musically. But as evangelists they are triple-supreme.

BOB DYLAN: Highway 61 Revisited. Like a Rolling Stone; Highway 61 Revisited; Desolation Row; Ballad of a Thin Man; Tombstone Blues; others. COLUMBIA ® CS 9189, © CL 2389.

One of the Beatles' converts was the de facto leader of the American folk movement, Bob Dylan, who visited England in 1964, then recorded an album of half-rock, half-folk called "Bringing It All Back Home." "Highway 61," all rock, followed. Despite Dylan's ear for good musicians—Mike Bloomfield, Al Kooper, Charlie McCoy—his rock had a loose feel, almost tacked on, in contrast to the tight arrangements which had become typical. Nevertheless, like his lyrics, the music was great in spite of its defects; and, also like his lyrics, it would have been healthy regardless. When Dylan started writing "poetic" songs in the early Sixties, he inspired a lot of awful verbalizing, but he also inspired a song-writing revival that still flourishes. When he sang rock, he legitimized it in the folk community. The skilled guitarists and demanding fans of that community inevitably raised the quality—if also the pretensions—of the music.

THE BYRDS: The Notorious Byrd Brothers. Artificial Energy; Goin' Back; Draft Morning; Get to You; others. COLUMBIA ® CS 9573, © CL 2775; tape CQ 980, 7½ ips.

THE MAMAS AND THE PAPAS: If You Can Believe Your Eyes and Ears. Monday, Monday; California Dreamin'; Straight Shooter; I Call Your Name; others. DUNHILL ® S 50006, © 50006; tape X 5006, 3½ ips.

JEFFERSON AIRPLANE: Surrealistic Pillow. Somebody to Love; White Rabbit; My Best Friend; She Has Funny Hair; others. RCA Victor ® LSP 3766; tape TP 3-502, 3½ ips.

Each of these "folk-rock" groups was into rock before Dylan gave it his imprimatur, yet none of them would have been heard had not Dylan—and of course the Beatles—prepared the way. The Byrds, from Los Angeles, first hit with a song Dylan gave them, Mr. Tambourine Man. For four years they have produced the most consistent white American rock. "Notorious," released as their popularity began to wane, is an unquestionable triumph of taste, stamped with their old sound but hinting of the country feeling that was to follow. John Phillips of the now-defunct Mamas and Papas was a regular on the New York folk circuit before
he conceived this "good-time" group early in 1965. The production, by Lou Adler, is as intricate as a Busby Berkeley dance number, and may seem just as campy in twenty more years. Meanwhile, the force of the vocals—especially those of Cass Elliott—and the general spirit of fun that informs the arrangements overbalances such quibbles, and Phillips' songs show a feel for pop truth that is almost fey. The Airplane was the commercial avatar of "head" music and the San Francisco sound, which isn't so much a sound as a feeling. The Byrds and the Mamas and the Papas were essentially studio groups; the Airplane and the Grateful Dead got it together for years at dances around the Bay Area. The emphasis on controlled spontaneity has been a hallmark of San Francisco rock ever since.

THE ROLLING STONES: Aftermath. Paint It Black; Flight 505; Goin' Home; Under My Thumb; others. LONDON S 416; tape LPX 70114, 3⅞ ips.

The Beatles are a collective entity. The Rolling Stones are one person—Mick Jagger, a singer whose power, subtlety, and wit are unparalleled in contemporary popular music, who is also (with fellow Stone Keith Richard) the second-best rock composer in the world. Rock aficionados class the Stones with the Beatles, but perhaps they haven't impressed a wider audience because their devotion to the music is pure: the Hollyridge Strings will never record an album of Jagger-Richard melodies. But for anyone willing to discard his preconceptions, "Aftermath" is a great experience, a distillation of everything that rock and blues are about. I think it is the best album of its kind ever made.

OTIS REDDING: Live in Europe. Respect; Can't Turn You Loose; Dry Tripper; Try a Little Tenderness; others. VOLT S 8139, LsQN 8139; tape X 8139, 3⅞ ips.

Meanwhile, back where it all started, black music was becoming self-consciously black, returning to blues and gospel, and the late Otis Redding was king. Despite the limitations of in-concert recording, this album is his best because Redding's stage presence was integral to his popularity, and because it contains most of his best songs. Remember that the audience is white. No other black performer has ever been able to bridge the racial barrier so completely while remaining so true to himself and his skin. That's why we miss him so much.

BIG BROTHER AND THE HOLDING CO.; Cheap Thrills. Ball and Chain; Piece of My Heart; Tickle Me; others. COLUMBIA S KCS 9740; tape CQ 1010, 7½ ips.

ARETHA FRANKLIN: I Never Loved a Man the Way I Love You. I Never Loved a Man; Respect; Dr. Feelgood; Soul Serenade; others. ATLANTIC S 8139, S 8139; tape X 8139, 3⅞ ips.

In place of King Otis now reign two queens. In the consumption we have all devoutly wished for, one is black, one white. Janis Joplin is simply the best white blues singer ever. A Texas girl with a strong dose of country in her voice, she is also the most incredible live performer in the music, a screaming, stomping dervish who seems destined to expire on stage out of sheer intensity. She has left Big Brother to form her own band. This album lacks cachet among rock critics because of its crude musicianship—producer John Simon wouldn't even put his name on it—but I go along with the guy in Detroit, home town of band member Jim Gurley, who told me: "Gurley is the best bad guitarist in the world." Aretha Franklin comes to rock out of gospel and jazz; she languished in the land of the chic (Columbia Records) for years before Jerry Wexler and Atlantic induced her to go with some electric bass and straight-ahead drumming. I favor this album because it is her funkiest, especially since she seems to be returning to jazz again.

THE JIMI HENDRIX EXPERIENCE: Electric Ladyland. Crosstown Traffic; Voodoo Chile; Little Miss Strange; All Along the Watchtower; others. REPRISE S 6307 (two discs); tape C6307-1, C6307-2, 7½ ips.

The most important recent innovation in rock has been the "heavy" guitar sound, revved up with fuzztone and other artificial stimulants. I mistrusted the technique at first, but there's no question that this two-record set is pure plutonium, an integrated work-in-itself more ways than one (Hendrix is the modern version of the white Negro). The production (by Hendrix) is especially superb, the best job of stereo for its own sake I know, and even the lyrics are good. In addition, the improvisations, especially on "Voodoo Chile," are among the few in rock worthy of the name. Most rock guitarists seem so intoxicated with the idea that you can improvise that they just go ahead and . . . do their thing. But Hendrix achieves unique effects, effects you'll never get from Kenny Burrell.

Robert Christgau has been a keen observer of the rock scene since its beginnings, and his writings about it have been published frequently in Esquire, New York magazine, and elsewhere.
As the producer and tape editor of a 1955 Mercury recording of Tchaikovsky's popular 1812 Overture that included tracked-in cannon and church bells, I am, perhaps, in a rather special position to appreciate the one-upmanship displayed in the latest incarnation of this festive patriotic warhorse. In a new release featuring London's New Philharmonia Orchestra and a host of others, RCA has given us not only the cannon, the brass band, and the bells, but also the old church chants and folk songs, as they occur throughout the work, done most impressively in Russian by large chorus and children's voices.

Presumably, had Tchaikovsky wanted the folk and church themes sung, he would have scored them that way in the first place. But never mind. Conductor Igor Buketoff's performance is powerful and spirited, the choral presentations are most effective, and the use of cathedral reverberation in the somber a cappella opening is quite overwhelming. For those who crave the "ultimate" 1812, this one will do the job very nicely, thank you.

Enjoyable as the Tchaikovsky is, however, the genuine musical substance of the album is contained on the Rachmaninoff side, which gives us the youthful Spring Cantata and the Three Russian Folk Songs, Op. 41, neither recorded heretofore outside the U.S.S.R.

Spring is a setting for chorus and orchestra, with baritone solo, of a Nekrassov poem that tells of a long winter in the isolated Russian countryside, of a peasant and his unfaithful wife, and how with the coming of spring (which in Russia is heralded by the roar of breaking river ice) the husband's impulse to murder his erring spouse becomes transformed into a more philosophical resolve:

Love while it is yet possible to love,
Bear while it is yet possible to bear,
Forgive while it is yet possible to forgive,
And God will be your judge.

Though much of Rachmaninoff's setting underlines the somber aspects of the poem, (the husband's brooding soliloquies are eloquently sung by John Shaw), the final resolution is redemptive, and so much the more moving by contrast.

The Three Russian Folk Songs are masterpieces of their kind, dating from 1926 and dedicated to Leopold Stokowski. They were first performed under Stokowski's direction in the spring of 1927. The first song, Over the Little River, tells of a frustrated courtship between a duck and a drake. Oh Vanka, You Bold Fellow was a favorite of the great Russian bass Feodor Chaliapin (and recorded by him under the title Crazy-headed John). The last of the set is Quickly, Quickly from My Cheeks, a song of guilty rural flirtation which Rachmaninoff learned from the concert folk singer Nadezhda Plevitzkaya. Collectors lucky enough to get their hands on the record (RS 6) issued in 1952 by the now-defunct Rachmaninoff Society will find a track of Plevitzkaya singing the...
solo version of the song arranged for her by Rachmaninoff and recorded on February 22, 1926, with the composer at the piano. Rachmaninoff’s handling of the vocal line in these songs is a masterpiece of elegant simplicity: unison basses in the first, unison contraltos in the second, and unison basses and contraltos in the third, gradually expanding into two- and three-part texture. Rachmaninoff’s orchestration is, in contrast, richly elaborated, yet as delicate as the Mahler of Das Lied von der Erde. I found these pieces utterly entrancing, the performances excellent, and the recording quality splendid.

David Hall


Szymanowski-Wieniawski: Between Two Poles

Two violin concertos offer a contrast of subtle modernism with gypsy sentimentality.

It would be somewhat unfair to say that the two violin concertos included in Heliodor’s recent Szymanowski-Wieniawski album just about sum up the accomplishments of Polish music for a period of a century (from the middle of the last to the middle of this). Somehow unfair, but not very. For, aside from his two violin concertos, Karol Szymanowski’s music remains (unfortunately) little known outside Poland, and, aside from one concerto and a couple of faded fiddle solos, Henryk Wieniawski’s output is totally forgotten (if there’s a Second Violin Concerto, there must at least be a First). And, barring an unlikely surge of international interest in Moniuszko’s opera Halka, if it isn’t Wieniawski or Szymanowski for this period in Polish music, it isn’t anybody.

Why, between Chopin and the younger avant-garde of today, has a people so obviously gifted in music produced so little creatively? The careers and music of Wieniawski and Szymanowski suggest a few answers. Wieniawski was an international virtuoso, trained in Paris and resident in Russia; his concerto is an obvious attempt to trade off synthetic Slavic sentimentality (complete with a gypsy finale) as a vehicle for his own performing talents. The piece “works”—in the sense that all those late nineteenth-century wood engravings of gypsies around their campfires can be said to “work”—but it is, of course, the short-age of violin concertos that keeps this delightful piece of cheese (“a good cheese, but not a great one”) around for our delectation.

Szymanowski is a more complicated case. Born of a landed Polish family in the Ukraine, he spent much of his life (and earned much of his success) in the West. The small Polish elite of his day was simply not ready to accept so independent a spirit, though today he is revered as the founder of Polish modernism. This modernism no longer seems particularly extreme, but it always has a flavor of its own. The First Violin Concerto, written during World War I, is basically a late-Romantic work with strong, imaginative Impressionistic elements and a few Bartók-Stravinsky-type touches. Its marvelous opening is one of those transportsations to a fantasy world that set up expectations just a bit higher than the rest of the work realizes. Still, in spite of all its inconsistencies, this is likely to remain the composer’s most popular work, and the appeal of its imaginative fantasy and its warm sensuousness are particularly great in this excellent performance. Wanda Wiłkomirska is Poland’s leading violinist today, and her performances of both the warm, subtle Szymanowski and the campy, schmaltzy Wieniawski (played, as it should be, as if it were a serious major work) are impressive. The Warsaw orchestra under the very capable Witold Rowicki is easily at top European level, and the recorded sound is first-rate. Eric Salzman

Szymanowski: Violin Concerto No. 1, Op. 35.

ENTERTAINMENT

W. C. Fields’ Most Memorable Moments

Decca’s film-soundtrack anthology is an aural portrait of an outrageously endearing rascal.

After a suitable opening fanfare, Gary Owens, the master of ceremonies of Decca’s immaculately edited anthology of memorable moments from W. C. Fields film soundtracks, gets right down to business, listing with some care the virtues of his subject: he was mean; he hated children; he was a drunkard; he told outrageous lies; he was lecherous; he was dishonest. We are then treated to a generous sampling of episodes, single lines, and grunts from the soundtracks of various Paramount and Universal pictures in which these winning attributes are illustrated, beautifully framed by bridge music and with the sound spruced up by the magic of modern engineering. What more could a comedy record—and this one...
arrives complete with a giant poster of the Master—possibly offer?

Here is that delirious scene in which the bulbous-nosed charlatan is conducting a shell-game at a carnival; here he is selling "purple-bark sarsaparilla" to a crowd of willing victims; here he barges through a game of croquet ("What lazy lout left these wires all over the lawn?"); here he slays the redskins ("I cut a shaft through the wall of human flesh with this Bowie knife... "). And here, when asked "Do you like children?", he replies, "I do if they're properly cooked"; he sings his yodeling song; he recounts how, as a bartender in Chicago, he beat up a moll he loathed ("... she dips her mitt down into this melange... "); he warns against giving even breaks to suckers; he circumlocutes and cackles and coaxes his lady love ("Come down, my phlox, my flower..."). But suffering sciatica! Must I stand here all day enumerating the hilarities of the funniest record ever made? Put up your $5.79 or move along! Only five to a customer. You're blocking traffic, boy!

Paul Kresh

W. C. FIELDS: The original voice tracks from his greatest movies. The Philosophy of W. C. Fields; The "Sound" of W. C. Fields; The Rascality of W. C. Fields; The Chicanery of W. C. Fields; and four others. DECCA DL 79164 $5.79.

CARMEN MCRAE OVERACHIEVES AGAIN

"Sound of Silence," her latest Atlantic album, proves that she is still ahead of the game

One of the best songs of the decade, Paul Simon's The Sound of Silence, gives Atlantic's latest Carmen McRae album its title and offers that really big kick that only Carmen can deliver. A perfect arrangement by Shorty Rogers hacks Carmen's faultless musicality and phrasing on this and seven other songs, and oh, boy, it sounds like music's back in style again!

Jimmy Jones does the four remaining tunes, including I've Got It Bad and That Ain't Good—but it is, it is good. In fact, it's the best! For no matter what Carmen sings, she is almost always great, and when she rubs down old chestnuts with her very own caressing charm, they are just never the same again. For this one she does a complete reverse and delivers a long, loving pass that is deliciously reminiscent of Carmen of, say, ten years ago—yet she is always so ahead of the game that even her yesterdays are very much today. Again, she puts her towering strength under the armpits of the poetic but weak MacArthur Park (with Shorty Rogers taking another inventive trip over the bridge), then polishes it off with that vocal magic marker of hers. When Carmen sings the word "passion," it stays sung for days. Watch What Happens is always a lovely song, but here it is bliss.

It is with Stardust, however, that Miss McRae overachieves with ultimate genius. I wonder just how many artists and near-artists have sung this Hoagy Carmichael classic? How many orchestras have played it? How many small bands, string quartets behind the potted palms, lonely uke players, and parlor pianists? How many times have you said, "Oh, no, not that again!"? I wasn't particularly looking forward to Stardust as side one of this disc came majestically to a close, but the moment Carmen started to slide around inside those rosy-nightingale, purple-paradise lyrics, she brought back the Stardust of long ago, when love was the only important thing people wrote songs about.

Perfection is obviously Carmen's ultimate musical goal, and she comes that close to achieving it on this disc. I do wish Gloomy Sunday and I Sold My Heart to the Junkman hadn't been part of the plan. The first is a breast-beating burst of paranoia out of the Depression, and the second is sadly undistinguished. But the remainder is good listening, taking me back to her old and out-of-print Noel Coward disc, of which I have three copies—one still in its plastic wrapper, to be saved for the later years of a slap-hap-happy Carmen McRae mania that I know I'll never outgrow.

Rex Reed

CARMEN McRAE: The Sound of Silence. Carmen McRae (vocals); orchestra, Shorty Rogers and Jimmy Jones arr. and cond. The Sound of Silence; I've Got It Bad and That Ain't Good; MacArthur Park; Watch What Happens; Stardust; Don't Go Away; Gloomy Sunday; The Folks Who Live on the Hill; I Sold My Heart to the Junkman; Poor Butterfly; My Heart Reminds Me; Can You Tell. ATLANTIC SD 8200 $4.79.
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CIRCLE NO. 17 ON READER SERVICE CARD
C. P. E. BACH: Magnificat, Elly Ameling (soprano); Maureen Lehane (contralto); Theo Altmeyer (tenor); Roland Hermann (bass); Tilber Borchard; Collegium Aureum, Kurt Thomas cond. RCA VICTROLA ® 1568 $2.50.

Performance: Worthy
Recording: Very good
Stereo Quality: All right

This Magnificat was written in 1747, three years before the death of Carl Philipp Emanuel's father: it is a far more galant work, however, than the elder Bach's composition on the same text. The present performance, in all respects—the quality of the soloists, the orchestra, the all-male choir—is a good rendition, but in galant spirit I feel it falls short. The music requires more concentration, especially in the slower movements, on finer dynamic shadings, on sensibilities—in short, on "affect." The present performance, unlike Geraint Jones' interpretation on an imported Odeon, takes a more energetic approach. The opening and closing sections, however, are very brilliantly done. The recording is fine, except for some pressing faults. Texts and translations are included.

I. K.

RECORDING OF SPECIAL MERIT
J. S. BACH: Violin Concerto; E Major (BWV 1042); A Minor (BWV 1041); in D Minor for Two Violins (BWV 1043). Alice Harmscourt (violin); Walter Pfeiffer (violin, in Double Concerto); Concentus Musicus of Vienna, Nikolaus Harnoncourt cond. TELDEC ® SAWT 9508-A $3.95.

Performance: Exceptionally interesting
Recording: Excellent
Stereo Quality: Fine

It seems to me that almost every recording of the Bach violin concertos that I have been called upon to review lately has elicted some statement or other that the basic playing style—no matter any other fine qualities—was romantically inclined. Here, for the first time, I need not make such a statement. This is a disc in which the performance on the part of all participants is totally Baroque in orientation. The instruments used are originals or reproductions, and that means, in addition to a slightly lower pitch, that gut strings are used, the violins have short necks and flutter bridges, a much greater degree of articulation and detailed (not long-lined) phrasing is heard, and the polyphonic lines emerge with unusual definition. The forces are quite small—one person to a part—although, owing to the resonant acoustics, the overall orchestral sound is not thin. The playing style is extremely lyrical: excitement, contrary to what one would expect from a modern virtuoso fiddler, is here to be found more in the writing than in the solo execution. Musical values are foremost, and alto

MARCH 1969

ERIC SALZMAN

STEREO QUALITY: All right
STEREO QUALITY: Fine
ces are included. I. K.

RECORDING OF SPECIAL MERIT
BIBER: Fifteen Mystery Sonatas; Pasacaglia in G Minor for Unaccompanied Violin. Eduard Melkus (violin); Huguette Dreyfus (harpsichord); Lionel Roge (piano); Karl Schieff (alts); Gerald Soucek (cello and gamb}; Alfred Plaskevsky (violine); Hans-Jorg Lange (basso solo). DEUTSCHE GRAMMOPHON ARCHIVE ® 1048422, two discs $11.58.

Performance: Superb
Recording: Superior
Stereo Quality: Fine

These sonatas, composed about 1674 as programmatic works describing the fifteen Mysteries in the life of the Virgin (they are also called Rosary Sonatas), have been recorded in their entirety twice before. They have considerable interest, not only because of their descriptive writing, but also because of their technical demands and because they call for the deliberate mistuning of the violin strings to achieve unusual sonorities (intoning). The present performance is an exceedingly brilliant accomplishment, and although the sonatas have sometimes tended to sound harmonically and rhythmically repeated in extended hearings, no such effect is felt here. This is a result not only of a vast array of continuo instruments (no one combination ever being used twice) but also of the singularly stylish and virtuosic playing of violinist Eduard Melkus, who brings to the music a profound degree of dramatic understanding.

This is both a brilliant and a subtle performance, dance rhythms are always made apparent, and the musical symbolism is delineated with clarity. The recording, beautifully balanced in not too dry an acoustic, is equally noteworthy. Finally, it remains to be noted only that not all repeats are taken, thereby enabling the music to fit onto two discs. Highly recommended. I. K.

BRAHMS: Symphony No. 4, in E Minor, Op. 98, Boston Symphony Orchestra, Erich Leinsdorf cond. RCA ® LSC 3010 $5.98.


Performance: Both strong-Leinsdorf: beefy, Dorati: lean
Recording: Both good
Stereo Quality: Both good

As with so many symphonies of the standard repertoire, there are interpretations of the Brahms Fourth for every taste among the two dozen or so currently listed in the catalog. (The new Leinsdorf reading, by the way, is also available as part of a three-disc set of all four Brahms symphonies.) In the capsule citation of the differences between the Leinsdorf and Dorati readings above, the characterizations apply to texture and balance rather than to tempo, for in this area both conductors hew pretty much to the standard line. One thing in the Leinsdorf will raise some eyebrows, and that is the great ritard he brings to the next-to-last bar of the first movement in order to gain maximum dramatic emphasis from the four mighty timpani strokes at that spot. I have not heard this done since the late Twenties on the Victor (London Symphony)
### RECORDING OF SPECIAL MERIT

**CARTER: Variations for Orchestra; Double Concerto for Harpsichord and Piano with Two Chamber Orchestras.**

Paul Jacobs (harpsichord); Charles Rosen (piano); New Philharmonia Orchestra (in Variations and Concerto) and English Chamber Orchestra (in Concerto), Frederik Prausnitz cond. COLUMBIA ® MS 7191 $5.98.

**Performance: Excellent**

**Recording: Very good**

**Stereo Quality: Very good**

Here we have a good work and a damned good work in excellent new recordings. The Variations were commissioned and originally recorded by the Louisville Orchestra: the Double Concerto, written for Ralph Kirkpatrick and Charles Rosen, was commissioned by and recorded under the auspices of the Fromm Foundation. In both cases the old recordings have been surpassed, thanks to the cooperation of the BBC (which arranged these performances originally for broadcast) and the orchestras concerned. In other words, government subsidy of music in Great Britain made possible the needed rehearsal time that could not be financed in the composer's own rich native land!

The Variations (1955) are a kind of uniform and transitional work in Carter's output. They mark a brief but intense flirtation with twelve-tone music. Dodecaphonism — as they used to call it — was never really Carter's bag, but it was an experience that many composers underwent in the Fifties (I wrote a set of twelve-tone variations for orchestra at just about the same time and they are also my only twelve-tonish work). What is remarkable is that Carter, a man then in his forties and with a known and presumably matured style, should have moved in this entirely new direction with such amazing force, originality, and assurance. Now, of course, we can see the germ in his earlier work, and it is clear that, beginning with the First String Quartet of 1951, he was moving toward something new.

The Variations are a stopping point along the way, and valid, forceful music in its own right. What this new recording uncovers is the clarity and precision of the thought in a rich and complex work. Carter imbues the

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Brunswick-Polydor (Berlin Philharmonic) 78-rpm discs by those old-line Tonhalle Brahmsians Hermann Abendroth and Max Fiedler. While Leinsdorf keeps the music moving, he strives for tremendous weight and sonorous impact in the orchestral texture as a whole, and he is abetted by a very high-level disc mastering that will track cleanly only on the best equipment. The amount of inner-groove distortion at the end of the finale would seem to indicate a need for a remastering at slightly lower volume level.

Dvorak's treatment is lean, clean, and rhythmically incisive, but by no means lacking in warmth. We get the Academick Festival Overture as a pleasing filler, but the reading seems a bit uptight next to Bernstein's wholly uninhibited version on Columbia MS 6909, ML 6309. Except for a slight loss of quality at the end of the Overture, the Mercury recording is bright, clean, and solid.

D. H.
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shines with undiminished strength, and so does Tullio Serafin's way with this indestructible opera. At the reissue, the set is a genuine bargain.

G. J.

FLANAGAN: Songs and Cycles. Time's Long Ago (text by Melville). The Weeping Pleiads (A. E. Houseman); Good-bye, my fancy (Whitman); If you can; See how they love me; Horror marries; Plants cannot travel; Upside-down man (Moss). Carole Bogard (soprano); Herbert Beattie (baritone); David del Tredici (piano); instrumental group. DESTO 5 DC 6468 $5.98.

Performance: Good
Recording: Good
Stereo Quality: Very good

Here is a disc that amounts to a thoroughgoing artistic document: it embraces a considerable number of William Flanagan's vocal works performed by artists chosen by him. Mr. Flanagan supervised the recording and has supplied detailed and candid jacket notes that reveal much of the composer as well as his songs.

Flanagan is a fastidious composer: his word settings show skill and refinement without affectation, and the vocal line has a natural flow. Voice and accompaniment blend harmoniously—at times the role of the latter is reduced to spare yet meaningful contributions, at other times it is raised to equal partnership. The vocal writing is full of understanding, demanding yet quite wearable. Flanagan's style is predominantly calm, reflective, and lyrical. He cites Copland and Diamond as the major influences on his music; looking further back, the lineage may be extended to Fauré and Ravel. As in the case of Ravel, there is an overriding lyricism that lends total shape to passing angularities. The idiom is modern, but rejects harshness for its own sake—Upside-down man, for all its "quasi-setatism," falls easily on the ear—and is unaffected of smooth diatonic resolutions. In short, Flanagan knows how to write for the voice.

The Housman cycle, for voice accompanied by five instruments (violin, cello, flute, clarinet, and piano), is to my ears the most impressive item on the program. Good-bye, my fancy calls for the accompaniment of flute and guitar. Flanagan calls this an "outre combination; I find it lovely and worthy of further exploration. I found less to enjoy in the settings of Howard Moss, mainly because the poems themselves are a bit too precious for my taste.

Texts of the Melville and Whitman poems were not enclosed with the review copy, and I cannot say that I could reconstruct them from the singing. Both singers, however, deserve praise, particularly Miss Bogard, who conjured up a world of high notes and difficult intervals very skillfully. The accompaniments are fine, and there is good stereo depth in the Housman cycle.

G. J.

GERSHWIN: Concerto in F. NERO. Fantasy and Imprisonments. Peter Nero (piano); Boston Pops Orchestra, Arthur Fiedler cond. RCA 5 LSC 3025 $5.98.

Performance: Nightclubby
Recording: Good
Stereo Quality: Excellent

For those who grew up in New York when a trip was something you took on the Hudson River Day Line, the Gershwin piano concerto was a musical promissory note on the American Dream. In ill-ombred adolescent heads, it conjured up pictures of penthouse terraces with "hinges on chimneys for stars to go by," and one's smug self, in black tie, gazing with rueful nostalgia on the slums in the distance downtown.

To watch Gershwin himself or Oscar Levant strutting his stuff at the keyboard in a packed Lewisohn Stadium while the New York Philharmonic breathed hard through those glittering passages of "symphonic jazz" was an exhilarating, reassuring experience in Depression days. On records, it took a long time for the Concerto to come to us whole. There were those saxophone-heavy abridgements by Paul Whiteman and his orchestra, with such lightweight pianists as Roy Bargy making much of the jazz tunes but little of the counterpart and nervousness. Finally, in the Forties, we got the work fit on a single side. By the last movement, when Nero deliberately slows things down in the midst of that headlong subway charge of the finale to focus attention on a few minor glibbering piano measures, the structure is what both are irrevocably.

On the other side of the record is a prolonged piece of glorified cocktail music (by Nero himself) of the kind the promising young American composer used to play at his Carnegie Hall debut in Hollywood movietown—but in those movies the camera would soon cut mercifully away to the joyfully re- tained face of the loyal girl-friend, or mother, and you never had to hear the rest of it.

Paul Kresh

RECORDING OF SPECIAL MERIT

GLUCK: Orfeo. Léopold Simoneau (tenor); Orphée; Suzanne Danco (soprano); Euridice; Pierrette Alarie (soprano); Amour. Roger Blanchard Vocal Ensemble; Lamoureux Concert Orchestra, Hans Rosbaud cond. WALT DISNEY WORLD SERIES PHC 2 014 two discs $5.00.

Performance: First-rate
Recording: Not new, but good
Stereo Quality: Synthetic

The relative merits of Gluck's Orfeo (1762) and Orphée (1774) may be argued at length, but eventually the discovery will be made that both are masterpieces, and a well-rounded library should include both. This welcome reissue of Epic 6019, first released about a dozen years ago, should neatly and inexpensively provide an alternate to the listener's favorite Orfeo. In the title role, Léopold Simoneau sings with a clarity and elegance of phrasing that triumphs over the cruel resistanse in much the same way that Orpheus tames the Furies. Suzanne Danco is as good an Euridice as one can find on records, and Pierrette Alarie is a sweet-voiced Amour. (In the traditional fashion, Miss Danco also sings the air of the Happy Shores.)

The conducting of Hans Rosbaud is exemplary, offering clarity and delicacy when needed, and sufficient thrust and fire in the scene with the Furies and in some of the ballet episodes. The recording is quite acceptable in sound, but there are some odd effects here and there, suggesting that honest mono would have been preferable to "enhanced." (''Fake'' is the proper word) stereo.

G. J.

RECORDING OF SPECIAL MERIT


Performance: Expert and colorful
Recording: Excellent
Stereo Quality: Excellent

Considering the growing but still far from (Continued on page 96)

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MARCH 1969
adequate representation of Handel's opera and oratorio on records, it is safe to assume that this release will introduce much unfamiliar music to listeners. It will also introduce the art of Forbes Robinson, a quite remarkable singer about whom not much is known in this country—and about whom nothing is said in the otherwise informative annotations.

"Si, tra i ceppi" is, of course, one of the best known florid arias for a Handelian bass, and the excerpts from *Aixis and Galeata, Samson, and Júdás Maccabeus* are accessible on discs, though certainly not familiar. *Susanna* is based on the opera *Le nozze* of the other hand, had been just so may ephemorous names for me before I heard this recital, and, though I had known two other arias from *Semele*, I was totally unprepared for so breathtakingly beautiful a discovery as "Leave me, loosethine light." It is sung in the opera by Somnus, the god of sleep, and is a setting of Congreve's words; it makes a powerfully persuasive case for slumber in preference to waking. Throughout, the program's joys are many; the vocal felicities as well as the infinite varieties in Handel's scoring that range from arioso to lively and transparently spirited. This means that he can skillfully manipulate the occasional descents into the profundo range but can rise just as reliably up to a high G when the part calls for it. (Many bass-baritones, something like Edna St. Vincent Millay's candle, get burned at both ends.) I suspect that he is an oratorio specialist. The voice is lacking in sensuous quality, but is capable of lovely effects in the subsided lyric passages, and, supported by a reliable technique, can cope with the florid runs in a satisfying manner. Most important, Mr. Robinson is an intelligent and colorful interpreter who makes the most of the comic and villainous points inherent in these arias without interfering with the smooth flow of their delivery. In sum, a fine bravura performance, supported by lively and transparently recorded orchestral realizations.

**RECORDING OF SPECIAL MERIT**

HAYDN: Symphony No. 93, in D Major; Symphony No. 94, in G Major (*Surprise*). Cleveland Orchestra, George Szell cond. *Columbia* ® MS 7006 $5.98.

Performance: Excellent
Recording: Excellent
Stereo Quality: Excellent

One might hope that George Szell, who has been disappointing sporadic in his recorded output of Haydn, is planning on a complete set of the "London" symphonies. If so, it promises to be something worth waiting for. These two symphonies are splendidly done in almost all respects, though I found the opening movement of the "Surprise" a little stodgy, and I do wish that all conductors would, as Leslie Jones does, use a keyboard instrument—not because the continuo role is necessary but only because its sound is part of the sound of the orchestra of Haydn's time. The orchestral playing is magnificent, with beautiful balances. The minuets, in particular, have a foot-stomping vivacity about them, and the finales of both works here are brilliantly realized. For either an introduction to Haydn or an addition to a well-stocked Haydn library, one could not do better than to acquire this beautifully played and recorded disc. *I. K.*

**JANÁČEK: Sinfonietta. HINDEMITH: Symphonic Metamorphosis of Themes by Carl Maria von Weber. Cleveland Orchestra, George Szell cond. Columbia ® M 7166 $5.98.**

**RECORDING OF SPECIAL MERIT**


Performance: I like Ančerl
Recording: None great; Columbia best
Stereo Quality: Columbia best

It is impossible not to reflect a moment on the irony of the virtually simultaneous release of a work inextricably associated with Czech freedom in three recordings: one by Russian, one by the Czech-born conductor of an American orchestra, and one by Prague's leading conductor now in exile in Canada. The Janáček *Sinfonietta* was commissioned for a gymnastic festival in 1926, but for Janáček it was a celebration of the liberation of his country in 1918—the real reason for the huge brass section. The work has Janáček's remarkable combination of naïveté and strength and originality: Nothing is said but it is said twice—at least. Yet the constant static repetition, the blocked-out figurations and motifs repeated and stacked up on level after level—these are Janáček trademarks—never falter or wear thin, but build up cumulative forms of great power and impact. Although some of the materials of this piece may seem to come out of tradition, they are used in a way that owes little to the past: indeed, Janáček is closer to Stravinskian block form than to anything in the nineteenth century. Janáček's mature music is most definitely part of the post-Romantic era, although it occupies a lonely wooded corner of our century.

The *Sinfonietta* is said to have been performed often in Prague in recent months! It is by no means an obscure work, and has been recorded several times before. The recorded release by Ančerl is certainly the same one formerly available on Parliament. It is, in spite of its older East European origin, quite a respectable recording, and I find Ančerl an extremely convincing interpreter of the work. There are rough spots, no doubt, but the vigor, drive, and shape and, yes, sincerity turn me on. Its very logical pairing is a somewhat earlier orchestral tone poem—with a heroic Russian subject—which I recall having once put down as an early, late-Romantic, and uncharacteristic work. This was definitely unfounded and superficial: *Taras Bulba* is a powerful, somewhat incoherent, but immensely colorful and driving work with many of the characteristics of late Janáček. All in all, I vote for this disc, at the price it's unbeatable.

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CIRCLE NO. 58 ON READER SERVICE CARD

MARCH 1969
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The Best of Wes Montgomery
RS-3339

On Riverside

Wes Montgomery: In the Wee Small Hours - RS-3002

Thelonious Monk: Monk’s Music
RS-3004

Herbie Mann: Moody Mann
RS-3029

This is Wes Montgomery
RS-3012

Thelonious Monk Plays Duke
RS-3015

RECORDING OF SPECIAL MERIT

MAHLER: Symphony No. 4, in G Major.
Elsie Morison (soprano); Bavarian Radio Symphony Orchestra, Rafael Kubelik cond.
DEUTSCHE GRAMMOPHON ® SLP 139339 $5.79

Performance: Warm
Recording: Good
Stereo Quality: Good

Mahler’s tenderly lyrical Fourth Symphony has fared generally well in its recorded performances. To the four most worthy versions currently available (Szell, Bernstein, and Klemperer in stereo, and Bruno Walter’s intensely poetic reading on rechanneled mono), we can now add a fifth. Here Rafael Kubelik steers an interesting and often convincing middle course between the lyrical warmth of Walter’s approach and the dramatic emphasis of Bernstein’s. Elsie Morison, one of England’s best known oratorio singers during the Forties and Fifties, and now Mrs. Kubelik in private life, sings beautifully of the heavenly delights evoked by Mahler in the final movement. There is no attempt at forced naïveté, just a beautiful and tender simplicity. The recorded sound of the whole is warm and natural, like the performance.

If my current preference among the five top recordings still remains the wonderfully proportioned George Szell reading, that is a matter of personal taste rather than the result of any serious reservations concerning this newest recording.

D. H.
After we had developed BASF, the "ageless" recording tape, we realized it didn’t make much sense to package it in an ordinary cardboard box offering only temporary protection at best.

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MENDELSSOHN: Piano Trio No. 2, in C Minor, Op. 66. Leonard Pennario (piano); Jascha Heifetz (violin); Gregor Piatigorsky (cello). MOZART: Quintet in C Major (K. 515), Jascha Heifetz and Israel Baker (violins); William Primrose and Virginia Majewski (violins); Gregor Piatigorsky (cello). RCA 5 LSC 5034 $5.98.

Performance: Outstanding
Recording: Good
Stereo Quality: All right

These performances of Mendelssohn and Mozart are typical of the Heifetz approach: considerable personality (especially that of Heifetz as leader), close-up and slightly dry sound, superior ensemble, and the general impression, through all of these elements, of a home chamber-music performance by the best professionals one could ever hope to hear. Both works are brilliantly and sensitively performed by all the participants.

The recording, as I noted, is immediate and reverberant, of overall good quality except for the somewhat muffled sound of the piano in the Mendelssohn—it sounds almost as though the lid were completely down.

I. K.

MOZART: Epistle Sonatas for Organ and Orchestra: No. 1, in E-flat (K. 67); No. 2, in B-flat (K. 68); No. 4, in D Major (K. 144); No. 8, in A Major (K. 229); No. 11, in D Major (K. 243); No. 12, in C Major (K. 237); No. 14, in C Major (K. 278); No. 15, in C Major (K. 328); No. 16, in C Major (K. 329); No. 17, in C Major (K. 336); Pierre Cochereau (organ); Languedoc Orchestra, Kurt Redel cond. PHILIPS 5 PHS 900185 $5.79.

Performance: Pleasing
Recording: Reverberant
Stereo Quality: Adequate

For those who feel no urge to hear all seventeen of the little one-movement sonatas written by Mozart between 1771 and 1786, the performances between the Gloria and Credo of the Mass as sung at Salzburg, this selection of ten may represent a good alternative. Included are festive pieces with trumpets and drums (K. 278 and K. 329), the early and fascinating concerto-styled K. 356.

While the performances, especially those of the orchestra under Kurt Redel, seem stylish enough, the reverberant sonics are no help to the cleanliness of the organ texture or to a well defined stereo ambience either.

D. H.

MOZART: Mass in C Minor, "The Great" (K. 27). Maria Stader (soprano); Nellie Casey (soprano); Waldemar Knaus (tenor); Heinz Rehfuss (bass). Vienna State Opera Chorus and Orchestra, Jean-Marie Auberson cond. VANGUARD EVERYMAN 5 SRV 238/8 SD two discs $5.00.

Performance: Good
Recording: Good
Stereo Quality: Very good

Mozart completed only the Kyrie, Gloria, Credo, Sanctus, and Benedictus of his C Minor Mass. He left sketches for some additional sections (including the familiar Et incarnatus) and never even began others, for his mind was busy with other, especially operatic, matters in these years (1782-1785). The operatic influence, in fact, is noteworthy in the Mass, particularly in the soprano arias, but so is the influence of Bach in the monumental, intricately written choral sections.

The recordings in the current catalog offer, on one disc, only the sections fully or at least partially completed by Mozart. The present version uses the scholarly and respectable realization of the whole by Alois Schmitt, dating from 1901. Two sections utilize authentic Mozart materials from previous sources: the Credo from the C Major Mass, K. 66 (written in Mozart's thirteenth year), and the Credo in unum, which comes from the K. 262 Mass in the same key.

Auberson wisely understates the theatrical element to present the long work in a unified devotional spirit. The performance is not very exciting, and there are few rough spots (the choral section in Gratias, for one), but it is sensible and, in the main, satisfying. Maria Stader dominates the vocal quartet: though she does not manage the long-breathed lines with the effortlessness and security she displayed in her other recording of the work (DGG 138124), her tone is pure and radiant, and she is a mistress of the style. Her partners are good, but somewhat unassertive, though Miss Casey's work in Landini's Te is most commendable.

The recording is clearly detailed, and there are fine examples of stereo utilization to good dramatic effect. The choral and instrumental detail in Et incarnatus (side three, is particularly praiseworthy), and so is the effect achieved as the two sopranos are heard on different channels in the Domine. Here, however, there is a curious sensation as they reach the point where they trade high B flats: unless I am mistaken, these notes are all sung by Miss Stader.

C. J.

RECORDING OF SPECIAL MERIT

MOZART: Sonata No. 8, in A Minor (K. 310); Fantasy in C Minor (K. 396); Rondo in A Minor (K. 511); Variations in D Major on a Minuet by Dusart (K. 573).

Alfred Brendel (piano). VANGUARD CARDINAL 5 VCS 10043 $5.30.

MOZART: Piano Sonatas: No. 12, in F Major (K. 332); No. 10, in C Major (K. 330); No. 4, in E-flat Major (K. 282); No. 5, in G Major (K. 283); Rondo in A Minor (K. 511). Wilhelm Backhaus (piano). LONDON 5 CS 6534 $5.79.

Performance: Backhaus—an idiomate; Brendel—the classic ideal
Recording: Backhaus poor; Brendel excellent
Stereo Quality: Brendel superior

I have a very favorable and a very unfavorable report to turn in, and just for once I'm going to start with the latter. Backhaus is a marvelous interpreter of a name, and though Brendel is hardly an obscure performer anymore, there may be some who will be tempted to seek security under the shelter of what is presumably an older and more safely respectable name. Well, don't. The Backhaus-Mozart performances listed above have virtually nothing to offer except tubby sound, tape hiss, ugly forced tone, a total lack of style, arbitrary dynamics, incorrect appoggiaturas, meaningless little speed-ups and slow-downs from one bar to another, a small sense of classical architecture, and no sense at all of inner dynamic or outward gesture.

What a relief to turn to Brendel. Let us compare A Minor Rondos. This is Backhaus' best; at least he can apply a kind of mild, stereotyped Romantic treatment that projects something. But then listen to Brendel: twice as expressive and yet never misled into a facile romanticism; this is the classic ideal of grief—calm, controlled, penetrating.

The rest is on the same high level. The point about classical style is that it does not mean "no expression"—just play the notes, as they used to say. Quite the contrary, it means "as expressively as possible," but always within the firm, strong framework of the style and the architecture. Good phrasing, shaped detail, long-range goals, and all the rest are twice as important in this music as in later works, where it is all much more obvious—and much less substantial! Brendel meets virtually all these crucial tests with great sensitivity to both the shape and the poetry of these works. Of particular value and beauty are the performances of the early C Minor Fantasy and the late A Minor Rondos and Dusart Variations. Excellent, quiet sound, and an exceptional buy.

L. S.

MOZART: Quintet in C Major, K. 515 (see MENDELSsoHN)

NERO: Fantasy and Improvisations (see GERESHWIN)

POULENC: Sinfonietta; Suite Francaise; "Les Mariés de la Tour Eiffel." Orchestra de Paris, Georges Pretre cond. ANGEL 5 36519 $5.79.

Performance: À la mode
Recording: Handsome
Stereo Quality: Fine

I'm not one of those who examine polls on public performances of modern composers' works by major symphony orchestras. If the recording industry is any reflection of them, however, Francis Poulenc (assuming a happy (Continued on page 102)
Sony presents variations on a theme. Everything from complete stereo systems to the famous mini-mighty stereo tuner for people who'd rather finish things off themselves.

First, for people who want everything, the HP-550: a complete, compact, solid-state stereo music system with turntable, 66-watt IHF music-power amplifier, FM stereo FM/AM tuner plus speakers for $379.95.*

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If you just want to start something, the 8FS-50W is an FMS stereo FM/AM tuner with amplifier plus speakers—the heart of a stereo system for $119.95.* And to finish off systems that don't have tuners, there's the mini-mighty ST-80W FM stereo FM/AM tuner for $89.95.*

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But we figured if you like what you see here, you'll know what you want to hear, see?
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For a variety of musical adventures, That's why Deutsche Grammophon's catalog of out-of-the-ordinary performances has always been so appealing. And why we're certain our fans will relish this spirited new release . . . spanning Berio to Bach, modern trombone to classical guitar, violin partitas for solo violin with feedback.

139 270/272
Hamburg, Zacher reminds us that if we think we've heard the organ before . . . we've never heard it like it is.

We celebrate the debut of Henry Szeryng on DGG with an exceptional performance of Bach sonatas and partitas for solo violin. Awarded the coveted Grand Prix du Disque, this 3-record set reflects the superb artistry of Mr. Szeryng . . . one of the finest musicians of our time.

Additional new releases:
Mozart: Serenade No. 6 in D, K. 239 ("Serenata Notturna"); Three Divertimenti, K.186-78, Berlin Philharmonic, Karajan, cond. 139 033
Hugo Wolf: String Quartet in D Minor. La Salle Quartet. Only available recording. 139 376
Spanish Guitar Music of Five Centuries, Vol. 2. Narciso Yepes, guitar. 139 366
Mauro: Fantasy for Organ with Obligato. Gyorgi Ligeti: Volumina; Etude No. 1. "Himno de la luz". Juan Alende-Blin: Sonatinas. 137 003

137 005
For the Avant Garde among us, we herald two additional albums in our famous new series, designed to "make any owner of good equipment proud to demonstrate its splendors" (The Gramophone). The first, a plugged-in approach to modern trombone music, features a quintet by Berio, Stockhausen, Alisina and Globokar, with the latter as soloist. This strikingly original recording, often humorous, experiments with the trombone plunger mute, allowing sound to be modified to resemble certain sonorities of human speech.

The second Avant Garde release—listed here—spotlights composer Gerd Zacher, one of the foremost interpreters of new music, in a program of never-before-recorded compositions by Ligeti, A. Stockhausen and Alende-Blin. Playing the organ of the Luther Church of the University of New York at Buffalo.

DGG Records are distributed by MGM Records, a division of Meto-Goldwyn-Mayer Inc. Canadian dist.: Polydor Records, Ltd.

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![Image of the Tandberg Model 64X stereo tape recorder]

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HIFI/STEREO REVIEW
February 1968 issue

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**RECORDING OF SPECIAL MERIT**


Performance: Excellent
Recording: Fine
Stereo Quality: Good

No one in the least familiar with the American compositional scene—least of all the composer himself—would question the statement that Ned Rorem's substantial reputation at forty-five has been carefully built on consistent, brave work Rorem has ever done. This release from Desto without a vocalist within the human voice liberates him and copiously! So it's good and, as it turns out, some of the most imaginative and aesthetically satisfying compositions of Rorem's. The recording, it must be considered a definitive performance, despite the inconsistencies.

---

Don Hirsch

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STEREO REVIEW
If there can be such a thing as high fidelity in a camera, the Beseler Topcon Auto 100 has it! The meter is on the mirror, immediately behind the lens. It faithfully records every drop of light the lens receives. It transmits this light to the metering system and automatically adjusts the aperture to where it belongs. However, if you want to be creative, you can take this camera off automatic and decide on your own exposures. And for even more photographic excitement you can select from lenses that range from wide angle panoramic to super telephoto. You'll find it only at good camera stores.

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MARCH 1969

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John Shirley-Quirk, Bass; John Allidis Choir.
London Symphony Orchestra and Chorus.

PHILIPS

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SR 39

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RECORDING OF SPECIAL MERIT

STEREO REVIEW
"Why didn’t you tell me you had a ROBERTS?"

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"That's the ROBERTS 770X Stereo Tape Recorder that sells for less than $400... a smart buy," he said. "Has the CROSS FIELD HEAD... that means true sound fidelity at any speed — 1¾, 3¼, 7½, and even 15 ips if you want it. Sound-on-sound... automatic shut-off saves money and equipment. That's professional quality!"

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Rheem
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MARCH 1969

CIRCLE NO. 55 ON READER SERVICE CARD
SEREO REVIEW

M..11'13-4
should be considered a major talent. He is a
Concerto, by far the finest account of the
kovsky First Concerto.

Melodiya/Angel by a recording of the Tchai
servatory, won first prize in the Third Inter-
come up with another pianist. The latest,
Every time one turns around, the Soviets
Yarvy cond. (in Saint -Satins).

ANGEL ® SR 40074 $5.79.

Stereo Quality:
Recording: Good
Performance: Terrific Saint -Satins

Yarvy cond. (in Saint-Saëns). MELODIYA/
ANGEL ® SR 40074 $5.79.

Performance: Terrific Saint-Saëns

Recording: Good

Stereo Quality: All right

Every time one turns around, the Soviets

are still studying at the Leningrad State

Conservatory, won first prize in the Third Inter-

national Tchaikovsky Competition (1966),

and has been previously represented on

Melodiya/Angel by a recording of the Tchaik-

ovsky First Concerto.

On the basis of the present Saint-Saëns

Concerto, by far the finest account of the

work I have heard since Darre's, Sokolov should be considered a major talent. He is a

thunderer at the keyboard, a first-rate tech-

nician, and a definite personality. On the
debit side, he has still to acquire a sense of
gracefulness and poetic poise. He is still in

too much of a hurry when it comes to niceties

of phrasing, as the Schumann clearly indi-
cates. This is not a bad Categoria, but Sokolov
does not yet command the subtleties this piece
requires. Do hear the Saint-Saëns, though.

The reproduction is a little distant and some-
what over reverberant, with a glassy piano
tone.

I. K.

RECORDING OF SPECIAL MERIT

SCHOENBERG: Piano Concerto, Op. 42;
Five Piano Pieces, Op. 23; Fantasy for
Violin and Piano, Op. 47. Peter Serkin
(piano); Arnold Steinhardt (violin); Chi-
nago Symphony Orchestra, Seiji Ozawa cond.

RCA ® LSC 3050 $5.98.

Performance: Excellent

Recording: Low level

Stereo Quality: Fair

It has seemed clear to me for some time that
Schoenberg's music will eventually enter that
repertoire of which it so obviously forms one of
the final chapters. This is the last phase of
the great Classic-Romantic tradition, and,
all the punditry to the contrary, the tradi-
tional musical public will accept it before
long as a particularly rich and masterly part
of the Romantic musical culture they love
so well. And performers like these will

play a major role in helping to bring about
that acceptance.

The idea of writing a piano concerto is
said to have been suggested to Schoenberg
by (hold your breath) Oscar Levant, though
he does not seem to have performed it.

Schoenberg's old friend and colleague Ed-
ward Steuermann played it in 1944 with the
NBC Symphony under Stokowski, and the
piece had the honor of being heard and de-
tested by millions; as a result, Stokowski's
broadcasting contract was cancelled. Well,
here it is, twenty-five years later, and the
Schoenberg concerto is still not a repertoire
piece, so maybe Schoenberg, Stoky, and Salz-
man are wrong and the NBC hatchet men
were right—merely exercising their
common sense and good taste! Nevertheless
I still stubbornly insist that this is big-scale
Romantic music in the great tradition and
that sooner or later—it will be another deca-
de or so, I would guess—audiences will lap
it up.

Performers already take to it. This is the fourth or fifth recording of the work, and
Peter Serkin has such formidable competi-
tion as Glenn Gould. Nevertheless, I think
this is the most impressive performance of
the work I have yet heard. Serkin is just

perfectly placed to do this piece up right. It
is not often remembered, but his father came
out of the Schoenberg circle (although in
later years he has practically never played
Schoenberg's music), and the younger Serkin
seems to bridge the gap between the con-
cerns of a younger generation and the great
tradition. He, Ozawa, and the magnificent
Chicago Orchestra do this piece in the only
way it should be done: in the grand style.
That means Schwung, expressivo, big phrase
and line, forward motion, rubato, and all the
rest.

The same kind of expressive style goes
into the overside. The Opus 23 pieces are
among Schoenberg's most attractive works,
combining the fantasy of his early period
with the germ of later formal ideas. Unlike
the contemporary piano Suite, this is not yet
"neo-classical" music, and it is twelve-tone
just in its finale—generally considered to be
the first piece of twelve-tone music (at least
the first published) and, oddly enough, a
waltz! The Violin Fantasy is one of his last
works and one of his most imaginative-
dense, elliptical, but still highly expressive
in a knotty, dissonant way. The Fantasy per-
formance with the excellent Arnold Stein-
hardt (first violinist of the Guarneri Quar-
tet) is good, although perhaps a little under-
rehearsed. Op. 23 is played like the best
Brahms, which is just as it should be. The
drawback is the uneven quality of the re-
cording—a truck through the middle of the
(Continued on page 112)

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an oratorio in three acts

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CIRCLE NO. 72 ON READER SERVICE CARD

STEREO REVIEW
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THE Sibelius centennial year of 1965 brought indications of at least three recorded Sibelius symphony cycles in the making with major conductors and orchestras: Bernstein and the New York Philharmonic; Karajan and the Berlin Philharmonic; and Mäzerl and the Vienna Philharmonic. Mäzerl’s performances of Nos. 5 and 6 have been released in England, thus leaving only the recordable Fourth to complete his cycle. Karajan still has the first three to do in his current traverse for Deutsche Grammophon. Meanwhile, Epic stole a march on everybody in the fall of 1967 by issuing a remarkably fine reading of the complete cycle as recorded in 1962 by the Japan Philharmonic under the Japanese-Finnish conductor Akeo Watanabe.

For some strange reason, no record company saw fit to bring such capable native-born Finnish conductors as the late Tauno Hannikainen and Jussi Jalas (Sibelius’ son-in-law and conductor of the Helsinki opera) together with top-flight orchestras to undertake a comprehensive survey of Sibelius symphonic works. This is all the more to be regretted because of the distressingly uneven readings of the seven symphonies just released as an integral set on the Columbia label. The orchestra is, of course, the New York Philharmonic, the conductor Leonard Bernstein. Of the five, the Fifth has already been issued separately (November, 1965) for the Sibelius anniversary, all the others are first releases.

Bernstein was a protegé of Serge Koussevitzky, whose Sibelius readings were not par excellence on this side of the Atlantic, and one might have hoped that some of the elder maestro’s ways of making the Sixth and the Seventh flow effortlessly would have been passed on. Not so; for the joints show all too clearly here in music that, when properly performed, has the flawless unity of a seamless garment. Horns, for example, tend toward over-balance in the early pages of No. 7: the scherzo section is heavy-handed and slow-paced, and the “pull-ups” of pizzicato in the later dance section are most unfortunate.

The Fifth is one of the better Bernstein readings, most especially in the power and rhythmic exactitude achieved in the very difficult first-movement coda. But the Fourth is an unmitigated disaster: where the music should be lean and understated (as at the close of the first and last movements), Bernstein sentimentalizes it with slow tempo and long, drawn-out phrasing. The scherzo simply does not get off the ground.

The Third is another of the more successful efforts: the first movement in particular sounds fresh, vibrant, clear-textured, and rhythmically vital. The slow movement comes off well, if rather a shade too cool and measured. For the last movement is no better and no worse in its way than most of the other performances I’ve heard, with perhaps a bit too much stress on detail in the first half—but then this is one of the knottiest of all Sibelius symphonic movements to bring off. Sixten Ehrling and the Stockholm Radio Orchestra in the long-deleted Mercury recording did it as well as any, and better than most.

With the first two symphonies, we are back in the good old Romantic tradition of Tchaikovsky and Dvořák, although proper emphasis on clarity and rhythm is husk in No. 2 will display its points of kinship with the later Sibelius. Bernstein’s readings of both are broadly dramatic, the moderate pacing of the opening of No. 2 recalling that of Koussevitzky.

The recorded sound of the set as a whole is generally clean and full bodied, though I sense some artificial reverberation in the bigger works, and there are moments of what seems to be misbalanced balance in No. 7. The Sixth is recorded with a considerably more intimate acoustic ambiance, which to my ear makes the texture seem more dry and less truly transparent than is perhaps actually the case.

A CROSSROADS issue of the 1959 recording of the Second Symphony by Tauno Hannikainen, who died in early December at the age of seventy-two, provides an object lesson in Sibelius interpretation. Even though the Sinfonia of London is not the equal of the New York, Berlin, or Vienna Philharmonic, nor the recorded sound as vivid as that achieved by London, Mr. Hannikainen’s interpretative points come across quite clearly. First and foremost, there are properly proportioned tempo relationships, so that the music emerges as a cohesive whole rather than as a series of disjointed dramatic episodes. A sinewy rhythmic strength and tension of phrasing are evident. Even from first page-to-last, the whole reading communicates a sense of inevitability and final fulfillment. At $2.49, this record is a best buy, with only the Dorati-Stokowski Philharmonic performance (although good) offering serious competition in the price bracket. Of the full-price readings, I lean toward George Szell’s fine performance with the Amsterdam Concertgebouw on Philips. Perhaps he will one day do a Fourth Symphony with his fine Cleveland ensemble.

A NOTE on Hannikainen’s other Sibelius symphony recordings, which include the Fifth with the Sinfonia of London, issued some years ago as part of a Capitol “Treasury of World Classics” package, and the Fourth with the Finnish Radio Symphony Orchestra, a copy of which I found in Helsinki in 1963 on a Soviet label: both readings display the lean, sinewy texture and beautifully proportioned tempo relationships that I look for in a Sibelius reading. Again, neither orchestra is top-flight, nor is the recorded sound comparable to the best London or DGG. Then there is the long-gone (but not forgotten—by some of us, at any rate) Jussi Jalas performance of the Fifth Symphony with the Berlin RIAS Orchestra issued on Remington 199-204 in the middle Fifties. Here was a fine example of what Sibelius meant when he wired Koussevitzky in response to the conductor’s query about proper tempo: “The right tempo is as you feel it.” The Jalas reading of the Fifth Symphony is considerably broader than, say, Alexander Gibson’s on the Ystria label. Yet they are, to my mind, equally valid and effective interpretations because, within the basic tempo framework chosen by each conductor, proportional relationships of pacing and dynamic contrast are perfectly maintained. Given such maintenance of proportion, there can be considerable latitude of choice as to basic tempo or pulse.

Strange as it may seem, no Finnish conductor has recorded the Seventh Symphony, and only Sibelius’ closest friend, Robert Kajanus has done the First and the Third (plus the Second—all on pre-war 78’s). The nearest thing we have had to an integral recording of the seven Sibelius symphonies under one conductor within the Scandinavian-Finnish cultural orbit was the Johanning-Finlandia series. The 1953-1955 Mercury set with Sixten Ehrling and the Stockholm Radio Orchestra. The five later symphonies fared very well indeed in those recordings. There has been talk of a Philips World Series budget reissue, but talk seems to be as far as it has gone thus far. Meanwhile, prospects for a definitive Sibelius cycle in stereo, ideally recorded, and with a first-rate orchestra under a Finnish conductor, look exceedingly dim.


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fantastic, and absurdly low levels everywhere. Even so, it's a worthwhile disc. E.S.

RECORDING OF SPECIAL MERIT

SCHUBERT: Piano Sonata, in F-sharp Minor (D. 571), D. 570; Fantasie, in C Major (D. 605); Minuet, in D Major (D. 336); Adagio, in G Major (D. 178); Allegretto, in C Major (D. 346). Frederick Marvin (piano). SOCIETY FOR FORGOTTEN MUSIC (848) Melrose Pl., Los Angeles; Cal. 90069 © 2011 $5.95.

Performance: Lovingly stylish
Recording: Intimate
Stereo Quality: Good

This is no collection of second-rate works by a great master, but a sheaf of genuine treasures neglected by dint of being left either in a less than definitively complete state (the Fantasie and the second version of the Adagio) or of being improperly edited for performance purposes (the first movement of the F-sharp Minor Sonata and the two other movements are catalogued as separate works by Otto Erich Deutsch despite his indication that they belong together). The whole story is well told in the liner notes by pianist Frederick Marvin and by the editor of the Sonata, Vernon Duke.

The wonderfully moody first movement of the Sonata, the uncannily haunting Fantasie, and the poignant Adagio are for me the high points of this fascinating album. Frederick Marvin, a pianist-musicologist whose name has been associated in recent years with rediscovery of the works of Antonio Soler, reveals himself here as a Schubertian to the core, for he communicates just the right blend of romantic passion and classically styled phrasing that this music calls for. The recorded sound is in proper style, too, suggesting as it does the intimate home surroundings within which Schubert meant most of his keyboard works to be played.

Mr. Marvin and Mr. Duke (who is also the guiding genius of the Society for Forgotten Music) deserve a resounding vote of gratitude from all Schubert fanciers. This record is indeed a thing of beauty and a joy forever! D.H.

SCHUMANN: Carnaval, Op. 9 (see SAINT-SAËNS)


Performance: Sensitive and polished
Recording: Good
Stereo Quality: Appropriate

The largely introspective and intimately scaled Eichendorff songs of the Liederkreis, Op. 39, are ideally suited to Souzay’s evocative art. The French baritone responds to them with thoughtful, finely controlled mastery, turning out his most satisfying recording in several years. He exhibits an equally impressive form in the eight songs that take up the second side—an interesting and rarely heard group, particularly the three of Opus 36. The tense narrative of Der Schatzzüger taxes Souzay’s slender vocal resources, but with skill and imagination he manages to get around the climaxes.

As always, the baritone gets exemplary accompaniments from his long-time partner Dalton Baldwin, and the recorded sound is fine. There were no texts for the eight songs supplied with the review copy. And in what appears to be an excessively zealous endorsement of the decimal system, the total timing of Side B on the label is given as ”15:79.”

G.J.

RECORDING OF SPECIAL MERIT

STOCKHAUSEN: Gruppen for three orchestras; Chorée for four orchestras and four choruses. Symphony Orchestra and Chorus of the North German Radio, Hamburg, Karlheinz Stockhausen, Bruno Maderna, Michael Gielen, Mauricio Kagel, and Andrzej Markowski cond. DEUTSCHE GRAMMOPHON © 10.5603 $7.79.

Performance: As good as you’ll get
Recording: Groups better
Stereo Quality: Effective in Gruppen

These are Stockhausen’s two hugest compositions, not just in terms of length—half an hour is moderate size in the German composer’s lengthy output—but in terms of performing forces. Works of such magnitude (Continued on page 114)

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STEREO REVIEW
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written in this country would (said he sadly) simply never be performed. Period. It is, of course, the German subsidy system and, in particular, the non-commercial publicly supported radio which makes these things possible. Both these courses are from North German Radio tapes.

I suppose there’s no inherent virtue in gigantism (or is it “gigantism?”) for its own sake: but what healthy, red-blooded composer wouldn’t sacrifice every one of his solo oboe sonatas for the chance to give hands on the resources here displayed? In fact, the very use of the resources—huge arrays of instrumental and vocal color, sound in space, time antiphonies and counterpoints—is at the heart of these remarkable concepts, impressively conveyed in one case, a little less so in the other.

Grappagin was written between 1955 and 1957 and represents one of the first attempts in Europe to use the techniques of multiple ensemble, multiple time tracks, and spatial-differential sound (earlier used in this country by Ives, Cowell, Brant, and others although never on such a Wagnerian scale). All the possibilities, ranging from unity to variety and variability, from simplicity to maximum complexity, from fragmented sound and silence to huge densities of sound, from uniform colors of percussion and brass traveling across the three orchestras to maximum differentiation of timbre, from static, rippling textures to fast-moving, fast-traveling impulses—all are composed out in the most extraordinary, fanatical detail; there must be more notes in this score than in the Ring of the Nibelung. The power of this is undeniable; it is one of the landmarks of postwar music. The impact is well preserved in this recording, which uses stereo to “place” the three orchestras with great effect. And, in spite of much glossing over of detail (much of it virtually impossible to realize anyway), the performance is quite impressive.

Carrière makes less of an impression for several reasons. For one thing, the recording is simply not as good. This sounds to me like the original radio performance of the early Sixties (has the piece ever been performed anywhere else since?). Although the music has a certain dry presence, the recording lacks the that is so well conveyed on the side and should be less important here. Another point has to do with the nature of the work itself. Stockhausen had just discovered what he calls “moment form.” Now, I am certainly not going to expand on “moment form” here, but let it suffice to say that it can result in music composed in bits, fits, and starts. At least that’s what happens here, and the rather restricted stop-and-go chunks that constitute the first half of Carrière set up a certain suspension, uptight dynamic (amusing enough, “carrière” means “square,” but let it pass). Finally, it is a fact that great portions of this work were “realized” by an assistant (Stockhausen, like a medieval master, is after all surrounded by great crowds of pupils, disciples, and apprentices who often do quite a bit of the work—even including the actual composition). But this is hardly the end of the story. Stockhausen himself says that you can tune in anything in a “moment-form” piece. So you can presumably pay less attention when the music is less interesting and tune in again when it gets more so. In fact, the piece picks up considerably as it goes on—both in terms of the intrinsic interest of the material and in the handling of the “moments.” The piece moves out of the maddeningly regular curve of stop-and-start that characterizes the first part and its impact grows—from “moment” to “moment,” so to speak. Some of the last part—whether by Stockhausen, by his assistant, or both—is deeply impressive and makes the whole trip worthwhile. Anyway, an important record and an important experience.

E. S.

SZYMANOWSKI: Violin Concerto No. 1
(see Best of the Month, page 86)

TCHAIKOVSKY: 1812 Overture
(see Best of the Month, page 85)

WIEJAWSKI: Violin Concerto No. 2
(see Best of the Month, page 86)

COLLECTIONS

VICTORIA DE LOS ANGELES: Zarzuela Arias. Arias from Giménez; La tempestad. Chapí; La Chica; La Patita eléctrica; Quere & Valverde: La Gran via. Serrano: Los de Aragón; La allegro del bailarín; Los Clavelé; Lleó; La Corte de Ficción. Caballero: Gitanos y cabecados. Barbieri: El Bambí; El lavapies. Victoria de los Angeles (soprano), members of the Spanish National Orchestra, Rafael Frühbeck de Burgos cond. Angel © S 35556 $37.9.

Performance: Sumptuous
Recording: Good
Stereo Quality: Good


Performance: Impressive
Recording: Good
Stereo Quality: Good

Plácido Domingo, the Met’s new Hispanic-Mexican tenor, passes the conventional debut-recital test commendably here. His voice is a sturdy spinto of agreeable quality, capable of dramatic challenges but decidedly more comfortable in the lyric-dramatic area of Fedora, La Gioconda, and Adriana le Convrente. His technique is good—extending to a respectable trill in “Ah, si, ben mio”—his tone is properly equalized, and his style is entirely dramatic. There are no serious reservations here. Señor Domingo is a fine singer, destined for big things. Right now, he has a tendency (occasionally) to sing sharp, but so did Bjoerling. The orchestral accompaniments are at times lethargically paced and not very polished. There is no problem with the rich sound per se, but the surfaces are noisy at times, and the jacket listing is at odds with the labels.

G. J.

RECORDING OF SPECIAL MERIT

ENGLISH CONSORT MUSIC AROUND 1600-1660. Byrd: Psallite et Galliard a 6; Fantasia No. 3 a 3; Miserere No. 4; Gloria tibi trinitas; Fantasia No. 2 a 6. Lawes: Suite No. 2, a 6, Fantasia No. 1, a 6. In Nomine: In Nomine from Suite No. 3, a 6. Major. Tomkins: A sad Pavan for these distracted times; Lenhardt Consort, Veronika Hampe (soprano); Gustav Leonhardt (harpsichord), Giovanni Tomkins; organ in Byrd Minuets). Telefunken © S 35558 $9.81 A EX $5.93.

Performance: Excellent
Recording: Superior
Stereo Quality: Excellent

There is an interesting contrast between the music of the two principal composers featured here: the basically cheerful consort music of Byrd representing the closing years of the Renaissance, and Lawes’ pieces, which have a distinctly disturbed feeling, from the discomforting years of the civil war in England. William Lawes was born in 1602 and died in battle in 1645, and Gustav Leonhardt, perhaps to emphasize the feeling of tragedy during these times, also includes a pavan by Thomas Tomkins, written in 1649 as a memorial of the death of Charles I.

(Continued on page 118)
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MARCH 1969
VALID VARESE, LOUD LAZAROF
By Eric Salzman

EDGARD VARESE (1885-1965)

As a composer, Edgard Varese had such a great impact on instrumental sound and on the use of tape and electronics in music that his abiding interest in the human voice has often been overlooked. But from his student days in Paris, when he conducted a workers' chorus and studied and performed early choral music, to his later years in New York, when he formed and directed a chorus at the New School, Varese was always deeply involved with the human voice as an expressive resource. Many of his vocal-choral projects, such as the opera Astralune with Attard, a choral-electronic symphony with Malatska, and a major work to be called Espace or Space, Nuit on a text of St. John Perse, never materialized. But what we do have (besides the vocal elements in the late tape scores) includes the monumental Ecctional and the unfinished but tremendously evocative Nocturnal, both now recorded by Vanguard Cardinal for the first time.

Ecctional was written in 1933-1934, at the very time interest in Varese's work was beginning to wane under the double impact of anti-avant-gardism and the musical populism that came to be the dominant aesthetic of the Depression years. It was probably not even performed for more than a quarter of a century, and thus it had less chance than other Varese works to become known and influential. Yet it is no less remarkable than its predecessors or successors. It was his first work since the early Twenties to use the voice (it employs an ensemble, of six basses), and perhaps the first work anywhere to make notable use of electronic sound (the theremin originally, later changed to ondes Martenot). The text is an early Spanish translation of a pre-Columbian invocation. Varese said that he wanted the work to have something of the "elemental rude intensity" of pre-Columbian art. The choral sound, born out of chant and magic ritual, is framed in Varesean percussion and big block brass sound of an almost terrifying intensity; around all this is the sweep of electronic sound, an unexpected and unearthly curve of magic around the powerful, earth-hugging vocal and instrumental incantation. This is perhaps the only Varese work in which tension is not merely created but maintained, and the work instantaneous and longer. Even the possible abbreviations and省略s Varese mentions in his score and commentary are appropriate. This is perhaps the only Varese work in which tension is not merely created but maintained, and the work instantaneous and longer. Even the possible abbreviations and省略s Varese mentions in his score and commentary are appropriate.

Nocturnal was Varese's last work. The completed portion was performed at a concert in New York in 1961, but Varese apparently regarded it only as a work in progress and intended to add to it. This project, which started as Dans Le Nuit on a text by Anais Nin, turned into another concept, Nuit, with a text by St. John Perse, a Nobel prize poet and Varese's long-time friend. Varese died in 1965 with none of these projects realized. Nocturnal was obviously a major fragment and well worth performing, but its equally obvious incompleteness seemed too great a barrier to a satisfactory realization. So Varese's pupil, the Chinese-American composer Chou Wen-chung, working from the composer's notes and sketches, extended the existing material and added whatever new material in the sketches seemed appropriate. These additions certainly involve the very real presence of a second hand and a second mind, but they survive two very crucial tests: (1) they give us more of Varese's thought than we previously had, and without serious damage or deformation, and (2) they provide a greater, not a lesser, coherence than we started out with. They are not only "in style," they are "in spirit." They also successfully extend—working out of Varese's own muses—the extraordinary development of vocal sound and color already present in Ecctional and in the completed portions of Nocturnal.

HENRI LAZAROF is a Bulgarian-born composer, educated in Israel, Italy, and America and now living and teaching in Los Angeles. He is an energetic eclectic who works on a big scale. Eclecticism is not necessarily a bad word nowadays—there are many reasons for thinking that the alternative to purism and minimalism in contemporary art is a kind of "maximalist," multi-layer approach that could be called eclectic. But Lazarof's direct borrowing of titles ("Tempi Concertati" after Berio, "Structures Sonores" after Francois Bachelier) and musical ideas from a variety of sources suggests not multi-layer form but pastiche. Structures Sonores is effectively managed in detail—the orchestration is invariably smashing and brilliant. But it goes on with this and that for over half an hour and one never really knows why. Why this instead of that? Why those Bartokian bits next to Boulez and Berg? Why "polyphonic" next to post-polyphonic serialization next to block or "moment" forms? Why thirty-two minutes instead of twenty-two or twelve? More continuous brilliance wears thin very quickly. One follows block sound and filigree texture for a while; then merely musical and soft; then, finally, attention is gone and no amount of effort can bring it back.

Well, it makes an excellent modern-music-type background anyway. And, like the Varese, it is very well played and recorded. Varese asks that Ecctional be "dramatic and incantatory, guided by the imploring fervor of the text," and Abravanel and his forces achieve just those qualities. I would fault only the ensemble of basses—they sometimes appear to be straining and casting up their prayers not quite in unison. But this is a minor matter compared with the overall accuracy, richness, and impact of this performance. A more serious problem was inherent in putting over thirty minutes of loud Lazarof on a single side, a tight and not entirely distortion-free source. Otherwise, good sound.

VARESE: Nocturnal; Ecctional, LAZAROF: Structures Sonores. Ariell Bybee (soprano); Bass Ensemble of the University Civic Chorale; Salt Lake City Utah Symphony Orchestra. Maurice Abravanel, cond, VANGUARD CARDINAL @ VCS 10047 $3.50.
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The performers throughout are splendid, though I found some of the ballads to be a little too rapid in tempo. The blend of the string instruments is exceptionally well captured in this recording, and both in performance and reproduction, the two organ and harpsichord solos are equally well done, I.K.

FRITZ KREISLER: Souvenirs, Kreisler; Tamburino chotion; Caprice Berceuse; Gypsy Caprice; Shubert's Andaluz; Schön Romanze; Liebesleid; Liebesfreud; The Old Refrain; Chanson Louis XIII and Picture; Dohnányi: Rondálus Hungarico; György Andante; Dworak: Humoresque; Slavonic Dance; No. 1 in G Minor and No. 3 in G Major. Fritz Kreisler (violin); Carl Lamson (piano).

Performance: Unique
Recording: Good for its age (1924-1929)

Included in this collection of "Fritz Kreisler Souvenirs" are some of the top sellers of forty years ago, when the imitable Kreisler was able to delight the masses and connoisseurs alike with this kind of aristocratic salon music. These are all Kreisler compositions and transcriptions, which means that the effortless artistry conceals the subtle technical difficulties inherent in their writing. But then, Kreisler did have a formidable technique—a fact sometimes obscured by the glowing praise usually bestowed on his style and tone.

Kreisler exuded charm in his playing; in communicating music, heart to heart, he was unsurpassed. His phrasing was superbly expressive, and always enriched with a sense of spontaneity that made it seem as though he improvised his bowing and accentuation on the spot (and he often did just that). Violinists will cherish the disc, delighting in the evenness of the Kreisler staccato in Schönböckel's "Liebesleid," the lyricism of his Gypsy "Berceuse," and in the immaculate performance and reproduction, the two organ and harpsichord solos are equally well done, I.K.

Probably no person has done as much for Indian art in the West as Ravi Shankar's brother Uday Uday Shankar's school of dance and music in Bombay has been a center for the preservation and continuity of Indian arts, and the American visits of his dance company—of which he was the premier performer—began as early as 1931. These recordings, made in 1937, were among the first to introduce Indian music to the West; they are reissued on the occasion of Uday Shankar's recent revisits to these shores.

The material in these bands can be considered modern compositions, using a wide variety of Indian materials in a popular manner—all of it clearly adapted to the needs of the dance and the requirements of four-minute short-playing sides as well. All of this does not necessarily go against the musical results. (Shankar, after all, also wrote modern works using traditional materials to the purposes of the dance and even adapted for short-playing records.) Since the school and the company are still very much in existence, it would certainly have been more meaningful to make new recordings with modern techniques. But then, RCA wouldn't have been able to point out that one of the performing musicians was a certain Ravi Shankar.

RECORDER OF SPECIAL MERIT

CHRISTOPHER PARKENING: In the Classic Style. Bach-Segovia: Fugue from Violin Sonata No. 1, BWV 1001; Gavotte from Violin Sonata No. 2, BWV 1004; Concertante from Cello Suite No. 3, BWV 1009. Performance: The original Recording: 1937

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RECORDER OF SPECIAL MERIT

BEVERLY SILLS: Bellini and Donizetti. Performance: Excellent

Records titled "In the Classic Style" with good-looking young men dreaming over their guitars on the sleeve turn me off, but I must say that Parkening's playing turned me back on again. He is a Segovia pupil and a worthy heir to the musical tradition of his master. His delivery is graceful, sensitive, and musical, and he makes convincing lines and phrasing without the great rhythmic distortions that some guitarists seem to find necessary to keep things moving along. Close-up sound weighted on the right channel. And what the dickens is a "Saltacello?" This is the problem of a four-hundred-year-old error for "Saltarello."
Followers of the operatic scene and, specifically, the current activities of the highly versatile Beverly Sills will hardly be surprised to discover that this is an outstanding recital. The program has been wisely chosen to encompass a considerable range of interpretative variety—from the plaintive gentleness of Bellini's Juliet (I Capuleti ed i Montecchi) to the injured passion of Donizetti's Queen Elizabeth I (Roberto Devereux).

The excerpt from Rosmonda d'Inghilterra is a real novelty, and though the Linda di Chamounix aria is not quite that, it is given here with its rarely heard recitative.

Miss Sills has everything a singer needs: range, agility, a good sense of style, and a reliable and quite spectacular technique. Her intonation is as close to perfection as can be expected in this kind of repertoire. She uses her voice intelligently, with the proper expressive nuances and shadings; and she knows how to extract the maximum meaning from recitatives that less artistic and less knowing singers gloss over or leave unexploited. What this artist lacks is true individuality—a uniqueness of timbre or certain distinctive personal qualities in her singing. Although this is no major liability—for on the other side of the coin she has no intrusive mannerisms, either—it does create what might be called an "identity crisis" for a performer.

I am really more concerned about the fact that Miss Sills—perhaps following the Sutherland-Caballé example—is addicted to the current fad of over-ornamentation. Embellishing repeats in the bel canto repertoire is, of course, entirely proper and justified by tradition, for this gives the singer an opportunity to display the kind of musicality that smoothly distributes frequencies throughout the room. However, one must be careful not to let this become a virtual "middleman" between the artist and the listener. Miss Sills, however, is very much aware of this danger, and she chooses her embellishments with great care. The result is a performance that is both beautiful and true to the spirit of the music.

The performance is dedicated to the memory of the late A. J. G. S. who was a great lover of opera and a valued friend of the performers. His untimely death is a great loss to the world of music, and we are grateful to have had the opportunity to present this recital in his honor.

G. F.
Ninth in a series of short biographical sketches of our regular staff and contributing editors, the "men behind the magazine"—who they are and how they got that way. In this issue, composer, performer, critic

DON HECKMAN

By PETER REILLY

"Musically speaking, I work in performance, composition, and commentary because each satisfies a special area of my interests and because I believe Hindemith's dictum that a complete musician is one who performs all these activities," says Don Heckman, who, in addition to being a contributing editor and record critic for STEREO REVIEW, also contributes articles to a number of other music publications.

Born in Pennsylvania, Don Heckman moved to Florida with his family in his childhood. Music became an important part of his life while he was still very young. "I suppose it was all opera recordings that my Italian grandfather used to play," he says. "Verdi was my favorite—all melodies." Later he entered Florida State University, where he studied composition with the great Hungarian composer Ernst von Dohnányi. "I can't say I learned much about composition from him, but at the age of nineteen or twenty, any contact with an aura of greatness can be important."

At the same time that he was attending college, Heckman played for fraternity dances, proms, and all sorts of night clubs to supplement his income. "I even played the Miami Beach strip-club circuit when I was in high school. The nights were pretty rough, but I got an early look at the seamy side of the entertainment business."

"I also played throughout the Caribbean and in South America. We played at some oil camps in Venezuela once that were so far into the jungle that it was a three-hour jeep ride to the camp—after a flight in an old DC-3 from Caracas."

Heckman later came to New York, where he studied with John Cage at the New School. "Cage doesn't teach you how to compose, but he sure turns your mind around," he says. "One thing for sure—I was never able to listen to music, or to write music, in quite the same way after I studied with him. And maybe that's what good teaching is all about."

The impressive list of Heckman's composing credits includes film scores for Dylan Thomas' A Child's Christmas in Wales, for documentaries about Henri Cartier-Bresson, Pablo Neruda, Thornton Wilder, and Hans Christian Andersen, and for several children's features. The Dylan Thomas film has been screened throughout the world and was described by the New York Herald Tribune as "... a fond remembrance of ordinary activities, things and familiar ritual splendidly transmuted into poetry for ear and eye."

Heckman also composed the theme music for the Peabody Award-winning television show, The CBS Children's Film Festival. He has also provided incidental music and songs for The Duchess of Malfi, Heartbreak House, and Puccinio on Caedmon Records. For the theater he has written music for numerous off-Broadway shows, including a full score, with twenty-eight songs, for War, A Retelling of the Nibelungenlied. In addition to composing, Heckman has been deeply involved in the performing aspect of his career. A few years ago he appeared with the John Benson Books Trio in a program of improvisations based on twelve-tone rows for the International Jazz Festival in Washington. A recording of that performance has just been issued by Decca under the title "Avant Slant (One Plus 1 = II?)." Another of his recorded performances, "The Don Heckman-Ed Summerlin Improvisational Jazz Workshop," the result of his work in a jazz laboratory for the continuing exploration of new music, is available on Ictus Records. Heckman and the Jazz Workshop have appeared at colleges and music festivals, and on numerous television shows.

His work as an alto saxophonist has brought forth such praise from Down Beat as: "Heckman plays with a searing force and brusqueness and does some mighty things indeed." And in reviewing his contribution to an avant-garde program of serious music, the New York Times commented, "Don Heckman, known first as a jazzman, moves freely back and forth between the avant-garde of both worlds."

Anxious to do more work in the theater, Heckman says: "I'm moving in the direction of an increased use of ritual and drama in my music. In recent compositions I have tried to incorporate elements of dance, music, and theater in a controlled framework of free improvisation. The unpredictable encounters which take place in such situations are especially stimulating, and represent—for me—yet another step toward the return of a more personal kind of music. I would like to see the tyranny of the detached, nonperforming composer replaced by the more musical concept of the composer-performer."

As far as review recording is concerned, he says, "There's one cardinal rule about reviewing popular music: don't patronize the young. They usually are quite aware of what they are doing."

"As far as jazz is concerned, it seems to be due for a resurgence, but I doubt that it will ever again be what it was in the Fifties."

In a more general sense, Don Heckman's attitude about musical commentary reflects his deepest feelings about the art itself. "The fascinating thing about both pop and jazz—and, for that matter, about any kind of fresh, alive music—is that no one can tell exactly where it's going to go. That's what makes all the listening I do worthwhile. It's like Ornette Coleman once said, 'How can I know what I'm going to play before I play it?'"
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STEVE ADDISS AND BILL CROFUT: Eastern Ferris Wheel. Steve Addiss and Bill Crofut (vocals), various ensembles. The Jimmy Song; In Just Spring; Flowers Fall Away; Safely; Down By The Meadow; He Is There; Forty Days (with the Dave Brubeck Quartet); and six others. Columbia 3 CS 9746 $4.98.

Performance: They set a velly fine table
Recording: Good
Stereo Quality: Fine

Steve Addiss and Bill Crofut are obviously scholarly and serious students of Oriental music, but they have put together a delicately balanced potpourri (vrijheid, one might call it, to be more precisely Indonesian) of stories, sounds, and savvy to make a really appealing musical repast. The lyrics are often as inscrutable as Japanese or Chinese ancestors, yet they are attractive in their mysteriousness. The instruments involved include harpsichord, calliope, tabla, cejaleh, and tabla, mridangam, koto, trandh, kalimba, and anklung, played by Messrs. Addiss and Crofut and a dozen others, including—all of people—Dave Brubeck.

There are two enigmas wrapped up in this Oriental mystery hash, and one is Forty Days, from Brubeck’s oratorio Light in the Wilderness, with the man himself on the piano. It’s a great piece of showmanship, but unfortunately for Addiss and Crofut, Dave’s pure professionalism shows them up as precious amateurs—though amateurs with great promise. The other enigma doesn’t come off. It’s the American composer Charles Ives’ He Is There, and it is a protest song combining lines of melody and lyrics from old war songs Marching Through Georgia, Dixie, Rally Round the Flag, Teasing Tonight, Yankee Doodle, and others of the genre are employed to little effect. This is more boring than listening to the local firemen’s band play the originals on the Fourth of July. But the rest of the album is rather beautiful. I especially liked Softly, Willow Rustling in the Breeze, and on the Fourth of July. But the rest of the album is rather beautiful. I especially liked Softly, Willow Rustling in the Breeze, and on the Fourth of July.

Performance: Common and unoriginal
Recording: Good
Stereo Quality: Good

Eric Andersen is just one more example of why some composers should never sing their own material. His small, twangy sound does not enhance his work, but then I wonder if he ever could.

THE BAG: Real. The Bag (vocals and instruments). Up in the Morning; Bide My Time; Nickels ‘n’ Dimes; Down and Out; I Don’t Want To; Got Away; and five others. Decca 3 DL 75057 $4.79.

Performance: Raw but good
Recording: Loud
Stereo Quality: Good

If it is true that rock is headed back toward the early Presley sound, then the Bag seems to be taking it even further back—to the days of Bill Haley’s Comets. The first band here, Up ‘n the Morning, might almost be an up-dated version of the Comets’ sound, and aside from the nostalgia that it summons up, it has a lot of raw vitality and the kind of raucous abandon that characterized so much early rock. The Bag does ring changes on its material, but in the main it sticks close to a rugged beat and a frenetic vocal delivery. This disc is very enjoyable, and recommended.

P. R.

BREWER & SHIPLEY: Brewer & Shipley down in L.A. Michael Brewer and Tom Shipley (vocals and guitars); instrumental accompaniment. Truly Right; She Thinks She’s a Woman; Time and Changes; Small Town Girl; I Can’t See Her; Green Bamboo; and five others. A&M 3 SP 415 $4.98.

Performance: Better than average
Recording: Good
Stereo Quality: Okay

Truly Right, the first song on this album, firmly establishes that Brewer & Shipley are right as rain (truly) and better than average in all their accomplishments. Their two figures are silhouetted on the front cover, but they are revealed on the reverse side as two lean, intellectual types dressed a la Vieille Russie. Musically, however, they start out intellectually promising and slowly record themselves into the selfsame noisome nonsense so prevalent today.

She Thinks She’s a Woman is all about a girl with a hair fetish. Time and Changes inevitably made me think of Whittier’s lines: “Oh time and change/With hair as gray as was my sire’s that winter day/How strange it seems with so much gone/Of life and love to still live on.” And on, and on, and on—through endless folk-rock records. They keep coming on me as wave upon wave. And, like waves, they become common dust. Truly Right, it seems with so much gone/Of life and love to still live on.” And on, and on, and on—through endless folk-rock records. They keep coming on me as wave upon wave. And, like waves, they become common dust. Truly Right, it seems with so much gone/Of life and love to still live on. And on, and on, and on—through endless folk-rock records. They keep coming on me as wave upon wave. And, like waves, they become common dust.

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Bambou, high on a hill, what do you find?
Just another mippy girl.

Much recommended is the album resorts to the usual pretenses. And again, how boring. It's too bad because there are interesting sounds on this disc, and I hope for better material from Brewer & Shipley next time. R. R.

JEANNIE BRITTAN: Gentle Explosion. Jeannie Britan (vocals); orchestra. Al de become popular. Very, very good listening influenced" by a number of current popular tive. Since I like this album so much, perhaps and-out copy of teen herself, since she leans naïvely on re-bands), mostly as a lyricist. She is evidently consistently with Marcia Hillman's name showing up hope in time to hear Miss Brittan apply her supper -club manner.

Warwick, Laura Nyro—but that's not bad iniscent of many others—Pet Clark, Dionne I

$4.79.

JEANNIE BRITTAN: Gentle Explosion. Jeannie Britan (vocals); orchestra. If This I Love; If I Could Only See You Once Again; Look at You; The Next Sound You Hear; Light of Love; I'm Needing Your Love; and five others. DECCA ® DL 79054 $4.79.

Performance: Very promising
Recording: Fine
Stereo Quality: Good, sometimes uneven

I like this young lady very much. She is ren-

The songs on this disc are all originals, with Marcia Hillman's name showing up considered a product of the Burt Bacharach-Dionne Warwick school of current music. And from then on, we are stuck in that groove—a good one, though initiat-

Performance: Good
Recording: Good
Stereo Quality: Excellent

Everest just doesn't have enough confidence in its reissue program. Despite the fact that the company has carefully avoided provid-

EDEN'S CHILDREN: Sure Looks Real. Eden's Children (Jim Sturman, Richard "Sham" Shamach, and Larry Kielty, Jr., voc-

Not bad. Not bad at all. Eden's Children, to their credit, are one of the few new groups around who seem to be trying for a sound that is authentically their own. As yet it still seems pretty much in the formative stage; but when they acquire a real style, as they do in the title song and in The Clock's Imagination, it comes out tough, raw rock with a real bite to it. There are stretches of formlessness in such things as Toasted or Dings, but at least it results from a failure to solve a problem and not from general aimlessness.

An interesting group to watch. R. P.

(Continued on page 126)
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by violins, with a bass thumping its way to the front from behind her.

The best hand on the album is a perky song from Richard Adler's score for A Matter''s Kisser, an intended-for-Broadway show which closed in Baltimore. The song is called When You Gonna Learn? and it once again demonstrates the Gormé ability to do everything right. She changes keys in the middle of a line, and she can still belt her way to the top notes as beautifully as ever.

Unfortunately, by the end of the second side I was beginning to feel that all of this jump and polish was sounding like a rehearsal for a three-week booking at the Copa. The great big hand full of brass, both brassy and softly muted, kept rebuilding the kind of crescendos that are the signature of the star leaving the stage only to be called back for one more encore. Eydie is singing better than ever, but the formula is too tried and true. I'd like to see her break wide open and run with her extraordinary gifts like a new colt. The freedom granted to her new RCA contract provides the opportunity to try new things. She still warms her by her new RCA contract provides the opportunity to try new things. She changes keys in wide open and run with her extraordinary gifts like a new colt. The freedom granted to her new RCA contract provides the opportunity to try new things. She still warms her by her new RCA contract provides the opportunity to try new things.

**ENRICO MACIAS:** Live at the Olympia.

Enrico Macias (vocals and guitar); orchestra, Jean Claudric cond. 

Lei Gens du nord; La Vie dans la vie; Prélude; J'ai aimer pour den; Quand on a un frère; and eight others. 

**RECORDING OF SPECIAL MERIT**

**STEREO QUALITY**: Excellent

**RECORDING**: Excellent

Enrico Macias, a singer of overwhelming "aliveness," has been shining like a new colt. The freedom granted her by her new RCA contract provides the opportunity to try new things. She changes keys in wide open and run with her extraordinary gifts like a new colt. The freedom granted to her new RCA contract provides the opportunity to try new things. She still warms her by her new RCA contract provides the opportunity to try new things. She changes keys in wide open and run with her extraordinary gifts like a new colt. The freedom granted to her new RCA contract provides the opportunity to try new things.

**THE JIMI HENDRIX EXPERIENCE:** Electric Ladyland.

Jimi Hendrix Experience (vocals and instruments); with various other musicians. 

And the Gods Made Heavy Traffic; Voodoo Chile; Little Miss Strange; Younger Than Yesterday; Traffic; Voodoo Chile; and four others. 

**RECORDING OF SPECIAL MERIT**

**STEREO QUALITY**: Excellent

**RECORDING**: Excellent

Hendrix has chosen, presumably without malice aforethought, to make himself into a provocative visual performer rather than the creative musician that he might otherwise have become. O.K. All well and good. You can't blame a musician for becoming intoxicated by the heady fumes of success. I don't doubt that Hendrix paid plenty of unhappily dues in this country before he took the English route to stardom. I only miss the musical achievement that constantly simmers beneath the surface of his wah-wah sounds, sonic distortion effects, and single-chord improvisations.

The problem with hearing Hendrix's recordings is that they reproduce only one aspect of his remarkable performances. And even that aspect—sound—cannot approach the intensity of the emotional wattage that turns a Hendrix program into a virtual physical assault upon one's eardrums. The equally important visual element—Hendrix's rampant and sometimes humorous eroticism, his jiving of the audience, his destructive forays against his electrical equipment—is simply nonexistent on the recording.

What we have here, therefore, is only one part of the Hendrix Experience. For my tastes it isn't enough. I would like to see Hendrix approach the recording art with the same sense of personal image that he brings to his live programs, but he hasn't managed to do it yet. The intermittent appearances of drummer Buddy Miles, organist Steve Winwood, bassist Jack Cassidy, and pianist Al Kooper add an all-star element to the proceedings, but their presence fails to minimize the tedium of too-long improvisations and songs that are too much alike.

**D.I. RECORDING OF SPECIAL MERIT**

**STEREO QUALITY**: Excellent

**RECORDING**: Excellent

Here is another opportunity to hear the incomparably talented M. Enrico Macias as he breaks it up before a wildly enthusiastic audience at the Olympia in Paris. (If you, by the way, are as tired as I of these "live at the Olympia" albums, then you may be pleased to know that I am now at work on an album of my own to be titled "Dead at the Marigny," which will feature me in a recitation of the Lizzie Borden-Ambrose Bierce correspondence with incidental music by Warden Lawes and a personal appearance in the lobby by the Mad Butcher of Düsseldorf.) It is certainly true, however, that one of the most engaging things about Macias as an artist is his overwhelming "aliveness." He has the audience securely in the palm of his hand here, and easily brings them to fever pitch with such things as his own Lei Gens du nord and his stirring Israeli ballad Ye-rushalaim Shel Zahav. I hadn't noticed it before, but there is a touch of the old Jolson brío in Macias, and the rapport between him and his listeners, even on a recording, is quite tangible. An altogether excellent disc by a young man who cannot fail to become an important star.

**SERGIO MENDES & BRASIL '66:** Food on the Hill.

Sergio Mendes and Brasil '66 (vocals); orchestra, Dave Grusin arr. and

(Continued on page 128)
Sometimes a music tape you make at home sounds like there's a battle going on in the background. Banging and clunking and popping like machine-gun fire.
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Captures the greatest Sound around.
This new album by Sergio Mendes & Brasil '66 is the best thing they have done so far, revealing them to be a contemporary equivalent of the Swingle Singers. And the engineering on this new A & M release, to jump the gun a bit, is so superlative that it will probably make even that little transistor job you bought for the beach sound like something at the audio show. Enumerating the excellences of this group is fairly simple: they have a sophisticated, modern, and lovely vocal sound; the vocal arrangements by Mendes are models of musicianship; the orchestrations, arranged and conducted here by Dave Grusin, is as smooth and crystalline as a southern sea; most of the songs of Brazilian origin have been provided with intelligent and literate English lyrics by Lani Hall (a member of the group); and, finally, the group's professionalism is absolute.

Yet all that does not really explain their attraction. It lies, at least to me, in their ability to sustain mood. They sing a Starborough Fair here that is a minor masterpiece of changing shapes, like clouds passing through the sky, and yet it retains an inner form that is both delicate and precise. The Lennon-McCartney Fool on the Hill, in their hands, becomes a poem of tones, textures, and impressionistic pastel blues. Nowhere is their avoidance of the chiaroscuro approach put to better advantage than in their Brazilian repertoire. In such things as Canto triste or Festa, they can weave subtle variations in phrasing, intonation, and musical ideas with the hypnotic skill of a magic spinning wheel.

As I have said, the album is superbly produced and engineered. Herb Alpert is listed as one of the engineers (along with Larry Levine and Henry Levy), and lavish care seems to have been taken with every aspect of the sonic recreation. The whole album reflects real taste and intelligence at work on modern pop music. Congratulations to everyone involved.

Randy Newman

Randy Newman

Randy Newman

Randy Newman

Randy Newman

Randy Newman

Randy Newman

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Randy Newman

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Randy Newman

Randy Newman

Randy Newman

The Lennon -McCartney Fool on the Hill, the title song is good enough, and Lovin' Machine; Fantas-...
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JAZZ

RECORDING OF SPECIAL MERIT

PAUL BLEY: Mr. Joy. Paul Bley (piano); Gary Peacock (bass); Billy Elgart (drums). Only; Lonely; Kil Dynamite; Nothing Ever Was, Anyway; El Cordobes; and four others. LIMELIGHT ® LS 86060 $5.79.

Performance: Fine contemporary jazz piano Recording: Very good Stereo Quality: Good

Paul Bley has had an unusual career. In the 1950's, he was the recipient of rare praise from Charles Mingus; in California he was the leader of a group that included Ornette Coleman—before Coleman became a controversial national figure; he has played, at important points in their careers, with Sonny Rollins, Don Ellis, Jimmy Giuffre, and a virtually endless list of important musicians. Throughout his career, the Bley musical personality has been a powerful, if elusive, force. His work with Giuffre, for example, was a critical element in the growth of a fragmented, pointillistic, highly original style of free improvisation. Yet Bley rarely has made a really satisfying record of his own. The implication is that he is a better sideman than a leader, but I suspect that is much too hasty an evaluation. Two factors seem to have worked against him. First, Bley is very much his own man, and his recordings generally have been directly reflective of his musical viewpoints. Unfortunately, Bley has not always chosen to emphasize his best skills, staying too long with musical attitudes that are not his strongest suit, at the sacrifice of his musical trump cards.

Second, and this can hardly be blamed upon Bley, his great aesthetic discipline has been mistaken for emotional coldness—a shame, since so many of the observers who criticize Bley's "detachment" have been quick to accept Bill Evans' forays into sentimentalism as a more meaningful form of emotional expression.

Both these elements are at work here, producing a typically uneven set of performances. In addition, Bley has chosen to use six pieces by Annette Peacock as starting points for his improvisations. Some are good, others are not. Since Bley's performances have an interlocking of thematic and rhythmic material that makes the choice of opening theme particularly significant, his improvisations are hampered by inadequate opening melodies. Miss Peacock's lines have the virtue of a kind of musical nakedness, but they can also be distractingly ingenuous.

These reservations aside, "Mr. Joy," in its best moments, is one of Bley's more intriguing outings. The assistance he receives from Gary Peacock (in particular) and Billy Elgart is sympathetic and—misunderstood—reasonable. With the emphasis that lately has been placed upon hyperemotionality and aggressive indeterminacy, it's good to find that the avant garde still has room for technical control and aesthetic focus.

WOODY HERMAN: Concerto for Herd. The Woody Herman Herd. Concerto for Herd; Big Ser Ebos; The Horn of the Firth; Woody's Songology. VERVE ® V6 8764 $5.79.

Performance: The Thundering Herd "live" Recording: Very good Stereo Quality: Good

Woody Herman continues to trudge along, adapting here, adding there, expanding and diluting new ideas as they enter the musical mainstream, and somehow managing to keep a youthful hand together year after year. These tracks were recorded at the Monterey Jazz Festival in 1967, and reveal a competent, if not particularly extraordinary, group of young musicians. The pièce de résistance is Bill Holman's Concerto for Herd, an extended, three-part composition which is filled with the rolling counterpoint and crackling ensemble voicings characteristic of his best work. Holman is no giant, but he writes well in a style that has become one of the most utilitarian scoring methods for large jazz bands. I am less enthusiastic about the balance of the record. For all its collection and rhythmic mobility, this version of the Herd is a faceless unit that lacks the brilliant soloists and novel ensemble textures of past Herman groups. Woody's fans tend to be painfully loyal, so if you are one of the old-time Herd followers, you'll probably find something here that will grab you. But another Four Brothers band? Affraid not.

MICHIEL LEGRAND: At Shelly's Manne-Hole. Michel Legrand (piano); Ray Brown (bass); Shellie Manne (drums). The Grand Brown Man; A Time for Love; Ray's Riffl; Watch What Happens; and four others. VERVE ® V6 8760 $5.79.

Performance: Lively, entertainment-style jazz Recording: Very good Stereo Quality: Very good

Summit meetings between major performing artists have a way of coming out like hollow soufflés. Individual ego's which function too fine as soloists can become rather testy when confronted with equally independent personalities. It is a distinct pleasure, therefore, to report that the musical encounter between French pianist-composer Michel Legrand, drummer Shellie Manne, and bassist Ray Brown was a happy one. Legrand will never be a heavyweight jazz performer, but his good taste, stunning technique, and great affection for the music ring through every enthusiastic note he plays. Brown has rarely been heard to better advantage, even in his many outings with Oscar Peterson. He is given plenty of space to demonstrate how a creative bassist can swing and shape the...
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form of an ensemble improvisation. Manne plays a self-effacing role, content to lay down a deceptively subtle underpinning for the sparkling interchanges between Legrand and Brown. Understand, however, that I am not recommending this set as a landmark in jazz improvisation—far from it. I suspect it will be a popular record for much the same reasons that the Manne-André Previn collaboration of some years ago was a success: it is melodic, uncomplicated, and musically accessible. But Legrand is far superior to Previn, both in his firm rhythmic control and in his vastly more inventive improvisational ideas.

D. H.

CARMEN McRAE: The Sound of Silence (see Best of the Month, page 87)

RECORDING OF SPECIAL MERIT

ARTIE SHAW: Artie Shaw Re-Creates His Great '38 Band. Artie Shaw and orchestra. Traffic Jam; Begin the Beguine; Lover Come Back to Me; Ziegfield, What Is This Thing Called Love; You; and six others. CAPITOL ® ST 2992 S-179.

Performance: Glorious
Recording: Just great
Stereo Quality: Sensational

It's thirty years later and Artie Shaw has done it again! No, no, Virginia, not remarried Lana Turner, Ava Gardner, Doris Dowling, or Kathleen Winsor. Just played his fabulous clarinet again, and he is just as great as ever.

This incredible disc is a complete recreation, with the same arrangements, of numbers made famous by Shaw and his big band of 1938. The master assembled as many of the same musicians as possible, and when it wasn't possible, he got the best possible substitutes (Buddy Morrow on trombone in place of George Arus, for instance). This thing really swings—it was meant to—just as Shaw and his big band did originally. Yet, if you had to listen to some of the 1938 Shaw recordings the music would probably drag a bit and seem slightly off and show. Nowhere—this is as current as a yippie sassing a cop.

Every one of the numbers here is a classic gem. There are some near-perfect reproductions of original performances—A! Klink making us believe it's Tony Pastor doing the tenor solo, Don Lamond drumming instead of Buddy Rich. The collective ensemble playing is so perfect I doubt if it has ever been equalled.

Well, a rave is a rave is a rave. And for all of you who thought Artie Shaw was a relic of the Thirties and Forties, a holding ladies' man who writes occasional books and produces occasional films, just slap this on your turntable and remind yourself he was and is a unique musician.

One tiny little carp—the jacket interview never tells us who is interviewing Mr. Shaw, and it's annoying because whoever he is he isn't very good. I wouldn't really care, though, if they had printed the liner notes in sans-serif, so long as Artie Shaw brought his Big Band sound of 1938 back to life. Now if he will only continue to revive and re-record some of those other great arrangements, I can twist around my living room pretending I'm cutting in on Ann Miller indefinitely.

R. R.

THEATER • FILMS

INTERLUDE (Georges Delerue). Original-soundtrack recording, Orchestra, Georges Delerue cond. Excerpts from symphonic works by Beethoven, Brahms, Tchaikovsky, Dvořák, and Rachmaninoff. Royal Philharmonic Orchestra, Ernest Fleischmann cond. COLLINS ® CSOD 9007 S-479.

Performance: Teary
Recording: So-so
Stereo Quality: Undistinguished

Interlude is the story of a glamorous young orchestra conductor (Oskar Werner) torn between his love for his elegant wife (Vigina Maskell) and for a winsome girl reporter (Barbara Ferris)—in short, a woman's picture. Since it's about an orchestra conductor, there is plenty of room between tearful confrontations for music. The original interludes supplied by Georges Delerue for the soundtrack are delicate and charming, spun out with a deft Gallic winsomeness, neither sugary nor obtuse. The excerpts from the various masterpieces out of the Romantic musical literature are something else again. Under Mr. Fleischmann's waveling baton, the finale from Beethoven's Fifth is more likely to empty a concert hall than to fill it with tumultuous applause. Although it's the Royal Philharmonic Orchestra playing, that exalted group has never sounded flabby. The second movement from Tchaikovsky's perhaps undeservedly neglected First Symphony emerges with a certain charm, and Dvořák's Carnival Overture is played with acceptable vigor if no particular distinction, but the excerpts from the symphonies of Brahms and Rachmaninoff sing with greater poignancy on almost any standard version in the catalog.

If the limit of her musical attention span is about five minutes, however, these child-sized portions of the classics may be just the answer to some niece's musical needs. P. K.


Performance: Very good
Recording: Good
Stereo Quality: Good

From the moment the orchestra begins to blaze its way through the overture in a tempo that is strictly anachronistic Broadway, Maggie Flynn points up why the theater—in this case, the musical theater—is referred to as the Fabulous Invalid. For Maggie Flynn has fabulous flights of vocal fancy via its two talented stars, Shirley Jones and Jack Cassidy, but deep within its corporeal self, it is suffering a terminal disease known as old age. Though the two stars singing the score at the top of their own personal exuberant scale (as if it were the (Continued on page 134)

CIRCLE NO. 77 ON READER SERVICE CARD
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RECORDING OF SPECIAL MERIT


Performance: Soft-sell Cervantes
Stereo Quality: Excellent
Stereo Value: Believeable

Miguel de Cervantes novel about the aging country gentleman Alonso Quijana, who goes further into sixteenth-century Spain to right the wrongs under the impression that he is a dauntless knight named Don Quixote de la Mancha, has inspired enough plays, ballets, operas, and symphonic works to keep a whole Lincoln Center occupied for a season. Surely one of the most intriguing of these adaptations is Dale Wasserman's musical Man of La Mancha, which has been delighting audiences all over the world since its New York opening in 1965. In this spectacular version of the old tale, the proceedings open in a Seville dungeon. Cervantes himself has been tossed into the place along with his faithful manservant—after failing as a playwright, poet, and actor, he has just booked up his latest career of tax-collector by demanding revenue from a monastery. To present his case to a "jury" of criminals and cutthroats, the author transforms himself into Don Quixote, his servant becomes his squire Sancho Panza, and the novel spring to life to the accompani-
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are all ideal for the play. Also, and this
must never be forgotten, the play
is wonderfully theatrical. The very story of Arch-

(1) Bishop Thomas à Becket, contemplating
martyrdom, finding salvation, and being
struck down in his own cathedral, has its
own powerful drama that is increased, as in
Greek tragedy, by the audience's preknowl-
edge of the ultimate outcome. It is a won-

(1) derful part for an actor, particularly for
an actor used to the heroics of the classic
theater.

In this Caedmon recording the Becket is
one of the great actors of our time, Paul
Scofield. So far as I am aware, Scofield has
ever played Becket in the theater, and this
is clearly the theater's loss, for few actors
have come to the role so splendidly equipped.
To be honest, while it is a wonderful part,
it is not a part usually very wonderfully
dayed. The actor is easily lured into church-
like tones and such smug piety that, all too
often, one misses the man under the golden
robe of the saint. Scofield makes no such
mistake. Whether facing temptation or death,
it's humanity—and this is his view of the
tragedy—is always paramount. It is as a
man that he faces his tragic destiny. Sco-
field's voice is an instrument not so
such beautiful—for there is much of harsh-
less there—but rich, and here it seems to
apprize every nuance of character.

Scofield is remarkable enough, but Caed-
on has here gathered together a most re-
markable cast that is strong throughout. The
emporers, beautifully contrasted and vividly
caracterized, are played by no less than Alec
McGowen, Patrick Magee, Geoffrey Dunn,
and Anthony Nicholls. Others in the cast
include Cyril Cusack, Harry Andrews, Cath-
en Nesbitt, and Wendy Hiller. And the
actors not mentioned in this list are as good
as those who are.

The director, Howard Sackler, is probably
our most experienced with plays for record-
ings, and he knows exquisitely how to coun-
terbalance voices and how to
conceive a
play when there are no visual aids to com-
vension. Also, over the years, Mr. Sackler
has become a master at evoking atmosphere,
and here he really captures (much helped
by the recording engineers) the sound, even
the feel and the smell, of a medieval English
(1)athedra.

By any reckoning you care to make this
is an outstanding recording. I warmly recom-

mend it.

C. B.

W. C. FIELDS: Original voice tracks from
his movies (see Best of the Month, page 86)

RUDYARD KIPLING: Just So Stories.
Sterling Holloway (narrator). The Cat that
Walked by Himself; The Elephant's Child;
others. DISNEYLAND @ ST 3950 $3.79.

Performance: Good
Recording: Excellent

Presumably like most parents, I tend to judge
children's records not by their standards but
rather by my own. Here we have a typical
Disneyesque treatment of some of Rudyard
Kipling's Just So Stories, camped up with
cinematic-style music by Camarata, read in
a rather smart-alecky way by Sterling Hollo-
way, and plumpe down in an illustrative
booklet that clearly owes a lot more to Dis-
ney than to Kipling. And yet my kids loved
it. There is no accounting for tastes—espe-
cially children's tastes.

C. B.

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MARCH 1969

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Performance: Romantic
Recording: Not good enough
Stereo Quality: Murky
Speed and Playing Time: 3/4 ips; 47'51"

M. and Mme. Durufle are not a two-keyboard team but soloists in their own right. One side goes to the missus, the other to her more famous husband; both are played on the organ of Soissons Cathedral. My Guide Bleu tells me that this thirteenth-century edifice is one of the masterpieces of early Gothic architecture; my ears tell me that its organ is a massive blow-hard of late nineteenth-century origin. Historical purism aside, the test arrives at the questions of performance and interpretation.

E. S.

BERG: Lulu. Anneliese Rothenberger (soprano), Lulu; Gerhard Unger (tenor), Alwa; Toni Blankenheim (baritone), Dr. Schön; Erwin Walschaert (tenor), the Painter; Kerstin Meyer (mezzo-soprano), Countess Geschwitz; Kim Borg (bass), Schigolch; Maria von Hossay (contralto), Schoolboy and Theater Dresser; Benno Kusche (bass), Animal Trainer and Rodrigo, an Acrobat. Hamburg State Opera Orchestra, Leopold Ludwig cond. ANGEL ® Y3S 3726 $17.95.

Performance: Lackluster
Recording: Good, with bad moments
Stereo Quality: Mannered
Speed and Playing Time: 3/4 ips; 127'48"

Some years back, the American composer George Perle disbursed us all, with a scru-pulous documentation reported in this maga-zine, of the notion that Alban Berg's Lulu was incomplete (the Masterpiece-Interrupt-ed-by-Death syndrome). Because of a hung-up widow who refuses its release, and the minimal orchestral job left to be real-ized in Act III, we are to be denied access to the full score of what is very probably Berg's masterpiece until the all-but-criminal restraints are removed.

I write "all-but-criminal" advisedly, because this century's more recent decades have produced a frightening dearth of significant opera. That we should be denied access to an authentic version of what may be its best and most influential opera is unthinkable, for the influence of Berg's operas (Wozzeck of course, is the other) is being felt in the international operatic theater: the Back-to-Berg movement is in strong current evidence. With the ebbing of post-Webernite power, composers such as Ginastera have enjoyed remarkable public success by work-ing from Berg's example: the use of twelve-tone, tonal, and diverse musical techniques to suit the theatrical moment and (what is more important) to provide the contrast and variety of musical method that opera so de-mands. Ginastera and even the American Samuel Barber have both recently turned to Bergian structural continuity—the episodic unfold-ing of the libretto in short scenes held together by an unbroken orchestral fabric in the form of inter-scene interludes cast in various forms. (In Barber's case the results were uniquely unsuccessful.)

If I stress the reconciliation of what once would have been regarded as opposites, it is because Berg for too long has been regarded as low man on the twelve-tone totem pole, although it now appears that he alone en-visioned the less rigid but very real contribution Schoenberg's innovations would make to the musical mainstream. For this is a key to the genuinely contemporary opera with which not only Berg and Ginastera but, in a freer way, the young German Hans Werner Henze and the American Jack Beeson have had public success.

That Berg remains the champion in recon-ciling these diverse techniques, Wozzeck will tell you. That his was also a musical "direction" with a far longer-reaching future is strongly suggested by the assauling power of Lulu. Lulu, even in what Eric Salzman describes as its "stop-gap" version, is an aural experience so overpowering that, even with coffee breaks, I found myself literally shaky as I crossed the room to push the stop-button after its final sound. In the best sense of the phrase, the piece is simply 'too
**COLLECTIONS**

**RECORDING OF SPECIAL MERIT**


**Performance:** Breamish

**Recording:** Excellent

**Stereo Quality:** Superior

**Sound:** Speed and Playing Time: 3 %ips; 8279w".

O (frabjous day! Callowly! Callay! Here is a pair of albums on a single tape that can only be described as Breamish—which means, of course, peerless. Only a churlish fellow would complain about an inaccurate label that omits mention of two of the lute pieces. Or about a piece for guitar and harpsichord attributed to Boccherini on the rather slender basis that it is based on a Boccherini tune (it is really “composed,” not just “arranged,” by Bream). Or about playing one of Haydn’s much.” The unabating lyric passion of the opera, the commanding—even hypnotic—richness of musical detail, provide the rare experience of encountering a work in this century from this particular school whose riching complexities are not born of exhibitionism but of musical “rightness.” More than any listening experience I've had in ages, Lulu proves my contention that complexity of even the most outrageous extreme is simply a form of clarity in the work of a composer whose musical identity can be established in no other way. What is open and unadorned in such a composer is merely pretentiousness in another who, consciously or otherwise, affects complexity because it is an end in itself or who believes (wrongly) that all music worth writing must reach for “greatness” and that all really “great” music is by definition enormously complicated.

Claiming no authority on the performance style of music of this school (but with a vocal score in hand), I admit openly to having consulted Eric Salzman’s evaluation of the performance in its original disc release for guidance in the formation of my own. But I heard no evidence to support his dismissal of the performance as “utterly inadequate in virtually every way.” And I will concede a personal frustration owing to his omission of amplifying reasons for his statement, because I quite frankly value his opinion of performance in this area. Although Angel’s Lulu is clearly no match for DGG’s recent version, nor even for the old Columbia recording of performance in this century, the raw power and urgency of the work emerge even here—granting that it would take a man both blind (to the score) and deaf to the recorded discrepancies, shortcomings, and comparative “apatheia” (a word I prefer to Salzman’s “mediocrity”) to believe it a complete success. The recorded sound strikes me as vivid and live if unfocussed at times; the stereo treatment is a bit exhibitionsistic.

W. F.
early "symphonies or quartets" for bowed strings with the guitar taking the first violin part (and, if I am not mistaken, with one minute omitted). Such practices were not unknown in the eighteenth century, and the test of their worth is always how they come out. For me, it's by Bream I'll buy it.

The eighteenth-century side is the guitar side. Even more delicious are the Elizabethan lute tracks on the reverse. The lute recordings are very high-level and close; otherwise this is excellent sound well-captured in the 3/4 ips speed.

E. S.

ENTERTAINMENT

HARRY BELAFONTE: Sings the Blues; Sings of Love. Harry Belafonte (vocals); orchestra, various cond. A Fool for You; Loving Hand; One for My Baby; In the Evening, Mama; Hallelujah, I Love Her So; The Wiz; That I Feel; Cotton Fields; God Bless the Child; May Ann; Sister's Prayer; Fare Thee Well; By the Time I Get to Phoenix; Anna-Lore; and nine others. RCA # TP3 5063 $9.95.

Performance: Lithe and leisurely
Recording: Superb
Stereo Quality: Proper
Speed and Playing Time: 3 3/4 ips; 80'

Belafonte—the very sound of whose name is enough to make the palest maidens, as it were, change color—regards the blues as "the area...with which I have the closest identification." Confronted with a chance to sing the blues, he says, "I can just step out and sing wholly the way I feel." He gets plenty of opportunity on this tape, and that easy, velvety voice certainly sounds at home sailing sensuously through eleven items that cover blues in the morning, blues in the evening, blues over holding "a losing hand," and even blues contracted picking cotton ("When the cotton fields are rotten, you can't pick very much cotton"). The slow pace favored by the singer is entirely appropriate to this program, and every word and note is infused with the kind of intelligence and grace that have helped to sustain his fame. On the other hand, in the second sequence, "Belafonte Sings of Love," this listener for one wished the man would rev up that dogged beat once in a while. It takes him two minutes and forty-six seconds to get to Phoenix in By the Time I Get to Phoenix, but it sounded more like a week to these weary ears. Once only, for a not entirely memorable item called In the Name of Love, things liven up a bit. Through the rest of the sequence you're liable to be tempted to switch from 3 3/4 to 7 1/2 ips just to break out of the gloomy pace Belafonte sets for almost everything he sings here, from ballads about late-sleeping ladies to The First Day of Forever—which at times I thought it was getting to be.

P. K.

RECORDING OF SPECIAL MERIT

JEFFERSON AIRPLANE: After Bathing at Baxter's; Crown of Creation; Jefferson Airplane (vocals and instrumentals). Streetwise; The War Is Over; How Suite It Is; Schozforest Love Suite; Luther; To Time; If You Feel; and nine others. RCA # TP3 5060 $9.95.

Performance: Excellent
Recording: Excellent
Stereo Quality: Good
Speed and Playing Time: 3 3/4 ips; 7 1/2".

This new double tape contains the last two albums by the Jefferson Airplane. There is an enormous amount of music, and most of it is on a very high level. The Airplane

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P. R.

LOU RAWLS, MAXINE BROWN, THE RAMSEY LEWIS TRIO: Central Park Music Festival. Lou Rawls, Maxine Brown, (vocals); Ramsey Lewis (piano); various other musicians. On Broadway; Love Is a Handful Thing; In the Midnight Hour; We Will Not Be Lendersold Policy; On, Sloopy; and five others. MUSIC IMAGES ZQ 1041 $7.95.

Performance: Lightweight music in the Park
Recording: Very good
Stereo Quality: Good
Speed and Playing Time: 3 1/2 ips; 43'56"

Central Park in New York City has been filled with so much music and activity in the past few summers that it is easy to forget that only a few years ago most Manhattanites were fearful of entering the park, even in the benign glare of a hot Sunday afternoon. Much of the relaxation in tension can be attributed to events like the various Central Park music and theater festivals, of which the mixed bag of tracks here is typical.

Since the audiences are large and heterogeneous, the music is often relatively superficial, but entertaining. Lou Rawls, Maxine Brown, and Ramsey Lewis are not exactly part of what one might call the 'art' category of popular music (if such a categorization isn't a contradiction in terms), as the gypsy audience response soon makes evident. For my tastes, Lewis' repetitious ostinato quickly become dull, and Miss Brown's stereotype is probably the best rock group in America; it is inventive, adventurous, and fun to listen to. I did have reservations about the "After Bathing at Baxter's" album when it first appeared, but on subsequent listenings it proved a lot more solid than I had first thought. In "Crown of Creation" I like the Airplane best. It's artistic, experiment, amusing, and not too cerebral. I don't think it is necessary to go on at great length in print about what this group is doing. If you listen to this tape you will find that they are getting across what they have to say very well all by themselves.

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P. R.
ONE-TIME OPPORTUNITIES

The moral of this month's tape story is this: if you wish afterwards that you had recorded something, chances are good that you could have—if you had prepared in advance to make it part of an effortless routine. For example, I failed to record the hours of dramatic on-the-spot radio reporting when Hurricane Diane devastated the New England coast line a few years ago. I became so engrossed while listening to the broadcast reports that I just didn't stop to think that here was history in the making—and certainly worth preserving on tape.

In the same vein, I also failed to have my recorder going during the live broadcast of the Brahms Second Piano Concerto when Rudolf Serkin broke the pedal with his vigorous playing of the ending of the first movement. They led on a blind piano tuner who happened to be backstage and guided him under the piano; he repaired the pedal while Serkin and the Boston Orchestra waited to start the most inspired performance of the second movement that I have ever heard. Again I was engrossed in listening, and my recorder was sitting silently on the shelf, pilot light out, the reels unmoving, missing music history in the making.

And then there was the time I failed to record the memorable broadcast of the duet performance of Ravi Shankar and Yehudi Menuhin at the United Nations. The reason was the same, of course. One day, as a chiding reminder to myself, I may buy a dozen or so empty tape boxes and label them with the events and performances I missed. With a little non-effort, I could probably build up over the years an enormous collection of non-recordings of once-in-a-lifetime events.

After many disappointments like these, I looked for a technique to prevent more of them—and found it.

1. I now record from TV or FM or AM anything that I really want to hear or see on a one-time basis. When in doubt about whether I should, I record it anyway. The program I am recording on tape may possibly never be played back. After all, if I don't want it, I can always erase the tape and use it again.

2. I always keep a fresh reel loaded on the recorder, so that starting a recording is just a couple of routine operations added to whatever is needed to get the program coming in.

The only catch is how to keep the recorder ready to pick up TV audio without all the technical (and safety) problems of hooking into the TV wiring. I solved the difficulty myself by using a portable radio that picks up TV sound. The one I use is Olson Electronics' Model RA-116, and it picks up FM and police broadcasts in addition to TV. It costs $79.98, but a cheaper version, without the police band (RA-23) is available for $39.98.

Since I started my private "be-prepared" campaign, I've missed very few opportunities for recordings of history being made. The flight of Apollo 8, for instance, is now securely tucked away in my collection. The "keepers" that materialize from my project of promiscuous and effortless recording may average less than one out of twenty, but these recordings will one day be among the most prized possessions in my tape library.

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

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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. In the case of woodwinds, this meant a cartridge that could recreate the exact nuances that distinguish an oboe from an English horn. A clarinet from a bass clarinet. A bassoon in its lower register from a contrabassoon in its higher register.

We call this achievement “100% woodwind 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**

THE NEW PICKERING XV-15/750E. PREMIER MODEL OF THE XV-15 SERIES. TRACKS AT ½ TO 1 GRAM. DYNAMIC COUPLING FACTOR OF 250 FOR USE IN FINEST TONEARMS. $60.00. OTHER XV-15 CARTRIDGES FROM $29.95. PICKERING & CO., PLAINVIEW, L.I., N.Y.

CIRCLE NO. 42 ON READER SERVICE CARD
To join the fight against the status quo, dial this number. Free.

(800) 243-0355

There are a few high fidelity dealers who take nothing for granted. They're born skeptics. Only products that meet their personal standards for quality and value find space on their shelves.

But these dealers aren't ruled by the past. They keep listening — keep looking for better sound. And when they find it, they honestly urge you to listen. Because they are devoted to giving you the very best sound you can afford.

The introduction of the new E-V FOUR•A is a case in point. These key dealers remained skeptical until they could hear the system. They compared it exhaustively against earlier "standards". They judged the E-V FOUR•A on the basis of their own ultimate criteria for good sound.

And the overwhelming majority were impressed. And enthusiastic.

These professionals cared little about the size or number of speakers in the E-V FOUR•A (one 12", one 6" and one 2½"). Nor were they particularly swayed by the news that this was the first system to be designed with the extensive aid of a computer.

What got to these seasoned experts was the sound, pure and simple.

Now they ask you to judge for yourself. And they put their listening room facilities at your disposal. Just dial the number above any time, day or night. No charge.

(In Connecticut call 853-3600 collect.) Ask the young lady for your nearest E-V FOUR•A dealer. Then come in and listen at your leisure.

And if what you hear upsets your ideas of high fidelity—that's progress.

ELECTRO-VOICE, INC., Dept.394F, 616 Cecil St., Buchanan, Mich. 49107