Stereo Review
DECEMBER 1970 • 60 CENTS

WARNER-REPRISE: TWO LABELS, ONE PHILOSOPHY
HISTORY AND DISCOGRAPHY OF CHRISTMAS CAROLS
You guessed too high.
Introducing the Fisher 201.
$199.95.
If you guessed $50 or so too high, don’t feel too badly about it. You couldn’t possibly have known that, for a number of months now, Fisher engineers have been working on the design for an AM/FM receiver of Fisher quality to sell for less than $200.

But now that you know the price, we realize it’s up to us to convince you that Fisher has made no compromises with quality. Of course, the specifications are pretty convincing in themselves.

Let’s start with the amplifier section, because that’s an area where most inexpensive receivers skimp.

80 watts is a lot of power.
The Fisher 201 has 80 watts of clean power, which is enough to drive even a pair of inefficient bookshelf speakers without strain, at higher-than-normal listening levels. And 80 watts is also ample to drive not one pair of speakers, but main and remote pairs at the same time (four speakers in all). Which means you can place remote speakers in the recreation room while your main speakers remain in the living room.

And wait till you hear FM on the Fisher 201. It can pull in stations some non-Fisher receivers don’t seem to have heard of. And pulling in weak stations is the least of what the 201’s FM section can do. It pulls them in without interference even when there’s a strong signal from a nearby station coming in on the adjacent spot on the dial. Furthermore, FM sounds clean and pure and noise-free.

As for the AM section, it is capable of making AM sound almost as good as FM.

A word about Baxandall tone controls.
All Fisher receivers, including the 201, have Baxandall bass and treble controls, rather than commonplace ones. And we’ll tell you why. It’s because Baxandalls affect only the extreme ends of the audio spectrum, leaving the mid-range frequencies alone. So when you add bass or cut back on treble, you’ll be doing just that. The result is a much more natural sound.

Now if our description of the Fisher 201 ended here, you’d know enough to realize that it’s a pretty good value at $199.95. But it isn’t a “pretty good” value, it’s an unbelievable value.

And the description doesn’t end here. It goes on.

The audio attenuator.
Not only does the Fisher 201 have features you usually find only in the more expensive Fisher receivers, it has a few features you don’t even find there!

Like the audio attenuator. Say you’ve just tuned in your favorite station and adjusted the volume, when the phone rings. You don’t have to change the position of the controls to turn down the volume. You just flick a switch, and instantly the volume is cut in half. When your conversation is over, you flick the switch back, presto!, you’re listening to your program again, just as you had it before.

The black-out tuner dial.
When the Fisher 201 is turned off, the AM/FM dial is black. When it’s on, the dial is lit up so you can see exactly what station you’re tuned to.

A sister receiver.
If you’re impressed with the Fisher 201 (and who isn’t?), but you really would like more power, Fisher has exactly the receiver you want. It’s the Fisher 202, with most of the same features as the 201, except for 100 watts of power, instead of 80 watts. With 100 watts you can fill a larger room with sound than you can with 80 watts.

Of course, the Fisher 202 doesn’t cost $199.95. It costs... But wait, we should really let you guess.

You guessed too high. The Fisher 202 costs only $249.95.
80 WATTS.
AM/FM.
FET'S AND IC'S.
BAXANDALL TONE CONTROLS.
AUDIO ATTENUATOR.
AND IT'S BY FISHER.

Now, guess the price.
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Nearly all of the higher-priced speakers on the market incorporate some kind of gimmick or technical razzle-dazzle.

It may be something as simple as an enclosure of unusual shape or a slightly offbeat tweeter, or it may be a whole new engineering concept destined to revolutionize the speaker industry. In the unbiased opinion of the manufacturer, that is.

The Rectilinear III is different. Because there’s nothing especially different about it except its sound.

In a largeish box (35" by 18" by 12") are six superbly made but perfectly straightforward cone speakers. One massive 12" woofer, one 5" dual-cone mid-range driver, two 2½" tweeters and two 2" tweeters. They are connected to a properly designed dividing network with carefully chosen crossover points, and the whole thing stands on the floor looking very simple, oiled-walnutty and unrevolutionary.

This lack of sensationalism, however, didn’t deceive magazines like Popular Science, Stereo Review, The American Record Guide and Buyer’s Guide. Their equipment reviewers brought out their heaviest superlatives to describe the sound of the Rectilinear III. Never before had a speaker won such universal acclaim from the toughest critics. Even today, after several years, it seems to be the consensus of the most expert ears that the Rectilinear III is the speaker system, if you have the space and the $279 for it.

Music lovers keep telling us that the Rectilinear III sounds exactly as it looks, inside and outside. Honest.

No hokey bass, no phony midrange presence, no souped-up treble. Just completely natural, open sound, at any volume level, in any size room. Almost as if the speaker had turned into an open window on the concert hall or recording studio.

Which, in our book, is what a high-fidelity speaker system is for. Playing music.

Not for playing games.

(For more information, including detailed literature, see your audio dealer or write to Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, N.Y. 10454. Canada: H. Roy Gray Co. Ltd., Markham, Ont. Overseas: Royal Sound Co., 409 N. Main St., Freeport, N.Y. 11520.)

Rectilinear III

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STEREO REVIEW
THE MUSIC

"THE NASHVILLE SOUND"
Review of a new book by Paul Hemphill

HENRY PLEASANTS 54

THE BASIC REPertoire
Beethoven's Second Piano Concerto

MARTIN BOOKSPAN 57

ALL ABOUT CHRISTMAS MUSIC
Recommended recordings for your own short course

IGOR KIPNIS 60

STEREO REVIEW TALKS TO KARL BÖHM
Continuing a series of interviews with recording artists

ROBERT S. CLARK 67

WARNER AND REPRISE—THE GOLD DUST TWINS
Doing nicely in beautiful downtown Burbank

MARTIN GOTTfried 72

THE EQUIPMENT

NEW PRODUCTS
A roundup of the latest high-fidelity equipment

16

AUDIO QUESTIONS AND ANSWERS
Advice on readers' technical problems

LARRY KLEIN 22

AUDIO BASICS
Components vs. Consoles

HANS H. FANTEL 34

TECHNICAL TALK
Communication from Paul W. Klipsch; Hirsch-Hauk laboratory tests of the Acoustic Research AR-6 speaker, the B&O SP-12 phono cartridge, the Sansui 2000A AM/stereo FM receiver, and the Electro-Voice Landmark 100 compact music system

JULIAN D. HIRSCH 39

THE AMAZING VIDEO DISC
A technical breakthrough of the first order

LARRY KLEIN 68

INSTALLATION OF THE MONTH
Symmetrical Stereo

RALPH HODGES 71

TAPE HORIZONS
A Christmas Cassette

CRAIG STARK 130

THE REVIEWS

BEST RECORDINGS OF THE MONTH

79

CLASSICAL

85

ENTERTAINMENT

113

STEREO TAPE

125

THE REGULARS

EDITORIALLY SPEAKING

WILLIAM ANDERSON 4

LETTERS TO THE EDITOR

8

GOING ON RECORD

JAMES GOODFRIEND 52

EDITORIAL INDEX FOR 1970

128

ADVERTISERS' INDEX

132
By WILLIAM ANDERSON

EDITORIALLY SPEAKING

OF SNOWBIRDS AND HARDY PERENNIALS

THERE was a period, not so long ago, when talent-hungry American record companies spent a good deal of their time and money tracking down, importing, recording, and publicizing the Latest from London. Practically any group of buskers or scufflers, however inept or inane, might find themselves rushed along for a brief and glorious ride on the pop bandwagon provided only they could prove British citizenship. These campaigns, alas, failed to turn up another species of Beatle or even so much as a Rolling Pebble. If I am not mistaken, attentions have now turned elsewhere, and the search is on for those stray flowers that may be wasting their blushing sweetness on the rocky shores, the wheatfields, the tundra and muskeg of our neighbor to the north.

Capitol Records is, I believe, the first to strike real Canadian gold—in the person of Miss Anne Murray. If you have been anywhere near a top-40 airwave the past few months you cannot have missed her Snowbird, which scored an impressive late-summer "breakout." The song itself is not much; its melody is strongly (and unfortunately) reminiscent of the setting of Joyce Kilmer's poem Trees, the lyrics a series of run-on sentences, a recitative babble that suggests Gentle on My Mind. Miss Murray's voice, however, is altogether something else, and I would like to think that it is the reason for the popularity of Snowbird. Though there are many singers around who have made successful careers without them, really good voices are extremely rare, and Anne Murray has one. Clear, clean, musical, beautifully focused and (rarity of rarities) unbelievably on pitch, it put me immediately in mind of that other vocal paragon, Miss Peggy Lee.

The two albums Miss Murray has made for Canadian Capitol demonstrate the breadth and flexibility of her musical interests, and with the success of Snowbird, Capitol has brought out an album of the same title domestically, made up of selected songs drawn from the other two. This is fine as a stopgap, for it does make more of Miss Murray available to those who discovered and liked her Snowbird. But it is also rather like finding a million dollar baby in the five-and-dime; the arrangements and backing are simply not up to the level of the soloist. If serious attention is paid to this serious talent, the next album should be worth waiting for.

CHRISTMAS has crept up on us so quickly and stealthily this year that we have not yet finished harvesting and sorting the crop of Yuletide records. I would like to recommend two, however. First is "Music for the Feast of Christmas" (Argo ZRG 5148), a recital of Christmas music by the Choristers of Ely Cathedral and others, beautifully recorded and boasting two ringing trebles. Second is "The Elisabeth Schwarzkopf Christmas Album" (Angel S-36750), a brilliant and moving program that includes Silent Night as a breath-taking duet (Miss Schwarzkopf sings both parts) and what will have to be, at least for the time being, the definitive version of In Dulci Jubilo. For initiates of this genre, it is every bit as good as Joan Sutherland's hardy perennial "Joy of Christmas" (London OS 2594).
(The Logical Next Step in Tape Recorders)

The Advent Tape Deck

The Advent Tape Deck is the first recorder to explore the full potential of cassettes.

It has been plain for a long time that someone ought to combine the performance of good open-reel recorders with the convenience of the cassette format. The Advent Tape Deck (Model 200) is that combination. We think it the most satisfying tape machine available for the kind of recording most serious listeners do. And more.

The underlying reason for the compromised, AM-radio kind of sound quality associated until now with cassettes is noise—the amount of tape hiss dictated by the low speed and narrow tracks specified in cassette standards. Because that level of noise would be overwhelmingly obtrusive in a wide-range cassette recording, manufacturers of recorders (and recordings) have settled for limited high-frequency performance and dynamic range. This, in turn, has made other cassette characteristics (such as mechanical performance) "not worth" improving.

Something was needed to break this cycle of mediocrity. That something was the Dolby* System of noise reduction—which, by reducing tape hiss by 10 db, not only removes noise as an audible problem in itself, but opens the way to optimizing frequency response, dynamic range, and everything else (including mechanical performance) affecting audible performance.

The use of the Dolby System was a starting point, a vital one, in the decision to design the Advent Tape Deck. We then proceeded to explore all the other details that might bear on maximum performance. That meant a new cassette mechanism putting minimum wow and flutter ahead of minimum size. It also resulted in a precision of control features never considered for cassette machines (and for few recorders of any kind or price), including a single VU meter that samples both stereo channels in recording and playback and registers the louder of the two at any instant. The single meter is significantly more accurate an aid to setting optimum recording levels than the best pair of meters.) And it led, finally, to making provisions for the use of DuPont's much-discussed chromium-dioxide tape as a further aid to combining high-frequency performance with low noise. (Again, see Box.)

The cassette recorder that resulted from all this has the frequency and dynamic range to do justice to anything likely to be available for recording. It will tape the overwhelming majority of records and FM broadcasts with no audible change in quality. It is quieter than most component open-reel recorders, and its simple and precise controls make it more likely than most ambitious and expensive recorders to achieve its potential performance in daily use.

Two Notes:
The provision for playing and recording on chromium-dioxide ("Crolyn") tape is more than a "just in case" feature. We ourselves are marketing Crolyn tape in cassettes (C-60 or now, C-90 in the very near future) bearing the "Advocate" brand. We will gladly provide further information on Advocate Crolyn tape on request.

Several producers of pre-recorded cassettes are actively considering the release of "Dolbyized" cassette recordings, and have announced a decision to go ahead this year and early next year. We believe that pre-recorded cassettes using the Dolby System will be—together with the performance of a cassette machine like the Advent Tape Deck—the final step needed to make cassettes the medium you prefer for serious listening.

Combine that level of performance with the convenience of cassette recording and you get a genuinely new and different kind of tape recorder.

It won't do everything. It isn't a professional style recorder for the ambitious home sound studio.

But it is a machine to compete with anything and everything that serious listeners listen to.

For more information, including a full description of the Dolby System, please write:


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$299.95 can still go a long way in purchasing top notch high fidelity equipment. The exciting new 2000A has a wide dial FM linear scale plus a sensitivity of 1.8 μV (IHF) for pin-point station selectivity with a clean crisp signal from even distant stations. Its powerful 120 watts (IHF) will easily handle 2 pairs of stereo speaker systems. The Sansui 2000A has inputs for 2 phonographs, tape recording and monitoring, headphones and auxiliary; and for the audiophile, pre- and main amplifiers may be used separately. Hear the new Sansui 2000A at your franchised Sansui dealer.
European Record Companies

My congratulations and thanks for Richard Freed’s “The European Record Companies” (September). This was a beautifully done survey and may well prove—for me, at least—the most useful article you’ve ever published. It was particularly good of Mr. Freed to provide addresses for each company. I anticipate many hours of letter-writing in the immediate future.

As evidence of the care of my perusal, I offer a few additions and corrections:

The list of Barenreiter Musicaphon records issued here omits one of their most outstanding and well-received productions, the Bach Sonatas for violin and harpsichord played by Schneeberger and Müller. I’m sure I’m not the only one who paid premium prices for the original import and then bought the set again when Nonesuch issued it in stereo—quite happily, for it is a great recording.

The Barclay record of Albinoni conducted by Jean Witold is probably the same collection once available on Period SPL 723. Incidentally, the later Albinoni/Witold collection (on Nonesuch via Vogue/Contrepoint) is in real stereo, although the comment under Vogue would seem to indicate otherwise.

The Pye Harbirolli records issued by Vanguard Everyman were suddenly deleted en masse several months ago, along with other items derived from Pye. Supraphon records supposedly still available on Epic and CBS have since been deleted.

Several of the records listed under Pathe are now unavailable, including the Schnabel and Fischer piano records. The Shostakovich Concerto record has been deleted for about three years, and I’d been trying to get it all that time!

T. GEBBELL
Staten Island, N.Y.

“Modern Music

Mr. Salzman replies: “Mr. Geoghegan’s casual and self-assured assumption that neither mankind nor Western civilization has changed puzzles me. No, it astonishes me. Mr. Geoghegan, where have you been? More social, economic, political, technological, and demographic change has taken place in the twentieth century than in the previous nineteen put together. Art, particularly in Western culture, reflects its time, twentieth-century art no less than any other. I can’t believe Mr. Geoghegan has really read my article very carefully. Part of Stereo Review’s continuing series on the great styles of Western music, it specifically describes or outlines the salient characteristics of a particular historic period. European art music between 1900 and 1950, commonly referred to as ‘modern music’ not come up, but a specific attempt is made to show how the music of this period grew out of that which preceded it; the piece virtually comes right out and says that modern music is the last phase of romanticism.”

Mr. Salzman is aware of any significant evolutionary changes that mankind underwent at the end of the last century? I am not! And what of Western civilization—did it mysteriously change also? Again, I think not. Since man has not changed as an animal (two world wars prove this), then neither has his approach to art. The casual and self-assured manner in which Mr. Salzman speaks of the need for new criteria for judging modern music (“‘Modern’ Music: The First Half Century,” October) certainly puzzles me, since basically all of the criteria used up to that point were either objective or subjective, and one has no choice but to be one or the other (or both) in the process of artistic evaluation, since no other bases of judgment exist.

In the long run the public will continue to be the best judge of whether a work of art is valid or not. Rachmaninoff once said that there can only be the best judge of whether a work of art is valid or not. Rachmaninoff once said that there can only be the best judge of whether a work of art is valid or not.

THOMAS GEOGHEGAN
Chappaqua, N.Y.

Modern Music

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From any place in the room, the versatile Achromatic W35 is a top performer... built to take power and give it all back... with ease! The unique shape permits shelf use in two ways: either straight-on; or at the acoustically desirable but frequently wasted corners. And, with an optional corner mounting bracket, suspension in room corners becomes both simple and decorative.

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A word about "know-how." Far from a Johnny-come-lately in the field, Bogen has four decades of Sound Professionalism behind it. Competence takes longer than overnight.

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When you put heart, soul and tapes, UD must perform to your order. To rebut that contention would take at least another article."

Tom Jones: Singer Without Song?

• I must take issue with your treatment of Tom Jones' performance at Madison Square Garden ("Tom Jones: Singer Without a Song," September). Martin Gottfried obviously does not appreciate the musical qualities and the magnetism of Tom Jones. That is his prerogative. However, for STEREO REVIEW to present Mary Perot Nichols' article on the following page as a rebuttal is truly unfair.

Miss Nichols states that "none of it got to her." It takes a lot of searching to find a woman so turned off by Tom, but if one looks hard enough, one can even find a man who dislikes Raquel Welch.

To truly present a fair reply to Mr. Gottfried's article, a review should have been published written by a fan of Tom's, not merely by a writer of the opposite sex.

SHelly Goldstein
Brooklyn, N.Y.

• Re Martin Gottfried's article "Tom Jones: A Singer Without a Song": Right on!

JOE MAZZINI
Arbuckle, Calif.

• Tom Jones is the best, most wonderful, fantastic, terrific, outrageous, groovy, sensational, magnificent, colossal, beautiful, loving, handsomely, perfect, inspirational, sexy, gorgeous, cute, gigantic, spontaneous, darling, sweet, nice, right-on, heroic, godly, angelic, electrifying, thundering, creative, considerate, beastly, energetic, vivacious, kingly performer who has ever, ever, ever, ever, ever, ever, ever, ever, LIVED!

Pam Floyd
Florence, Ala.

Tom Jones' fans are a letter-writing lot. Inculcated as we were by indignant missives (several among them bearing "signatures" of various notables), we were struck by a curious phenomenon: a large percentage bore the postmark of Florence, Alabama, and a neighboring town. Has this become a popular resort area while we weren't looking? In any case, we hope Mr. Jones appreciates the loyalty and industriousness of his considerable following there.

Disc Quality

• Noting D. Philip Jarrell's letter in the September issue, I can only say, Phil, you're not alone. I wish to join the ranks of those who protest the quality of recordings issued in the United States. Recently I bought several recordings from a reputable shop. One is of Old English lute music. It is presented with a booklet printed in first-class fashion with color illustrations. The disc, however, sounds as though there were about three pounds of gravel in the stamp.

Side two is nowhere near as bad, unless a little thing like a rumbling "galumph, galumph, galumph" throughout the first three bands bothers you. The second disc is clean, with no grave noises or "galumphs." Still, it'd be nice to have the hole in the exact center, not just within a country mile of it. Pre- and post-echo drives me crackers too.

I have compared some European pressings with American ones, and the former invariably sound better. Why? With the volume of records sold in this country, some of them should be good. One comparison was of an English record I bought for $1.50 and 6d (about $1.85) with an American pressing for about two-and-a-half times the price. The quality of the English-made disc was so far superior as to be unbelievable.

As others, I am sure, have learned, writing to the record companies about this problem brings either no reply or a form letter reading, "Thank you for your interest in Whangdoodle Records! Enclosed is our catalog of the latest records, done in our special Phonetermine Studios..."

DAVID J. MANN
San Diego, Calif.

Forza, Cav, and Pag.

• In the September issue, George Jellinek states that Angel's new release of La Forza del destino is "the opera's third stereo recording." Has he forgotten the fine stereo recording Zinka Milanov made of this opera in 1958 with Di Stefano and Warren? Although she may have been somewhat past her prime in 1958, her performance is still to be reckoned with and certainly equals that of Price or Tebaldi.

Unfortunately, this set (on RCA LSC 6406) has recently been deleted, but it will perhaps reappear someday on the Victrola label. In the meantime, RCA would do all opera lovers a great favor by reissuing Milanov's 1953 recording of Cavalleria Rusticana with Björling and Merrill, a set which has not been circulated for some time. Or may we expect the 1953 Cavalleria on the Seraphim label since its combination of that year, Pagliacci, has recently reappeared as Seraphim IB 6058?

Murray K. Steinbart
Manitoba, Canada

• There were two points I think George Jellinek should have mentioned in his review of Pagliacci on Seraphim (September).

First, this recording has the peculiarity of having its Tonio (Leonard Warren) speak the last line. "La commedia è finita!" This is according to Leoncavallo's score, but I know of no other occasion on which it has been recorded or performed as written. The liner notes, oddly, make no mention of this unusual bit of authenticity.

The second is the excellent singing of Paul Franke as Beppe. This role is usually given to singers who can't compete with the rest of the cast, yet Mr. Franke sings strongly and adds a great deal of finish to the performance.

STEPHEN H. OSBORN
Placentia, Calif.

Mr. Jellinek replies: "To begin with, let me say that I join Mr. Steinbart in hoping that RCA or Seraphim or someone will reissue the Milanov-Björling Cavalleria. Now to the main point: it was, I confess, unclear that I meant the new Angel Forza would make the third available stereo recording. I had not, in fact, forgotten the Milanov Forza, but made no mention of it for the same reason that I did not discuss Warren's delivery of the final line of Pagliacci and Mr. Franke's contribution to the recording: in my opinion, a record review pro-

(Continued on page 14)
At peak volume, the only thing your neighbors will hear is your humming.

Where there are times that you want to get away from it all, nobody will fault you if you try to do it through the panacea of music. Music that is intimately yours.

The new Pioneer SE-50 headset has added new brilliance and dimension to the reproduction of intimate sound.

Pioneer has actually miniaturized quality sound systems and designed them into earpieces. Each earpiece of the SE-50 headset houses a two-way system with a crossover comprising a cone type woofer for bass/midrange and a horn tweeter for crisp, clear highs.

But we didn't stop there. We added separate tone and volume controls to each earpiece. Result: you can dial perfect stereo balance and volume to match each musical selection. And it's always free of distortion on both channels. Maybe that's why more and more escapists and just plain music lovers have discovered Pioneer Headsets and have made them the most popular accessory in their stereo high fidelity equipment.

Included is a 16-foot coiled cord, adjustable comfort features and a handsome, vinyl leather grained, fully lined storage case.

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It sounds as if you bought something more expensive.

The Standard SR-A1000S
AM/FM stereo receiver.$209.95

20/20 Watts RMS with both channels driven. Plenty of clean, sharp power for full fidelity at any volume setting.

That's where Standard's SR-A1000S begins to sound more expensive. But we're not resting our claim on power alone.

It has FET plus four IF stages, double-tuned and ceramic filtered for an FM sensitivity of better than 2.5 µV (IHF). There's a tuning meter, a stereo beacon light and a dual speaker system. Bass and treble controls are stepped. Loudness, muting, mode, tape monitor and hi-filter controls are all conveniently placed.

Frequency response is 20-20,000 KHz ± 1 dB with harmonic distortion of 0.8% at 20/20 Watts. And it all comes in a handsomely styled walnut wood cabinet.

Those are some of the reasons for saying the SR-A1000S sounds more expensive than $209.95. But you be the judge, just drop by your Standard dealer and audition the SR-A1000S for yourself.
If you haven’t heard the all new Koss PRO-4AA Stereophones

you haven’t heard anything yet

The Koss PRO-4AA Professional Dynamic Stereophone... perfect for exacting professional use and perfect, too, for the discerning enthusiasts of fine music. The PRO-4AA gives you smooth, fatigue-free response 2 full octaves beyond the range of ordinary dynamics. You’ll marvel at the crystal clarity of high-pitched piccolos, and the deep, distortion-free concussive sound of pipe organ tones. And the PRO-4AA has the comfort to match its spectacular performance. A soft, wide headband cushion. And patented, liquid-filled, removable ear cushions that conform to any head shape. These unique cushions also seal out ambient noise and provide extended, linear bass response below audibility... without the “boominess” common to conventional headphones. The PRO-4AA is designed for use with all high fidelity amplifiers from 1 to 500 watts. Its operational efficiency compliments amplifier gain and renders hum and noise inaudible. There is more to hear about the Sound of Koss, but until you try a set of Koss Stereophones for yourself... you haven’t heard anything yet. Send for our new, free 16 page full-color catalog. Address your request to Virginia Lamm, Dept 22.

KOSS Stereophones

Koss Electronics, Inc., 4129 N. Port Washington Rd., Milwaukee, Wis. 53212 • Koss Electronics S.r.l., Via Valtorta, 21 20127, Milan, Italy

DECEMBER 1970

CIRCLE NO. 30 ON READER SERVICE CARD
The Kenwood KR-7070 Receiver

- Kenwood’s new receiver line is headed by the KR-7070, an AM/stereo FM unit with automatic tuning that can be operated from the front panel or through a remote-control device connected to the receiver by a cable. The tuning function proceeds from station to station along the tuning dial, which can be scanned in either direction. An associated front-panel switch selects stereo FM stations only, all stations, or manual tuning. Other tuning aids are a large signal-strength meter and a stereo-broadcast indicator light.

The FM section of the KR-7070 employs a crystal filter, four IC’s, and three FET’s. Specifications include an IHF sensitivity of 1.5 microvolts, a 1.5-dB capture ratio, selectivity of better than 75 dB, and image, i.f., and spurious-signal rejection of better than 100 dB. FM frequency response is 20 to 15,000 Hz +0, -2 dB. The power output of the receiver’s audio amplifiers is 65 watts continuous per channel (8 ohms, both channels driven) over the full audio range. Harmonic and intermodulation distortion are both under 0.5 per cent at rated output. Signal-to-noise ratios are 65 (phono input) and 75 (high-level inputs) dB.

The front panel provides controls for bass, treble, volume, and balance (slider type), five inputs, including two magnetic-phono inputs, one of which will accommodate a microphone, mode selection, and switching between two pairs of stereo speakers and the front-panel headphone jack. Toggle switches activate high- and low-cut filters, a response boost at 1,000 Hz for increased presence, FM interstation-noise muting, and two separate loudness-compensation characteristics. There is a source/tape switch for monitoring, and an additional tape-output jack to the rear of the deck provides sound-on-sound and echo operation. The transport will operate in both horizontal and vertical positions. The Tandberg 3000X comes in a walnut cabinet and measures 15 1/2 x 12 1/4 x 6 3/4 inches overall. The price of the deck is $299.

Circle 148 on reader service card

The Harman-Kardon 230 Receiver

- Harman-Kardon’s new low-cost AM/stereo FM receiver, the Model 230, has separately illuminated tuning dials for AM and FM that black out when not in use. The IHF sensitivity of the FM section is 2.7 microvolts, image rejection is better than 40 dB, and stereo separation is 30 dB. The receiver’s audio section has a power output of 8.5 watts per channel continuous (8-ohm loads, both channels driven), with 0.5 per cent intermodulation distortion and less than 1 per cent harmonic distortion. The frequency response is 15 to 70,000 Hz ± 1.5 dB. Hum and noise are -60 and -50 dB for the high-level and phono inputs, respectively.

The controls of the Model 230 include volume, balance, bass, and treble, plus four rocker switches for loudness compensation, tape monitoring, mono/stereo, and switching between two pairs of speakers. There are also a stereo head-phone jack, stereo-broadcast indicator light, and a signal-strength tuning meter. Dimensions are approximately 14 1/4 x 4 x 7 1/2 inches. Price: $159.95. A walnut cabinet is available at an additional cost of $9.95.

Circle 147 on reader service card

The Tandberg 3000X Tape Deck

- Tandberg has introduced a new three-speed (7 1/2, 3, and 1 7/8 ips), four-head tape deck, the 3000X, available in both quarter- and half-track versions. The single-motor transport is controlled by the familiar Tandberg joystick, along with a start/stop switch that engages or releases the capstan tape-drive system. Additional front-panel facilities include recording-level controls, meters, and record-push buttons for each channel, a power switch, and an output mode switch that selects a mono combination of both channels from either the left or right output, stereo, or source monitoring. There are also input jacks for two microphones, a stereo-headphone jack (high impedance), and a search function that presses the tape against the playback head during fast forward or rewind.

The frequency response of the 3000X is 40 to 20,000 Hz at 7 1/2 ips, 50 to 16,000 Hz at 3 ips, and 50 to 9,000 Hz at 1 7/8 ips, all ±2 dB. Wow and flutter are under 0.07, 0.14, and 0.28 per cent at 7 1/2, 3, and 1 7/8 ips, respectively, and the signal-to-noise ratio is 55 dB (unweighted) for the 7 1/2 ips speed. The bias signal, 85.5 kHz in frequency, is applied to the tape by a cross-field head on the opposite side of the tape path from the record, erase, and playback heads. A switch in the rear of the deck provides sound-on-sound and echo operation. The transport will operate in both horizontal and vertical positions. The Tandberg 3000X comes in a walnut cabinet and measures 15 1/2 x 12 1/4 x 6 3/4 inches overall. The price of the deck is $299.

Circle 148 on reader service card
The only record playback system engineered for stereo cartridges that can track as low as 0.1 gram.

New Troubador Model 598

HERE is a turntable system designed exclusively for the new low tracking force cartridges—the long players that won’t wear out your records. This unbelievable record playback device exceeds every broadcast specification for professional playback equipment.

Driven by the world’s finest turntable motor (hysteresis synchronous type) the system reaches full speed in less than ¼ of a revolution, locks in on A.C. line frequency and maintains speed accuracy with zero error, (built in stroboscope disc and pitch control provided).

The 12 inch turntable platter and massive balanced drive fly-wheel are both coupled to the drive motor by a precision ground flexible belt.

Empire’s exclusive pneumatic suspension combines pistons and stretched springs. You can dance, jump or rock without bouncing the stylus off the record. The Troubador will track the world’s finest cartridges as low as 0.1 gram.

With dead center cueing control the tone arm floats down or lifts up from a record surface bathed in light. Pick out the exact selection you want—even in a darkened room.

The extraordinary Troubador system features the Empire 990—the world’s most perfect playback arm. This fully balanced tone arm uses sealed instrument ball bearings for horizontal as well as vertical motion. Arm friction measures a minute 1 miligram. Stylus force is dialed with a calibrated clock main spring, (more accurate than any commercially available pressure gage). Calibrated anti-skating for conical or elliptical stylus. Exclusive Dyna Lift automatically lifts the arm off the record at the end of the music. With the arm resonance at an inaudible 6 Hz, it is virtually impossible to induce acoustic feedback in the system even when you turn up the gain and bass.

TECHNICAL SPECIFICATIONS

- 3 speeds—33-1/3, 45, 78 rpm
- Push-button power control
- Built-in 45 rpm spindle
- Rumble—50 db (RRRL)
- Wow and flutter .01%
- Overall Dimensions (with base and dust cover): 17-1/2" W. x 15-1/8" D. x 8" H.
- Dimensions (without base and dust cover): Width 16", Depth 13-1/2". Height above mounting surface: 3-1/2".
- Depth required below base plate 3-1/2".
- Swiss ground gold finish.

Troubador 598 playback system $199.95 less base and dust cover. Satin walnut base and Plexiglas cover combination $34.95. The 990 playback arm also available separately, $74.95.

High powered
Wide angled
and beautiful

Wait till you hear the difference this true stereophonic design can offer, the kind of sound no box can deliver. In Empire's world famous stereo cylinder, the woofer faces down for bass so "live," it gives you goosebumps.

Our full presence mid-frequency driver makes you feel you're listening to a live performance, while the ultra-sonic tweeter provides crystal clear response all the way to 20,000Hz. Then Empire's wide angle lens diverges the highest of these high frequencies through 160° arc, more than twice that of ordinary speakers. This lets you use your Grenadiers anywhere. They need not be placed in corners or against walls. You don't have to sit where "X" marks the stereo spot.

The Grenadiers are functional. They have no ugly grill cloths; handsome finish goes all the way around and the marble top is meant to be used.

So if you are thinking about getting a great speaker system, take a good look at these Empire beauties. The Royal Grenadiers are probably the most powerful speakers in home use today. These magnificent 3 way systems can handle up to 125 watts of power per channel without overload or burnout. No orchestral crescendo will ever distort or muddy their great Grenadier sound.

Royal Grenadier 9000M/II, hand rubbed selected walnut veneers and imported marble top. $299.95.

Exciting new Grenadier speaker systems

Empire's newest Grenadier Model 6000 stands 24 inches high and has a diameter of 18 inches. The 3 way system can handle 75 watts of power, is priced at $99.95 (with imported marble top $109.95), and is available in walnut or dark oak finish. Frequency response from 30-20,000 Hz.


EMPIRE

CIRCLE NO. 99 ON READER SERVICE CARD
NEW PRODUCTS
THE LATEST IN HIGH-FIDELITY EQUIPMENT

input jacks, and terminals for a center-channel speaker that can be switched on or off. The receiver's dimensions are 17 x 6½ x 15 inches. Price: $549.95, with a walnut cabinet available for $24.95 more. Other receivers in the new Kenwood line are priced from $159.95 to $379.95.

Circle 149 on reader service card

Soundcraftsmen 20-12 Audio-frequency Equalizer

- SOUNDCRAFTSMEN is marketing the Model 20-12, a two-channel (stereo) audio-frequency equalizer that provides individual, continuously variable control (over a ±12-dB range) of the ten octaves in the 20 to 20,480-Hz frequency spectrum. In addition to the twenty calibrated slider-type controls (ten per channel) there are master gain controls for each channel to adjust stereo balance and to prevent overload of subsequent amplification stages. The a.c.-operated unit is designed to be connected to the tape-monitor jacks of an amplifier or receiver. It has its own tape-input and output jacks and monitor switch to replace those taken up by its installation. The frequency response of the Model 20-12 with all controls set flat is ±0.5 dB over its range. A low-pass filter rolls off the response above the audio-frequency range to prevent supersonic oscillation that might occur through the unit's interaction with certain amplifiers and program sources. Harmonic distortion is under 0.1 per cent for all frequencies at rated input or less. (A three-position sensitivity switch permits attenuation of the input signal when required.) Output impedance is adjustable to a maximum of 10,000 ohms. The Model 20-12, which comes in a walnut cabinet, measures 17¾ x 5¼ x 11 inches. Price: $259.50.

Circle 150 on reader service card

Ampex 362 Series Cassette

- AMPLEX is bringing out a new cassette with an oxide coating especially formulated for extended-frequency-response recording. The 362 Series cassette tape, which has a denser, smoother distribution of oxide particles than those previously available from Ampex, will at first be available only in the C-60 format. It is rated for a flat frequency response to 10,000 Hz. Price of a C-60: $2.95. As an introductory offer, Ampex will make available free a walnut-grained cassette-storage box that will hold up to twelve cassettes to any purchaser of six or more 362 Series cassettes.

Circle 151 on reader service card

Sonic Research Model 100 Sonex Compensator

- SONIC RESEARCH is marketing the Model 100 Sonex (sonic expander) Compensator, a tone-control device that permits selective level adjustment of the extremes of the audio-frequency band by means of four rotary controls. The LOW-BASS control boosts frequencies between 20 and 80 Hz, with a maximum boost of 13 dB at 40 Hz. The BASS control provides boost or cut from 20 to 300 Hz over a range of ±13 dB at 20 Hz. The controls can be used together to yield a combined maximum boost of 24 dB at 35 Hz. The high-frequency controls operate similarly, with HI-TREBLE acting from 10,000 to 30,000 Hz for a maximum boost of 13 dB at 20,000 Hz, and treble spanning 2,000 to 30,000 Hz (±13 dB at 30,000 Hz). Setting both controls to maximum provides a 24-dB boost at 22,000 Hz. Mid-range frequencies are unaffected by any of the controls. The Sonex Compensator connects to an amplifier or receiver through the tape-monitoring facilities and duplicates these facilities on its front and rear panels. Frequency response with all controls set flat is 20 to 30,000 Hz ±1 dB. Rated output is 2 volts (6 volts maximum) with total harmonic distortion under 0.05 per cent. Hum and noise are down 75 dB (unweighted) at rated output. There is an unswitched a.c. convenience outlet at the rear of the unit. The Sonex Compensator is priced at $239.

Circle 153 on reader service card

EPI Model 50 Speaker

- EPI's new low-cost speaker system, the Model 50, employs a 6-inch acoustic-suspension woofer and a 1-inch tweeter. The small enclosure—13 x 10 x 8 inches—is of solid walnut with a dark grille cloth. Frequency response is 50 to 18,000 Hz ±3 dB; a minimum amplifier power of 14 watts continuous output per channel is recommended. A three-position tweeter-level control is located at the back of the enclosure. Price: $55.

Circle 152 on reader service card
The Marantz Receiver.
Now everybody can afford one.

Once you had to be a cattle baron, a railroad heiress, or at least the duke of a small duchy to own a Marantz. But now our receivers begin at prices more suited to those who enjoy rich tastes but do not have a princely pocketbook.

Until last year, the least-expensive Marantz stereo receiver you could buy cost $695.00! Today, Marantz receivers are available in other than very-high price ranges. True, you can still invest $1,000.00 for a Marantz receiver, but now we have receivers starting as low as $219.

For the budget-minded music-lover, the new Model 26 AM-FM Stereo Receiver is today's most powerful low-price buy. 20 watts RMS continuous 20-20 KHz (30 watts IHF) built with the same quality as our most expensive units. Price—only $219!

Looking for more than twice the power of the Model 26 at less than twice the cost? Then Marantz built the Model 27 just for you. Only $319.

Have a space problem? Own the versatile Marantz Model 25 AM-FM Stereo Receiver/Compact. It has room at the top to drop in your favorite Dual, Garrard, or Miracord record changer to form a complete compact system. Just $379.

Here is one of our most powerful popular-priced AM-FM Stereo Receivers. The Marantz Model 22. Eighty watts RMS continuous power (120 watts IHF). It features two sensitive tuning meters for precise station tuning and maximum signal strength. Yours for $449.

And now the regent of receivers, the incomparable Marantz Model 19 FM Stereo, the world's only receiver with a built-in oscilloscope. It displays with a visual electronic pattern six separate characteristics needed to optimize FM and Stereo performance. Price? $1,000. Regardless of price, every Marantz component is built with the same careful craftsmanship and quality materials.

Your local dealer will be pleased to demonstrate Marantz receivers. Then let your ears make up your mind.
The New Album
by
THE
WORLD’S
GREATEST
JAZZBAND
of
Yank
Lawson
and
Bob
Haggart
with Billy Butterfield
Vic Dickenson
Bud Freeman
Gus Johnson, Jr.
Lou McGarity
Ralph Sutton
and Bob Wilber
Live at the
Roosevelt Grill

On Atlantic Records
& Atlantic Tapes
(Tapes Distributed by Ampex)

Audio Questions & Answers

Dolby Cassettes
Q. In an article ("The Dolbyized Cassettes," July 1970) you urged the manufacturers of prerecorded cassettes to henceforth record all their releases using the Dolby noise-reduction technique. Have any of the companies seen fit to take your advice?

A. Nobody takes my advice—at least, not before thoroughly checking out my suggestions. Everyone agrees that cassettes recorded and played back through Dolby devices have significantly less hiss than "normal" cassettes. However, two basic questions remain before any company would commit their production to the process: (1) Can Dolby-equalized cassettes be mass-produced (the boosted highs could cause trouble in high-speed duplication), and (2) how will the same high-frequency boost affect playback on non-Dolby machines?

Trial runs of mass-duplicated Dolby cassettes indicate that there is no difficulty if the duplicators have adequate high-frequency response. Because of the high duplication speed used (32 times the playing speed), "adequate" high-frequency response may mean flat to perhaps 320,000 Hz. In respect to the sound of Dolby cassettes on non-Dolby players, I am still convinced that they sound no worse—and even marginally better—than normal cassettes do.

Apparently, after months of checking, Ampex, the world's largest producer of prerecorded cassettes, agrees with me. I have just received notification that all Ampex cassettes will henceforth be recorded using the Dolby process. Can the other companies be far behind?

Ultrasonic Response Revisited
Q. If the fundamental range of most voices and instruments—except the organ—goes no higher than about 5,000 Hz, as Craig Stark's diagram on page 70 of the September 1969 issue shows, what is the effect of limiting the upper ranges of these voices and instruments, since it is the overtones that give instruments their characteristic sound? My question is not merely academic, but is directly related to equipment specifications. Do we really need hi-fi equipment that has a frequency response that goes from here to infinity and be forced to pay a premium price for such equipment? Or will something more modest, specification-wise, do as well?

A. This is a question that has been discussed on and off the pages of Stereo Review for several years now, and in my view, all the answers are still not in. For every laboratory experiment that I have heard of in which it has been demonstrated that the insertion of a cutoff filter above 16,000 Hz is inaudible on musical material, someone else has claimed to demonstrate that people can respond to ultrasonic sounds as high as 100,000 Hz or more.

But in any case, I don't think that the question, as of the moment, has any practical significance. Today every one of the amplifiers advertised in our publication has an upper frequency response well beyond that of the hearing ability of our readers. (I assume that there are neither bats nor dolphins numbered among our subscribers.) My impression is that most designers extend the frequency response of their equipment to the ultrasonic range simply because that is the way to insure stable and distortion-free performance in the frequency range that is audible.

Amplifier Wear Factor
Q. Does the wear factor of an amplifier depend to any extent on how close to its power limits it is operated? If, for example, I use a 20-watt amplifier to drive very inefficient speakers, thus forcing it to deliver its rated power several times during a listening period, does this appreciably diminish the life of its parts? And conversely, if I use a very powerful amplifier to drive efficient speakers, would it then last longer than the former?

A. Under normal, home music-playing conditions, I am sure that neither speaker efficiency nor amplifier power (Continued on page 32)
Athole Brose to you.

Athole is a small town in the craggy mountains near Perth, Scotland. Brose is the Scottish word for brew. Athole Brose is a Scotch drink concocted many years ago to warm the festive soul on important occasions such as St. Andrew’s Day (Scotland’s patron Saint), Christmas and Hogmanay, or New Year’s Eve.

- 1 cup honey (preferably heather honey from Scotland)
- 1½ to 2 cups heavy sweet cream
- 2 cups Dewar’s “White Label” Scotch Whisky

Heat honey, and when it thins slightly, stir in cream. Heat together, but do not boil. Remove from heat and slowly stir in whisky. Athole Brose may be served hot or chilled. Makes 4 to 6 servings. (If you would like even a little more touch of Scotland, soak 1 cup oatmeal in two cups water overnight. Strain and mix liquid with other ingredients.)
Listen.
It's a whole new world.

Sound has broken free. It can start anywhere, end anywhere.
There are five new JBL Aquarius speakers. They range from a very modest cost to very expensive.

They're a new sound. Environmental sound. (Close your eyes and those beautiful new speakers go away.)

Is the sound of Aquarius better than directional sound? No. It's different.

Put Aquarius where it pleases the eye. Anywhere. Like a print or a vase or a painting. (Forget about acoustics, the engineering is inside.) Play it softly; the smallest sound will find you. Now, play it full. Everything you hear is true.

Aquarius 1 is for bookshelf or floor. Aquarius 2 is the sound of contemporary design. Aquarius 2A is angles and curves and color. Aquarius 3 puts it all together in 50"x18"x20". Aquarius 4, if you don't want to give up anything, including space. Aquarius 2 is only available in oiled walnut. Aquarius 2A comes in wild red or satin white. All the rest are available in satin white or oiled walnut.

Look for your high fidelity specialist. Then listen to Aquarius. It's a whole new world. Aquarius by JBL. The next generation.
The Martell eggnog...an exquisite possibility.

In the gift wrap, in the snifter, in the eggnog...Martell Cognac loses nothing in translation. The taste is exquisite. The aroma, superb. And these qualities come through any way you serve it. Let Martell say Noël with eloquence.
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STEREO REVIEW's Free Information Service makes it easier for you to "shop by mail."
Stereo Review’s Free Information Service can help you select everything for your music system without leaving your home.

By simply following the directions on the reverse side of this page you will receive the answers to all your questions about planning and purchasing records, tapes and stereo systems: how much to spend, what components to buy first—and from whom; which records are outstanding and worthy of a spot in your music library; how to get more out of your present audio system; which turntable...cartridge...tuner...headphone...loudspeaker...etc., will go with your system. All this and much more.
Just because he already has a camera doesn’t mean he wouldn’t like a better one.

And maybe a better projector, too.


Give him one. Or give him both. Either way, you’ll give him the best Christmas since he waited up for Santa Claus.

Prices subject to change without notice.

Kodak. One great gift after another.

CIRCLE NO. 4 ON READER SERVICE CARD
Now that you know you want a Dual, the next question is which one?

1219 — $175.00

1209 — $129.50

1215 — $99.50
It's not an easy decision to make. There's such a wealth of precision built into every Dual that even the testing laboratories can measure only small differences in performance among the Dual 1215 at $99.50, the 1209 at $129.50 and 1219 at $175.00.

This raises an interesting question for you to consider: What are the important differences to you among these three Duals?

Let's consider them in turn.

Even our lowest priced turntable, the 1215, boasts features any turntable should have (and few do).

Its low-mass counterbalanced tonearm accepts the most sensitive cartridge available today and tracks flawlessly as low as 34 gram.

Tracking force and anti-skating settings are ingeniously synchronized, so one setting does for both. The cue control is silicone-damped, and eases the tonearm onto the record more gently than a surgeon's hand.

The hi-torque motor brings the heavy 3 3/4 pound platter to full speed in less than a half turn, and maintains that speed within 0.1% even if line voltage varies widely.

And it even has a control to let you match record pitch with less fortunate instruments such as out-of-tune pianos.

Even a professional doesn't need more.

But you may want more. In which case the 1209 offers some refinements that are both esthetically pleasing and add something to performance.

For example: its tonearm tracks at as low as a half gram. Its anti-skating system is calibrated separately for elliptical and conical stylis. Its counterbalance features a 0.01 gram click-stop. And its motor is hi-torque and synchronous.

Now what could the 1219 add to this?

The only true gimbal suspension ever available on an automatic arm. Four identical suspension points, one ring pivoting inside another.

And the Mode Selector, which shifts the entire tonearm base — down for single play, up for multiple play — so that the stylus will track at precisely the correct angle (15°) whether playing one record or a stack.

The tonearm is 8 3/4" long, and the 12 inch dynamically balanced platter weighs 7 pounds.

So the question really isn't which Dual is good enough, but how much more than "good" your turntable has to be.

If our literature doesn't help, perhaps a visit to your dealer will.

THE CRITICS HAVE PUT THE COMPETITION IN THEIR PLACE.

They placed our Sherwood S-8900 FM stereo receiver first. This great new receiver was top rated over all others in its class, by a leading consumer testing publication. It's getting other impressive reviews, too. So for $399.95, our S-8900 gives more top rated quality than any comparable or lower priced receiver.

For complete specifications, write today to Sherwood Electronic Laboratories, 4300 N. California Ave., Chicago, Illinois 60618.

SHERWOOD SOUNDS EXPENSIVE
CIRCLE NO. 50 ON READER SERVICE CARD

Honeywell Pentax. Designed for Go-ers and Do-ers.

You like to go, and you go first-class. Whatever you do, whenever you buy, price is secondary to quality. You're the kind of man who made Spotmatic a classic—the world's best-selling 35mm SLR. Precise, durable, lightweight, go-able. And so easy to use, it makes you an even better photographer than you thought you were. With Super-Takumar f/1.4 lens, about $300.

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A Major Breakthrough In Sound Reproduction...

THE RABCO SL - 8

ACCLAIMED BY EXPERTS...

"Without question, the Rabco arm does what it is supposed to do, and does it nicely. . . minimized record and stylus wear, superb reproduction."

Audio Magazine

"Extremely well engineered... unprecedented low tracking force, no skating effects, minimum groove wear, and minimum stylus wear. . . ruggedly constructed: after months of continuous use the SL-8 remains as responsive and foolproof as when first installed."

Hi Fidelity Magazine

THE ONLY STRAIGHT LINE SERVO TONE ARM

RABCO

11937 TECH ROAD,
SILVER SPRING, MARYLAND 20904
CIRCLE NO 40 ON READER SERVICE CARD

By HANS H. FANTEL

AUDIO BASICS

COMPONENTS VERSUS CONSOLES

SINCE it's probably safe to say that more sound equipment is sold in December than in any other month, this may be an appropriate time for some consumer guidance aimed mainly at the man buying his very first stereo system. I therefore take this occasion to re-examine some of the basic philosophies and practices that characterize the stereo component industry today.

The term "high fidelity," which has been applied in cold blood to soft drinks, lipstick, and pocket radios, retains very little of its original meaning. In fact, it seldom appears any more on the nameplates of the equipment it most legitimately describes. As a result, the consumer must now sift the specific claims made for audio components to learn how they may be expected to differ from the less distinguished mass-market product.

Components compare to "package" music reproducers somewhat as a doctor's prescription compares to patent medicines. What goes into and comes out of components is usually specified and measured. With consoles, or compact systems made by the appliance manufacturers, you take potluck with whatever the manufacturer has hidden away in the box.

Even when console makers go through the motions of listing performance data, their statements are usually calculated to impress rather than inform. A case in point is their penchant for rating their products by EIA (Electronics Industry Association) "peak music power." Perhaps it is the pretty alliteration rather than the inflated wattage figure that accounts for the relentless use in console advertising of this meaningless rating. An EIA peak-power rating of 100 watts not infrequently translates into about 3 or 4 watts per channel when measured by the standards used to rate component amplifiers.

Yet it would be misleading to downgrade all consoles. A few of them approach performance standards normally found in component systems. In fact, some component manufacturers make consoles that are, in essence, component systems in a box. In some of these, performance is clearly specified for each component—cartridge, turntable, tuner, amplifier, and speakers. But these are rare. Generally, the difference between consoles and components is rooted in basic design objectives and marketing practices. Most consoles are sold as furniture rather than sound equipment, and I would estimate that only about two-fifths of the console's selling price represents the value of the sound-reproducing equipment within.

The component maker, by contrast, structures his cost budget differently. His primary product is sound, not woodwork. Sound quality is his raison d'être, so he can't afford to cut corners on quality if he wants to retain his special market. This recognition helps component makers to keep their engineering departments relatively free of interference by corporate accountants, and to minimize the extra steps in their distribution chain. Moreover, audio retailers usually operate on narrower profit margins than their counterparts in the furniture business. All of which accounts for the fact that the component industry offers its customers a performance-to-price ratio hardly approached by most other technical consumer goods.
THIS IS ONE OF THOSE FANCY RUM DRINKS WITHOUT THE COCONUT SHELL, STRIPED STRAWS, FRUIT JUICES, ORANGE SLICES, PLASTIC MONKEYS AND FLOWERS.

IT'S RUM-ON-THE-ROCKS. DON'T KNOCK IT TILL YOU'VE TRIED IT.

It may sound like the last thing you'd ever want to try. But that's only how it sounds. It's not how it tastes.

Of all straight alcoholic beverages, White Puerto Rican Rum is probably the easiest and smoothest to drink.

When you take away all the fruit juices and decorations, you discover why the fancy rum drinks taste good. Rum tastes good.

At least, Puerto Rican Rum does. Our rum is light and clear and dry with no bite or strong aroma. Because all Puerto Rican Rums are distilled at high proof. And aged. And filtered with charcoal for added smoothness.

Try pouring straight gin, straight vodka and White Puerto Rican Rum over ice.

Then taste each one. The smoothness of the rum is bound to surprise you.

If you never drink your drinks on the rocks, even our rum may not make a rum-on-the-rocks drinker out of you.

But it certainly will get rid of any false impressions you have about the taste of Puerto Rican Rum.

THE RUMS OF PUERTO RICO

A free recipe book is yours for the asking. Write: Rums of Puerto Rico, 666 Fifth Ave., N.Y., N.Y. 10019.
New Heathkit® Video Gifts

New Heathkit solid-state color TV... world's most advanced design... as low as $489.95*
- Modular plug-in circuit boards
- MOSFET VHF tuner & 3-stage IF
- Built-in Automatic Fine Tuning
- Built-in Power Channel Advance
- Total owner-service capability
- Choice of 227 sq. in. or 295 sq. in. premium quality bonded face picture tube

One-of-a-kind superiority in performance, design, features and quality... that's what new Heathkit solid-state color TV is all about. Two sizes: 227 sq. in. GR-270, & 295 sq. in. GR-370. Both have these common features: Exclusive solid-state design using 45 transistors, 55 diodes, 2 SCR's; 4 IC's containing another 46 transistors & 21 diodes and two tubes (picture & high voltage rectifier); exclusive solid-state VHF tuner using MOSFET design for greater sensitivity, lower noise & less cross-modulation. 3-stage IF delivers higher gain for visibly superior pictures. Push-button AFT is standard. Adjustable noise limiting & gated AGC keeps pulse interference minimized, maintains signal strength. Exclusive Heath self-service capability: you not only build your own color TV, but also service it—right down to the smallest part. Other features include built-in automatic deaging; adj. tone control; 75 & 300 ohm antenna inputs; hi-fi output and optional RCA Matrix picture tube for GR-370.

Kit GR-270, 227 sq. in., 114 lbs. $489.95*
Kit GR-370, 295 sq. in., 127 lbs. $559.95*
Kit GR-370MX, GR-370 w/RCA Matrix tube, 127 lbs. $569.95*

3 cabins for 295 sq. in. GR-370

Luxurious Mediterranean Cabinet... factory assembled of fine furniture grade hardwoods and finished in a flawless Mediterranean pecan. Statuary bronze trim handle, 30-3/4" H x 37-3/4" W x 25-3/4" D. Assembled GRA-304-23, 78 lbs. $119.95*

Deluxe Early American Cabinet... factory assembled of hardwoods & veneers and finished in classic Salem Maple. 29-1/2" H x 37-3/4" W x 19-3/4" D. Assembled GRA-305-23, 73 lbs. $114.95*

Contemporary Walnut Cabinet & Base Combination. Handsome walnut finish; cabinet sits on a matching walnut base. Cabinet: dimensions 21-5/8" H x 31-1/2" W x 15-3/4" D. Base dimensions 32-1/8" H x 27-1/8" W x 18-3/4" D. Assembled GRA-203-20 Cabinet, 46 lbs. $49.95* GRA-203-6 above cabinet, w/matching base, 59 lbs. $59.95*

3 cabinets for 227 sq. in. GR-270

Exciting Mediterranean Cabinet... factory assembled using fine furniture techniques and finished in a flawless Mediterranean pecan. Statuary bronze handle, 27-3/4" H x 37-3/4" W x 39-1/2" D. Assembled GRA-202-20, 85 lbs. $114.95*

Contemporary Walnut Cabinet & Base Combination. Handsome walnut finish; cabinet sits on a matching walnut base. Cabinet dimensions 21-5/8" H x 31-1/2" W x 16-3/4" D. Base dimensions 32-1/8" H x 27-1/8" W x 18-3/4" D. Assembled GRA-203-20 Cabinet, 46 lbs. $49.95* GRA-203-6 above cabinet, w/matching base, 59 lbs. $59.95*

Wireless remote control for new GR-270 & GR-370
Add extra convenience & versatility... turn set on & off, adjust volume, color & tint, change VHF channels... all from across the room. Assembles, installs & adjusts in just a few hours.
Kit GRA-70-6, 6 lbs. $64.95*

New Heathkit solid-state portable color TV...

Console performance & portable convenience... only $349.95*

What do you do for an encore after you've designed the finest console solid-state color TVs, the GR-270 & GR-370 above. Simple—make them portable! That's what Heath engineers did in the new GR-169 solid-state portable color TV. They took the highly advanced GR-370 circuitry, changed it very slightly to accommodate the different power requirements of the smaller picture tube, and packaged it in a compact, portable cabinet. Result: a portable with console quality & performance... the new Heathkit "169". It features the same MOSFET VHF tuner, the same high gain 3-stage IF for superlative color performance, the same modular plug-in glass epoxy circuit boards used in the "270" and "370". And, of course, it features the same exclusive Heath self-service capability that lets you do the periodic convergence and focus adjustments required of all color TVs... plus the added advantage of being able to service the entire set, right down to the last part, using the exclusive Heath built-in volt-ohm meter. Other features include built-in VHF & UHF antennas & connections for external antennas; instant picture & sound; complete secondary controls hidden behind a hinged door on the front panel; high resolution circuitry for crisp, sharp pictures. If you're looking for console performance that you can carry around, this is it—the new GR-169. Only at Heath, of course. Kit GR-169, 48 lbs.

Expedited 48-hour no-charge warranty service for Heathkit solid-state color TV modules
Special factory & Heathkit Electronic Center facilities allow repair & return of modules in 2 working days. During the 90-day warranty period we will repair or replace any module for a flat $5 charge for labor & parts. After warranty, we will repair or replace any module for a flat $5 charge for labor & parts for a period of two years from date of original kit purchase.
New Heathkit® Stereo Gifts

- Receives AM, FM & FM-Stereo
- 1.8 uV sensitivity
- 9-pole L-C filter for over 70 dB selectivity
- "Blend" control eliminates on-station FM hiss
- "Mute" control attenuates between-station FM noise
- 100 watts IHF, 70 watts RMS output @ 8 ohms
- Less than 0.25% harmonic & IM distortion at full output, both channels
- Frequency response: -1 dB, 7 Hz to 60 kHz
- Complete input level controls

New Heathkit AJ-29 . . . tuner section of the famous AR-29 . . . $169.95*
Delivers the same remarkable AM, FM & FM-stereo tuning as the famous Heathkit AR-29 stereo receiver. Preassembled, factory aligned FM tuner uses FET design for superior overload characteristics. 3 IC's in IF provide better AM rejection, hard limiting, temperature stability & greater reliability. 9-pole L-C filter eliminates IF alignment. Modular plug-in circuit board construction for fast, easy assembly. Built-in self-service capability.
Kit AJ-29, 16 lbs. ........................................... $169.95*
Assembled AE-19, oiled pecan cab., 9 lbs. ......................... $19.95*

New Heathkit AA-29 . . . amplifier from the famous AR-29 . . . $149.95*
Check the specs & compare — the AA-29 is indisputably the finest medium-power amplifier available at any price! The best harmonic & IM distortion figures in the industry, a massive, fully regulated power supply, 4 individually heat-sunk and protected output transistors and individual input level controls for each channel of each input all add up to the greatest stereo buy of this or any other Christmas season.
Kit AA-29, 27 lbs. ......................................... $149.95*
Assembled AE-19, oiled pecan cab., 9 lbs. ......................... $19.95*

New — Heath/Altec-Lansing* & Heath/Bozak® Floor Speaker Systems . . . only $259.95*

New — luxurious Mediterranean stereo equipment Credenza . . . only $199.95*
The best of stereo worlds . . . wife-pleasing Mediterranean styling and room for all your stereo components. 5½' of craftsmanship, hickory veneers and solid oak trim, finished in oiled pecan. Ducted port enclosures on both ends accept 12" speakers. Optional changer & cartridge-cassette drawers. Assembled AE-101, 90 lbs.

Prices shown apply to factory mail order only; Retail store prices are slightly higher to cover costs of shipping, stocking, local service, parts replacement, demonstration facilities, etc.

See the complete Heathkit line at your local Heathkit Electronic Center:

1. New Heathkit® Stereo Gifts
2. Prices shown apply to factory mail order only; Retail store prices are slightly higher to cover costs of shipping, stocking, local service, parts replacement, demonstration facilities, etc.
3. See the complete Heathkit line at your local Heathkit Electronic Center.
4. The best of stereo worlds . . . wife-pleasing Mediterranean styling and room for all your stereo components. 5½' of craftsmanship, hickory veneers and solid oak trim, finished in oiled pecan. Ducted port enclosures on both ends accept 12" speakers. Optional changer & cartridge-cassette drawers. Assembled AE-101, 90 lbs.
Seiji Ozawa and other celebrated conductors* have chosen AR-3a systems for home use.

Their familiarity with the actual sound of orchestral music makes conductors especially sensitive to aberrations in recording or reproduction which distort tonality or balance. The AR-3a is designed to reproduce the recorded or broadcast signal as accurately as is possible with present technology. Complete measured performance data for all AR speaker systems is available free of charge from Acoustic Research, 24 Thorndike Street, Cambridge, Massachusetts 02141.

*Some of the others: Erich Leinsdorf, Herbert von Karajan, Karl Böhm, Claudio Abbado.
• TECHNICAL EDITOR Larry Klein received the letter that follows from the well-known and respected Paul Klipsch, designer and manufacturer of the Klipschorn speaker systems. With Mr. Klipsch's permission, Mr. Klein turned the letter over to me to discuss the various matters raised by Mr. Klipsch. My reactions to the several issues he brings up follow his letter.

—Julian D. Hirsch

Dear Larry:

I have just reread Julian Hirsch's article "How Hirsch-Houck Laboratories Tests Loudspeakers" in the August issue of STEREO REVIEW. The most valid test he proposes is the one using a recording of a recording and a recording of the same recording through a loudspeaker-room-microphone link, and comparing the re-recordings by listening over a loudspeaker. I recall doing this about 1955. My technique was to let the speaker in the link be the test subject. Mr. Hirsch would use the same speaker as a comparison with a test speaker for a listening test. I found this was an extra "dilution"; one hears the distortion of the loudspeaker superimposed on the same loudspeaker on playback. This seems to have been the meat of the article.

Other points concerned time-delay distortion, which Hirsch brushed aside with ten lines of type, and modulation (Doppler) distortion, which was dismissed in thirteen lines because he was "not convinced that it can be heard under normal listening conditions."

Harmonic distortion gets a little better treatment, but testing a low-efficiency speaker at one watt input doesn't tell us much about the distortion which would occur at "typical listening levels" with peaks up to 100 watts. Also I would aver that distortion increases proportionally to the power output of a speaker, or perhaps the square of the output, as Hirsch says, "not convinced that it can be heard under normal listening conditions."

—Paul W. Klipsch

Mr. Hirsch replies: Mr. Klipsch's letter clearly points out some of the fundamental differences in viewpoint between us. At least in part, it seems to be based on a misunderstanding of what I wrote, but this is not the whole story.

I don't understand his objection to the "live-vs.-recorded" comparison. Any distortions in the original recording, or in the reference speaker, are considered to be a part of the original "music," if you will. If the speaker under test reproduces these distortions faithfully, it is doing its job properly. My only reservation about this method, which I expressed in the article, is the need to have a wide-dispersion reference speaker, and to make the original recording in such a way that its overall frequency response is truly representative of the actual integrated power-output curve of the reference speaker. Despite earlier doubts, I have found that the method works and effectively illuminates differences between the excellent, good, and not-so-good speaker systems.

I regret that I was able to devote only a limited amount of space to discussing time-delay distortion and modulation distortion. Space in STEREO REVIEW is tightly budgeted, and many worthwhile subjects have to be treated in an abbreviated fashion or omitted entirely. I wish it could be otherwise, but I'm afraid that intensive coverage of either subject has to be relegated to a professional engineering journal.

Obviously, Mr. Klipsch and I listen at very different levels. Personally, I cannot tolerate peaks of 100 watts, even with very low efficiency speakers, in a home environment. If Mr. Klipsch really exposes himself regularly to the acoustic levels that 100-watt signal peaks could produce from the highly efficient Klipschorn, I think he is risking ear damage, and for the same reasons that have been so well publicized in

TESTED THIS MONTH

• Acoustic Research AR-6 Speaker
  B&O SP-12 Phono Cartridge
  Sansui 2000A AM/Stereo FM Receiver
  Electro-Voice Landmark 100 Compact

DECEMBER 1970
connection with rock musicians and many members of their audiences.

As for the variation of distortion with power at low frequencies, I think my curve, with the article, tells the story pretty well. I must yield to Mr. Klipsch in the area of designing loudspeakers, but I suspect I may have tested more different models than he has, and the behavior I described is quite typical. When I referred to the "distortion curve," I meant just that—the shape of the curve. Although the actual distortion at any frequency below the lower useful limit of the speaker's response rises rapidly with power increase, the frequency at which the distortion begins to increase suddenly is not affected very much, and that is what I was referring to in the article.

In regard to my lack of recognition of the real faults of loudspeakers discussed in the publications that Mr. Klipsch cites, in many years of frank discussions with designers of many different types of speakers, I had acquired the impression that there were many faults of loudspeakers, and the modulation-distortion problem is but one of them. I think that most speaker designers would hesitate to state dogmatically that elimination of modulation distortion would bring them to a happy state of near-perfection. I believe that distortion (like sin) of all kinds is undesirable, so Mr. Klipsch and I are really on the same side in this battle. Could it be, though, that having designed a speaker system with notably low modulation distortion, he has a strong interest in proclaiming the special significance of that particular factor?

As for getting a "fair review," I must assure Mr. Klipsch that everyone gets a fair review from me. I really am uncommitted to any cause but that of improved sound in the home. While I certainly have my preferences (which change along with the state of the art), I do not let them interfere with my evaluation of any product. If, by "fair review," Mr. Klipsch means one that is 100 per cent uncritical and totally favorable, I can't give him any guarantees. In any case, I would certainly welcome the opportunity to spend some time in my home with his (I suspect) very fine speaker systems.

~ EQUIPMENT TEST REPORTS ~

By Hirsch-Houck Laboratories

ACOUSTIC RESEARCH AR-6 SPEAKER

When a loudspeaker manufacturer has established a reputation for outstanding performance and value, and has a line of products in many different price ranges, where can he go from there? This thought passed through our minds when we received the new Acoustic Research AR-6 speaker for evaluation. From the size and weight of the shipping carton, we wondered if it might be just a variation on the popular AR-4x. However, this was not the case; the AR-6 is an all-new design.

The AR-6 is small—about the size of an AR-4x, though differently proportioned. It is 19 1/2 inches wide by 12 inches high by 7 inches deep (the AR-4x is 2 inches shorter and 2 inches deeper), which is just right for bookshelf or wall mounting. Its 20-pound weight is more easily supported on a shelf, too, than that of its 40- to 60-pound senior relatives. It is a two-way, acoustic-suspension system with a new 8-inch woofer having a free-air resonance of 25 Hz. In the glass-fiber filled enclosure, its resonance is 57 Hz, which happens to be the same as that of the larger AR-2ax and AR-5 systems. Instead of a single large magnet, the woofer uses a number of small magnets around the pole piece. This new construction provides high flux density without physically restricting voice-coil excursion. The heavy cone, supported on a urethane edge suspension, is capable of an exceptionally linear excursion of 1 inch—which accounts for its strong, undistorted bass output.

At 1,500 Hz there is a crossover to a new 1-inch-diameter tweeter, whose level is adjustable with a rear-panel control. Our measurements confirmed AR's claim of excellent high-frequency dispersion. We measured the electrical impedance of the AR-6 as a function of frequency. With a nominal rating of 8 ohms, it was about 7 ohms over most of the audio range, rising to 15 ohms at the bass resonance of 56 Hz, and to about 12 ohms at what appeared to be a secondary system resonance at about 600 Hz. The minimum impedance, in the region above 10,000 Hz, was slightly more than 5 ohms.

The low-frequency response (below 300 Hz) was measured by comparison with a reference speaker (calibrated in an anechoic chamber) so that a true response, unaffected by our test-room characteristics, could be obtained. It is noteworthy that the bass response measured for the AR-6 was almost identical to that we measured for the AR-5, approximately ±5 dB from 45 Hz to as high as our test microphone goes (15,000 Hz). This is exceptional performance for a speaker of this size and price. The very low distortion at low frequencies was also in the tradition of AR speakers—under 2 per cent at a 1-watt drive level down to 50 Hz, and rising to 5 per cent at 42 Hz. The long-excursion woofer proved its worth in this area, since the distortion with a 10-watt drive level was only very slightly greater than that at a 1-watt level.

To measure the response above 300 Hz, we followed our usual procedure of averaging the outputs of eight microphones placed in standard positions throughout the room and correcting for microphone calibration at high frequencies. The final composite smoothed frequency response curve was within ±3 dB from 47 to 12,000 Hz. By

(Continued on page 44)
And that’s not an exaggeration. The Citation Eleven preamplifier is the companion piece to the recently introduced Citation Twelve power amplifier. And like the Twelve, which was immediately hailed by High Fidelity magazine as, “a virtually distortionless device,” the Citation Eleven extends performance to the limits of current technology.

In fact, the specifications of the Citation Eleven are unmatched by any preamplifier ever made.

But merely quoting a list of specifications, however fine, doesn’t begin to convey the scope of this remarkable instrument.

For what really distinguishes the Citation Eleven from all the rest is its unrivalled flexibility. The key to this flexibility is the audio equalizer which allows you to alter the frequency response of your entire component system, so what you actually hear in your listening room is acoustically flat.

Instead of conventional tone controls, the Citation Eleven employs a series of precision filters that permit you to boost or attenuate the signal at five critical points within the audio spectrum.

By judicious use of these controls, you can correct deficiencies in program material, speakers and room acoustics and thus literally shape your system’s frequency response.

Needless to say, the Citation Eleven also offers a full complement of the more familiar professional controls, arranged in logical groupings for ease of operation, as well as more than enough inputs and outputs to satisfy the most demanding requirements. For example: two tape monitor switches; front panel speaker selector switch for two sets of speakers; and a special defeat switch to remove the audio equalizer from the circuit for instant comparison of equalized and flat response.

See and hear the Citation Eleven at your Harman-Kardon dealer. And to fully appreciate its extraordinary performance, you should hear it in combination with the Citation Twelve. They could change your ideas about the shape of music.

For complete technical information, write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803.

The Citation Eleven can recreate the original shape of music.
The two that couldn't wait.
Every so often, an idea just won’t wait until its time has come. So it arrives ahead of schedule. And begins a trend.

Take the new Sony 6065 receiver, for instance. It takes direct-coupled circuitry into a new dimension. Which means there is nothing to come between you and the sound—no coupling capacitors, no interstage transformers.

Those capacitors and transformers could cause phase shift or low-end roll-off, or diminish the damping factor at the low frequencies where you need it most.

So, instead we use Darlington-type coupling, a complimentary-symmetry driver stage, and an output stage that needs no coupling capacitor between itself and the speaker because it’s supplied with both positive and negative voltages (not just positive and ground).

The results speak for themselves. The amplifier section puts out 255 watts* with less than 0.2% distortion, and a cleaner, purer sound than you’ve heard before in the 6065’s price range (or, quite probably, above it).

And the FM section has not only high sensitivity and selectivity (2.2 uV IHF and 80dB respectively) but lower noise and better interference rejection, to help you discover stations that you’ve never heard before—re-discover stations that were barely listenable before.

You’ll discover new flexibility, too, in the control functions. Sony’s famous two-way function selector lets you switch quickly to the most used sources—or dial conventionally to such extras as a front-panel AUX input jack, or a second phono input. There’s a center channel output, too, to fill the hole-in-the-middle in large rooms, or feed mono signals to tape recorders or a remote sound system.

The Sony 6065. $399.50**

Another “impatient” receiver also featuring the new Sony approach to direct coupling, the 6055 delivers 145 watts* Moderately priced, this receiver is a remarkable value at $299.50**

So, there they are, months ahead of schedule and way ahead of their time. Don’t wait to enjoy them at your dealer. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, N.Y. 11101.

*HIF Constant power supply method at 4 ohms. **Suggested list.

TWO NEW RECEIVERS FROM SONY.

CIRCLE NO. 54 ON READER SERVICE CARD
advancing the tweeter-level control to maximum, a worth-while improvement in flatness was obtained as plus an extension of the upper limit to 15,000 Hz.

As we have mentioned, the AR-6's polar response was very good—appreciably better than that of the AR-4x and apparently quite similar to that of the more expensive AR speaker systems. The tone-burst response was good at all frequencies, with no significant ringing or other anomalies at any frequency.

Our live-vs.-recorded listening comparison, which was described in the August 1970 issue of STEREO REVIEW, essentially confirmed the validity of our measurements. With its tweeter level set at NORMAL, the AR-6 did a very good job of duplicating the "live" sound, with only two detectable differences. The extreme highs (important when reproducing wire brushes on cymbals and other instruments having considerable energy above 10,000 Hz) were somewhat dulled. With the tweeter-level control set about halfway between the indicated NORMAL and maximum settings, high-frequency response in the live-vs.-recorded test was very much improved. There was also a very slight mid-range emphasis (which could be detected only by comparison with the original sound) that we presumed was the result of a small elevation (about 3 dB) measured in the 300- to 1,000-Hz region.

The efficiency of the AR-6 is moderately low, like that of all AR speakers, and the manufacturer suggests driving it with an amplifier capable of at least 20 watts continuous output per channel. On the other hand, it is not restricted to use with moderate-power amplifiers, since it can take the full output of any amplifier rated at up to 100 watts per channel—assuming that you are not playing very loud rock or electronic music, both of which often call for sustained high levels.

All in all, the AR-6 acquitted itself very well in our tests. It was not quite the equal of the much more expensive AR models, whose sound it nevertheless resembles to an amazing degree, but on the other hand it out-performed a number of considerably larger and far more expensive systems we have tested in the same way. Incidentally, the AR-6 shares the AR characteristic of not delivering any bass output unless the program material calls for it. If at first hearing it seems to sound "thin" (because it lacks false-bass resonances), play something with real bass content and convince yourself otherwise.

We don't know of many speakers with as good a balance in overall response, and nothing in its size or price class has as good a bass end. The AR-6 sells for $81 in oiled walnut finish, or $72 in unfinished pine.

For more information, circle 156 on reader service card

The Danish-made Bang & Olufsen SP-12 phono cartridge presents a familiar appearance to anyone who has followed the audio scene for a few years. Its distinctive physical design is identical to that of the older B&O models formerly distributed in this country by Dynaco. However, the SP-12 is a new, improved model, and is sold under the B&O name.

The B&O cartridges use moving-iron generating systems, with an X-shaped armature driven by the stylus cantilever. The encapsulated cartridge body contains the magnet and four coils, whose pole pieces are close to the tips of the armature cross-arms. This symmetrical generating system is relatively insensitive to external hum fields; however, it does have a fairly strong magnetic field of its own. If you are using a reasonably modern turntable with a non-ferrous platter, this will present no problem. All moving parts, or those subject to wear, are in the user-replaceable stylus assembly, which has an integral magnetic shield. The design of the plastic tip of the cartridge virtually insures operation at the correct (15 degree) vertical tracking angle. Significant departure from this angle in either direction (such as might occur with a stack of discs on a record changer) will cause the plastic guard to contact the record surface. To compensate for this possibility, B&O supplies a plastic wedge that tilts the cartridge appropriately depending upon the tone arm it is installed in.

We found the frequency response of the B&O SP-12 to be exceptionally uniform—within ±2.5 dB up to the 20,000-Hz limit of the CBS STR 100 test record. The channel separation was 25 to 35 dB at mid frequencies, falling to 15 to 20 dB at 10,000 Hz and to 10 to 15 dB at 20,000 Hz. Three small resonances were found at 180 Hz, 260 Hz, and 400 Hz, producing "jogs" of less than 1 dB in the cartridge output. While the measured crosstalk increased markedly at each resonance frequency, we were never able to detect these effects by ear. This is not surprising in view of the fact that the channel separation, at its worst, was a respectable 17 to 20 dB.

Normally, we do not make frequency-response measurements above 20,000 Hz, since most cartridges are on the way down by that time anyway. The absence of a high-frequency resonance up to 20,000 Hz led us to use the CBS STR 120 record, which sweeps from 500 to 50,000 Hz. The B&O SP-12 tested out as having a flat, smooth, and gently rising response to between 25,000 and 30,000 Hz, with excellent stereo separation maintained over the full range. The SP-12 frequency response was not affected significantly by normal cable capacitances, up to about 400 picofarads (pF). Even a 500-pF load dropped the 20,000-Hz response only 3 dB. Higher capacities should be avoided, however.

The rated tracking force of the SP-12 is from 1 to 2 grams. We found that 1 to 1.25 grams sufficed for most recorded material, including some of our high-velocity (loud, high-frequency) test records. Of course, tracking of extremely high velocities, as with any cartridge, was impossible.

(Continued on page 46)
IF YOU DO ANYTHING WITH 1/4" TAPE, YOU CAN DO IT BETTER WITH REVOX.

And that's a simple statement of fact.

From the moment it was introduced, the Revox A77 was hailed as a recording instrument of unique quality and outstanding performance. The magazines were unanimous in their praise. Stereo Review summed it all up by saying, "We have never seen a recorder that could match the performance of the Revox A77 in all respects, and very few that even come close."

So much for critical opinion.

Of equal significance, is the fact that the Revox A77 rapidly found its way into many professional recording studios.

But what really fascinates us, is that the A77 has been singled out to perform some unusual and highly prestigious jobs in government and industry. The kinds of jobs that require a high order of accuracy and extreme reliability.

Take NATO (the North Atlantic Treaty Organization) for example. When they wanted a machine to standardize on, a machine that would lend itself to use in a wide variety of circumstances. And most importantly, a machine that was simple to use, the logical choice was the Revox A77.

Or take the governmental agency that wanted an unfailingly reliable tape machine to register and record satellite bleeps. The choice? Revox.

Or the medical centers that use specially adapted A77's for electrocardiographic recording.

We could go on and on (see accompanying list), but by now you probably get the point.

No other 1/4" tape machine combines the multi-functioned practicability, unfailing reliability, and outstanding performance of a Revox.

If you have a special recording problem that involves the use of 1/4" tape, write to us. We'll be happy to help you with it.

And if all you want is the best and most versatile recorder for home use, we'll be glad to tell you more about that too.
proved by operating at the maximum rated force. Intermodulation distortion, checked with the RCA 12-5-39 test record, was low for a 1.25-gram force up to about a 16-centimeter-per-second (cm/sec) velocity. With a 2-gram force, distortion remained low up to 20 cm/sec.

In our tracking evaluation using high-velocity musical recordings, the SP-12 did very well. It was not quite the equal of a couple of the top cartridges we have tested, but its mistracking rarely consisted of more than a slight 'edginess' on the highest-level bands of the Shure "Audio Obstacle Course" disc. This is not nearly as serious a deficiency as the totally distorted "shattering" sound that has been produced by some mistracking cartridges we have heard.

Each B&O SP-12 comes with its own individually run response curve. Although we used different test records, we essentially duplicated the curves supplied with our test cartridge. The cartridge met or bettered every published specification for which we could test.

As always, the real proof of performance was in the listening. The B&O SP-12 had as easy and neutral a sound as we have heard from any phono cartridge. (It could hardly be otherwise considering its broad, flat frequency response and clean tracking.) Compared with some cartridges having a response peak around 15,000 Hz (as many do), the SP-12 may sound a little bland to some ears. This is the same type of subjective reaction that often occurs when a flat-response speaker is compared with one having an irregular response. As with any fine cartridge, the SP-12's merits are quite subtle and will be most noticeable when the other system components are of the highest quality. Under these conditions in our lab, the SP-12 was revealed to be an excellent phono cartridge. The B&O SP-12, which

--SANSSU 2000A AM/FM RECEIVER--

- Sansui has up-dated their popular Model 2000 stereo receiver, adding a suffix "A" to identify the new model. Although the 2000A retains the tasteful styling and general features of its predecessor, there have been some worthwhile changes, both internal and external—and at no increase in price.

The most obvious change on the control panel of the 2000A is the longer dial scale—several inches longer, in fact. The FM-band frequency calibrations are now linear, and with the extra scale length all the guesswork has been eliminated from station identification. If the dial pointer is set to 96.3 MHz, you are tuned to that frequency—something which, unfortunately, cannot be said for all receivers. To accommodate the longer dial, the pushbutton switches have been relocated, and a new one has been added—a multiplex-noise canceler that reduces noise (and, to some degree, high-frequency separation) on weak stereo signals, without affecting frequency response. Since playback-only tape decks without electronics are now rare, Sansui has deleted the tape-head input supplied in the previous model and replaced it with a second magnetic-phono input.

In the rear, the antenna and loudspeaker terminals are the spring-loaded pushbutton types that we find so handy and wish were more widely used. Not only are they the most convenient type available (no screwdriver required), but they are virtually impossible to short circuit, either accidentally or deliberately. An added feature of the Sansui 2000A is the group of four jacks—preamplifier output and power-amplifier input—in the rear of the receiver. Normally coupled by jumpers, they can be separated for the insertion of an electronic crossover network, active equalizer, reverberation unit, or other accessory.

A comparison between the circuits of the 2000A and those of the 2000 reveals many changes, most of them minor, such as different transistor types or component values. The most obvious difference is in the FM i.f. section, where the 2000A uses four IC stages to replace the five transistor stages of the 2000. The multiplex section of the 2000A also appears to have been redesigned. The principal specification change has been in the audio-power ratings. The 2000A carries a continuous-power rating of 35 watts per channel into 8 ohms, compared with the 32-watt rating of the 2000.

Our laboratory tests reaffirmed our highly favorable reaction to the original Model 2000 and verified Sansui's claims for the 2000A. The tone controls (separate bass and treble for each channel), loudness compensation, and high- and low-frequency filter characteristics are unchanged. The filters are more gradual than we would like to see, but the tone controls have excellent characteristics. The RIAA phono equalization was accurate within +0.8, -0.5 dB over its range.

The audio amplifiers had less than 0.2 per cent harmonic distortion from a fraction of a watt to about 39 watts per channel, with both channels driven into 8 ohms at 1,000 Hz. The IM distortion was typically under 0.2 per cent under the same conditions. At the rated 35 watts per channel, the distortion was under 0.5 per cent from 55 to 11,000 cycles per second.

For more information, circle 157 on reader service card

For more information, circle 157 on reader service card

(Continued on page 48)
Altec's new 714A receiver.
It's built a little better.

With 44/44 watts RMS power at all frequencies from 15 Hz to over 20 KHz (at less than 0.5% distortion). Most receivers meet their power specifications in the mid-band but fall way short at the critical low and high frequencies. The above curve shows the typical low distortion at all frequencies from the new 714A receiver at 44 watts RMS per channel. For comparison purposes, we also rate the 714A conservatively at 180 watts IHF music power at 4 ohms. This means that the 714A will handle everything from a full orchestration to a rock concert at any volume level with power to spare.

With 2 crystal filters and the newest IC's. Ordinary receivers are built with adjustable wire-wound filters that occasionally require periodic realignment. And unfortunately, they are not always able to separate two close stations. So we built the new 714A with crystal filters. In fact, 2 crystal filters that are individually precision aligned and guaranteed to stay that way. To give you better selectivity. And more precise tuning. The new 714A also features 3 FET's and a 4 gang tuning condenser for high sensitivity.

And with a lot of other features like these. Separate illuminated signal strength and center tuning meters on the front panel. A full 7 inch tuning scale and black-out dial. The newest slide controls for volume, balance, bass and treble. Positive-contact pushbuttons for all functions. Spring loaded speaker terminals for solid-contact connections.

Altec's new 714A AM/FM Stereo Receiver sells for $399.00. It's at your local Altec hi-fi dealer's. Along with all the other new Altec stereo components— including a new tuner pre-amp, new bi-amp speaker systems and all-new high-performance music centers.

For a complete catalog, write to: Altec Lansing, 1515 South Manchester Ave., Anaheim, California 92803.

CIRCLE NO. 5 ON READER SERVICE CARD
most 20,000 Hz, and less than 0.1 per cent at mid frequencies. As with many units in its class, the distortion rose rapidly (because of power-supply limitations) when the unit was tested at full power below 50 Hz. It is worth noting that the 2000 A performed better in this test at 35 watts than the older model did at 30 watts. At half power or less, the distortion was well under 0.25 per cent from 20 to 20,000 Hz and was under 0.1 per cent at most frequencies. About 21 per cent more power could be delivered into 4-ohm loads, while with 16-ohm loads the output was down about 37 per cent from the 8-ohm rating. In listening tests the Sansui 2000A fulfilled our expectations and proved to be a potent performer that neither added to nor detracted from the original sound.

The FM tuner had an IHF sensitivity of 1.75 microvolts (rated 1.8 microvolts), and stereo channel separation measured better than average across a wide frequency range. It was about 20 dB at 50 Hz, 38.5 dB at mid frequencies, and 18 dB at 15,000 Hz. Although we made no measurements on the AM tuner, its sound was as good as that from other good-quality receivers, and the reception was free of birdies and extraneous noises.

It is clear that all the virtues of the Sansui 2000 have been retained and improved upon in the 2000 A. It is a handsome receiver that sounds as good as it looks. The Sansui 2000A sells for $299.95, and an optional walnut cabinet is available for $22.50.

For more information, circle 158 on reader service card

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**ELECTRO-VOICE LANDMARK 100 COMPACT MUSIC SYSTEM**

- The new E-V Landmark 100 system is in many ways unlike any other compact we have seen. It looks different, it sounds different, and it employs some rather unusual design concepts for a system of its type. Its most distinctive feature is its speaker systems, which can be described as 10-inch cubes with two truncated corners. They are designed for enhanced reflected sound radiation, and in addition supply a motional-feedback signal to the amplifiers for reduced distortion and smoother frequency response. Each of the 10½-pound speaker cubes contains four small cone drivers: three 4½-inch full-range units and a 2½-inch tweeter. One driver faces forward and operates in conjunction with the two other full-range drivers, which are mounted at 45-degree angles to each other. The tweeter, fed via a 4,000 Hz high-pass filter, is installed adjacent to one of the rearward-facing drivers.

The amplifiers are rated by Electro-Voice at 20 watts per channel continuous output with both channels driven. Their distortion is stated to be 0.15 per cent at rated power at 1,000 Hz. Since the amplifiers are electrically integrated with the speakers, they cannot be measured in a conventional manner, but E-V supplies the power-output and distortion data as an indication of the caliber of the circuits in the Landmark 100. There are inputs for a high-level auxiliary source, and a tape-monitoring push switch for use with a three-head recorder. The other input-selector positions cover phono, FM, and AM operation. Additional knob-operated controls are for bass and treble, balance, volume, and tuning. There are also pushbuttons for power, mono/stereo, and loudness compensation.

The record player is a low-price Garrard model with four speeds, but it lacks such amenities as anti-skating and a cueing lever. The installed magnetic cartridge is a special E-V model (Stereo-V). Tracking force is set at the factory for 3 grams, but can be reduced by half a gram or so by the user. E-V is considering making the Landmark system available without a record player if demand warrants it.

The FM tuner section of the Landmark 100 is of advanced design, with an FET front end, integrated circuits in the i.f. and multiplex sections, and ceramic i.f. filters. It

(Continued on page 50)
You'll hear more from this Telex 8 TRACK RECORDER

HEAR
8 TRACK STEREO CARTRIDGES YOU RECORD YOURSELF
Now have the fun of recording your own kind of music on 8 track stereo cartridges and save 75% per album. Recording in stereo from the 814 AM/FM Radio, external phonograph, tape deck, microphone inputs or any other source is easy. Just select the music you want, set the modern slide controls and monitor the recording on two VU meters. Four exclusive logic circuits control the recording totally and automatically. Model 814 features erase/record interlock and pause control.

HEAR
STEREO CARTRIDGES AND
AM/FM AND FM STEREO RADIO
Easy, one-step playback. Simply insert cartridge for immediate playback or switch to the AM/FM Stereo radio and listen to your favorite music through matched air suspension speakers or stereo headphones. "State of the Art" Integrated Circuit delivers 100 watts peak music power. FET stereo radio features blackout dial, tuning meter, stereo beacon and AFC lock-in. Additional features include Hi-Low Z phono input switch, slide controls, cartridge eject lever and walnut styled case to make the Model 814 the most functional, convenient 8 track cartridge recorder available.

HEAR
THE COMPLETE LINE OF
TELEX RECORDERS AND PLAYERS
The Telex 814S is priced at $349.95. Telex also offers the Model 812S without stereo radio for $299.95, and if you're looking for an 8 track cartridge stereo recording deck to complement your present music system, hear Model 811R — $169.95. We also have a complete line of playback-only models from $69.95 to $139.95. See your dealer. He can demonstrate the ease of operation, fun and money-saving features of these and other Telex models.

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DECEMBER 1970

PFPaCIRCLE NO. 58 ON READER SERVICE CARD 49
has a zero-center tuning meter, automatic stereo switching, and a stereo-indicator light. The FM tuner proved to be excellent, meeting all specifications. The IHF sensitivity was 1.9 microvolts, and the FM distortion was 0.53 per cent. Limiting was essentially complete at a low 4 microvolts. The FM frequency response was very flat—within ±0.5 dB from 30 to 15,000 Hz. Stereo separation was better than average, exceeding 35 dB from 400 to 2,500 Hz and 20 dB from 30 to 12,500 Hz. The sound quality of the AM tuner was excellent also.

We measured the record player as part of the system, making measurements at the tape-output jacks. The overall frequency response of the cartridge and preamplifier was ±2 dB from 40 to 20,000 Hz. Channel separation was 20 dB or better over most of the frequency range.

The cartridge used in the Landmark 100 did not appear to have a particularly high compliance (of most significance for low frequencies), but proved to have excellent tracking capability at mid and high frequencies, as well as exceptionally good high-frequency response. It tracked the 30 centimeters per second (cm/sec), 1,000-Hz bands of the Fairchild 101 test record with negligible distortion—something few cartridges can do. Its good mid and high-frequency tracking was further evidenced in playing the Shure "Audio Obstacle Course" record. Its overall tracking ability score was fine, falling just below the top group of premium-price cartridges. The cartridge came through very well playing our intermodulation-distortion (IM) test record (RCA 12-5-39). Distortion proved to be quite low up to recorded velocities of 15 cm/sec, but increased rapidly above that point.

The turntable had a measured rumble level of -29.5 dB, which is very good for an inexpensive unit, and which proved to be an inaudible level in use. Although the bass output of the system is excellent, it is negligible at the turntable's basic rumble frequency of 30 Hz. On the turntable we tested the flutter was 0.1 per cent, and the wow at 33 1/3 rpm was 0.3 per cent.

The design concept behind the novel shape of the speakers enables them to be oriented for optimum stereo imaging under almost any conditions. But measurement is difficult because much of an omni's performance is determined by the acoustic environment of the test room. In any case, we set up a speaker as recommended and drove it at a level that produced about the same sound volume as we have used in previous speaker tests. Above 300 Hz, the frequency response was measured in a straightforward manner, and it proved to be quite uniform—with ±3 dB from 300 to 10,500 Hz, with the measured highs starting to roll off smoothly above about 9,000 Hz. Our measuring microphone set-up was standardized for forward-radiating speakers, and its reading has doubtful validity for systems that rely significantly on wall reflection for high-frequency propagation. The fact that in listening tests the response sounded flat to at least 15,000 Hz, tends to support this view. The speaker tone-burst response was excellent.

We normally measure low-frequency response below 300 Hz by comparison with a calibrated reference speaker. We were surprised to find the output of the Landmark 100 rising below 200 Hz to a maximum (around 80 Hz) of about 7 dB above the average mid-range level. It fell below 70 Hz to -5 dB at 40 Hz. Low-frequency distortion was low down to 70 Hz, rising somewhat at 50 Hz and more rapidly below that point. As indicated by our tests, the Landmark's diminutive speakers can deliver solid and relatively undistorted output down to about 50 Hz, in addition to having (subjectively) a smooth and uniform response to at least 15,000 Hz.

It is evident that our measurements on the Electro-Voice Landmark 100 proved it to be a very respectable high-fidelity system by any standards. Obviously, much of its uniqueness lies in its speaker systems. They can be placed in almost any location and the spatial properties of their stereo effect can be altered by orienting their drivers so as to reflect the sound to the listener at different angles. We therefore approached the listening portion of our tests with a great deal of interest.

We were not disappointed. We have listened to some very good compacts, but the E-V Landmark 100 is easily the best compact music system we have heard to date. Its sound was strikingly clean, smooth, and well balanced over the frequency range. We found speaker placement to be noncritical, and the direct-reflected sound arrangement to be quite effective in respect to adjustments of the stereo image. The solid, essentially undistorted bass delivered by these tiny speakers must be heard to be believed (50 Hz is really very low!). It appears that the "Servo-Linear" motion-feedback system does its intended job very well. We never felt the need to modify the response with the tone controls, which seemed to have good characteristics. The Landmark 100 can play loud enough for almost any normal listening situation. The gain and power output of the amplifier are well matched to the speaker requirements, so that turning the volume all the way up cannot damage anything, and in fact will usually not result in distortion.

It would seem to us that anyone with limited space for speakers can get more good sound from the Electro-Voice Landmark 100 than from any other components of anywhere near similar size that we have encountered. Considering the way it sounds, and the fact that its FM tuner is comparable to some separate component tuners selling for about half the price of the Landmark system, the E-V Landmark 100 is an excellent value indeed. It sells for $399.95. An optional tinted-plastic cover for the record player costs an additional $14.95.

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Hear the Studio 1
IT'S THE FINEST HEADPHONE AVAILABLE TODAY WITHOUT EXCEPTION.

The Studio 1 features a version of the Telex audiometric transducer used in clinical hearing measurements. Telex spent over three years to develop this transducer. It's the first major breakthrough in headphone element design in over 25 years. Here is why.

To make accurate clinical hearing measurements, a headphone element was needed that would be absolutely stable in performance. An element that would not be affected by changes in temperature and humidity. Until now, no such element was available. And it had to be an extremely sensitive element. So it could respond efficiently to varying degrees of power input and frequencies. And it had to reproduce sound with less than 1% distortion at 120 dB sound pressure level. That’s the threshold of pain in human hearing. But clinical measurements go beyond this level. So the element had to be capable of withstanding in excess of 130 dB sound pressure level. Without burning up.

There has never been a headphone that could meet these requirements. Never. That’s why Telex concentrated all its resources on the development of a new audiometric transducer. It took 42 months to do it. And another four months of testing to verify the results.

At the Central Audiology and Speech Pathology Department of the Bio Communications Laboratory of the University of Maryland. Now Telex adapted this audiometric transducer to a stereo headphone. The Studio 1. It is the first and only stereo headphone of its kind. The Studio 1 reproduces frequency response from 20—22,000 Hz with unequaled fidelity and clarity. Without distortion. The Studio 1 has modern slide controls for volume and tone built into each ear cup. That’s separate controls for each channel. And Telex developed a new cushion material for ear cup and headband. A soft, pliable surgical silicone compound that seals the sound in and follows the contour of the head for comfort. Even over glasses. The Studio 1 comes with a 25 foot coil cord. And the Studio 1 is attractive. Antique ivory white with burled walnut and black trim. It comes in a sturdy plastic storage case. For $99.95. The Studio 2 is the same headphone without volume and tone controls. For $84.95. The Studio 1 is the best stereo headphone available. Telex makes it that way. For you. Try it.

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GOING ON RECORD

BEETHOVEN AND OTHER BOOKS

REALLY fine books on music are a rarity in any age. One can find a host of reasons for this. Not the least among them is that those whose skill as creators or executants of music is of a magnitude sufficient to tell the rest of us something of importance that we don't already know rarely have the literary ability to tell it successfully. And, conversely, those who have developed a narrative skill sufficient to reproduce what, look even more rarely have anything new about music to put into it. To carry the matter a step further, I had, in the past, assumed that musicologists wrote the way they did because they seemed to share the strange and pitiful coincidence of having no literary gift. You can imagine my horror when I discovered, some years ago, that the majority of musicologists write the way they do because they have been trained to write that way.

All this is prefatory to introducing to the reader a number of exceptions to the unfortunate categories mentioned above, and (incidentally) to potential holiday gifts more substantial than the general run of Christmas nothings.

H. C. Robbins Landon—who, quite apart from this volume, is one of the few musicologists I know today who do write well—has put together a somewhat peculiar but unquestionably fascinating book on the composer whose two-hundredth anniversary we have been celebrating all year (Beethoven, a Documentary Study, Macmillan, 1970, $22.50 until December 31, 1970; $25 thereafter). It is called a "documentary study" because its contents are almost totally made up of early documents on Beethoven and the society in which he lived; there is little original writing in the book. The documents are accompanied by an extraordinary amount of iconographical material, all of it exceptionally well reproduced and much of it in color. Landon has uncovered quite a number of previously unpublished portraits of people who figured in Beethoven's life. The illustrations are so fine, actually, that one could happily buy the volume solely as a picture book.

But it is more than a picture book, and in that lies a good deal of its fascination and most of its peculiarity. The text is not, of course, a conventional narrative of Beethoven's life, and, in fact, there is really very little to get the reader from one document, or one picture, to the next. Many of the documents do refer you to a picture, from which, and from whose caption, a certain amount of additional information on the matter at hand is forthcoming. But what we end up with is a series of threads—isolated incidents—each one leading fascinatingly and tantalizingly just so far into Beethoven's life and career—but no further.

Of course, the book does not pretend to be a biography. But it strikes me that it is a book perhaps best used in conjunction with a biography; in this sense it is, though delightful to read, a scholarly work.

Those readers who are familiar with musical biography know that the standard book on Beethoven is A. W. Thayer's Life of Beethoven, deservedly a much acclaimed work. Unfortunately, it has always been an expensive book—I, certainly, could never afford it when I was a student—and one sees it mostly in libraries. But some things do go right in this pervasively wrong-going world, and I am happy to say that the most recent revised edition of Thayer's monumental (1,141 pages) study is now available in paperback (Thayer's Life of Beethoven, revised and edited by Elliot Forbes, Princeton University Press, $6.95) at, if I remember correctly, about one-fifth of its Hardcover price.

It is neither possible nor necessary to say much about Thayer's Beethoven. It is a scholarly work with abundant footnotes, readable, if not graceful, in literary style, and overwhelming in its abundance of material. It is vital for anyone who wishes to know about Beethoven, and it and the Landon book, by themselves, would constitute a formidable Beethoven library.

On another subject entirely, certain tastes may find themselves gratified by a new and pictorially beautiful book on the mad King Ludwig II of Bavaria (Wilfrid Blunt, The Dream King, Viking Press, 1970, $12.95). Ludwig was, of course, Richard Wagner's patron and champion, a strange man and a sick one (it is doubtful that he had any musical understanding of Wagner at all; what attracted him was the myth and the Romantic theatricality of Wagner's work), but certainly, at least, the necessary midwife of Tristan, Meistersinger, and the Ring.

Ludwig was also a man who loved castles, and he had at least eight of them, one more beautiful than the next. They were, in truth, dream castles. One needs only a ten-second look at Neuschwanstein to understand both that it is beautiful and that it is not "real," but a fake gothic fairy tale in stone.

The better part of this book (that is to say, the pictures) is concerned with the castles. The narrative is concerned mostly with Ludwig's relationship with Wagner (who was, unquestionably, the dominant passion of his life). The story is by no means dull, but it is rather bumpy in the telling. What is wanting, I think, is a feeling of greater overall organization of the material, and a little more grace in the writing. The book bears the signs, if not of haste, perhaps of a too great informality in getting the material down on paper.

I RARELY look forward to books on performing organizations, for they are all too often essentially vanity publications, full of undisguised facts, and empty of enlightened judgments—for fear of offending somebody. Marcel Prawy's The Vienna Opera (Praeger Publishers, 1970, $19.95 until December 31, 1970, $25 thereafter) is quite the opposite. The book is a delight, for Prawy, who in his own words has been "going to the opera constantly since 1926, and when I say 'constantly,' I mean usually not more than seven times a week," is a mine of information, a warehouse of opinions, and a store of musical good sense. He is also a very witty man and something of a literary stylist.

The organization of the book is apt and logical: each chapter centers around the personality of a director of the Vienna Opera—Herbeck, Jahn, Mahler, Wein-gartner, etc. Other figures are treated as within the ambiance created by the director. Needless to say, there are hundreds of illustrations, and not merely the expected photographs but some marvellous and unfamiliar drawings and caricatures as well. But it is the text that raises the book above the commonplace, reflecting, as it does so well, the depth of knowledge, the small talk, and the personal reactions and opinions of a supremely well-informed man.  

I am sorry to disappoint those who looked forward to reading, in this issue, the results of my informal questionnaire on recorded buying habits. The quantity of letters received was high, the average length long, and the contents fascinating. The results will appear in next month's column.
You’ll Hear More From Telex

The ultimate professional quality reel-to-reel recorder—designed for the audiophile who demands the finest performance. The Telex Lab Series 2001 incorporates the identical design parameters which made Telex Magnecord the professional standard in both broadcasting and the U.S. manned spacecraft centers. Precision die cast frame allows exacting alignment of all critical components for absolute performance reliability. Superb recording and playback, comparable in every respect to studio equipment performance. All tape motions are push-button solenoid controlled for satin smooth, convenient operation. The Lab Series 2001 represents a totally new generation of Telex professional tape recorders now available for the individual audiophile.

Precise distortion-free sound with smooth tape flow and maximum timing accuracy regardless of line power voltage fluctuations made possible by Telex’s two-speed 3.75 and 7.5 IPS hysteresis synchronous capstan motor with Flutter-Filter belt drive, dynamically balanced flywheel and ball bearing inertial stabilizers. Pay out and take up reels are operated by two permanent split capacitor motors. Three separate, deep-gap erase, record and play heads are shielded by anti-magnetic mu-metal. Solenoid-operated tape gate provides precise tape tracking and forces wrap to insure positive tape-to-head contact. Positive but gentle tape handling is assured by military type, solenoid operated differential band braking. All tape motions are solenoid controlled and push-button operated.

Ganged volume controls for right and left channels provide mixing facilities for both microphone and auxiliary inputs. The source-tape switch allows for monitoring of the tape while recording. Built-in whisper fan maintains cool operating conditions for all power components. Two professional stereo headphone jacks on front panel—ganged playback controls adjust the desired volume and balance of right and left stereo channels. Solid state, modular electronics for professional recording and playback quality. An individual inspectograph is supplied with each unit. American made and carries a two year warranty. Lab Series 2001, only for those who will not compromise.

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Ganged volume controls for right and left channels provide mixing facilities for both microphone and auxiliary inputs. The source-tape switch allows for monitoring of the tape while recording. Built-in whisper fan maintains cool operating conditions for all power components. Two professional stereo headphone jacks on front panel—ganged playback controls adjust the desired volume and balance of right and left stereo channels. Solid state, modular electronics for professional recording and playback quality. An individual inspectograph is supplied with each unit. American made and carries a two year warranty. Lab Series 2001, only for those who will not compromise. $799.95

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53
There's a lot of history in this book, rather too much, indeed, for those who have read Malone or Robert Shelton's earlier *The Country Music Story*, and loads of impressive statistics, most of them having to do with how country music brings $100 million a year to Nashville, Tenn. But its more important historical contribution is that which emerges in and between the lines of a series of fine profiles of record producers, publishers, agents, boardinghouse keepers, songwriters, and, of course, the singers themselves—Jimmie Rodgers, Roy Acuff, Hank Williams, Elvis Presley, Johnny Cash, Merle Haggard, Buck Owens, and Glen Campbell. Hemphill rings in the last three of these by calling a chapter on Bak ersfield, Calif., "Nashville West."

He does his duty by the older singers and institutions, and he does it accurately and sympathetically. But he is better on the quick than the dead. He draws from life. And so it is hardly astonishing that his attention is concentrated on the decade beginning about 1960, when country music absorbed the onslaught of rock 'n' roll and went on to become the dominant idiom of white American popular music. He tells it all in terms of people.

Shelby Singleton, for example, who made Jeannie C. Riley out of Jean Riley and sold 4,800,000 singles of Harper Valley PTA in six months, a chubby little man in sea-blue beltless slacks and a hori-zontal-striped crew-neck short-sleeve shirt, sorting the latest mail like a Vegas gambler dealing cards:

"One for Jeannie, one for me, one for—Look, be sure you put in there—one for me, one for—be sure to say I had thirty-nine gold records before I'd ever seen Jeannie C. Riley. Get that in there somewhere—me, Jeannie, Jeannie, me—okay?"

Or Johnny Cash in a coffee house between sessions of a TV taping at the Grand Ole Opry, "wearing a powder-blue one-piece flight suit with his name over the left breast, forever fidgeting, anxious to get moving. In a playful mood he began to sing softly to I Walk the Line words he had made up earlier that afternoon. 'I keep my pants up with a piece of twine.. .'"

"Johnny" his wife gasped.

"'Yes, love,' Cash said, getting up and strolling out of the coffee shop, a little-boy grin on his face. 'Just say you're mine, and pull the twine!'"

It's a hard book to write about. You can't do it. It's a hard one to put into words. You've got to wait a little longer, hon, before you come in again.

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**BOOK REVIEW**

"THE NASHVILLE SOUND"

Reviewed by HENRY PLEASANTS

The Nashville sound, according to Owen Bradley, Decca's man in Nashville, "isn't so much a sound as it is a way of doing things. It's a bunch of good musicians getting together and doing what comes naturally."

This is but one of many definitions that turn up in the course of Paul Hemphill's *The Nashville Sound*. The book itself suggests another: It is Southern singers singing the way they speak—or vice versa. And the book's greatest virtue is the way in which it captures the eloquent contours and cadences of American Southern speech. It is a very musical virtue.

The author introduces himself and his purpose in Tootsie's Orchid Lounge, "a ten-second sprint from the Grand Ole Opry House," having a beer with a local character named Harper: "'Naw, I said H-A-R-p-e-r. Same as in Harper Valley PTA. . . . Lots of good stories around here, boy, if you just get out and look for 'em. Charlene, honey, there's a hole in this glass. . . ."

Hemphill went out and looked, and he found a lot. But even before he left Tootsie's, Tommy Higgins walked in, an aspiring songwriter just arrived from Waco, Texas, with $50 and a pocketful of songs. "'Wadn't easy gettin' here, neither. Me and this old boy was talking and having a drink about one in the morning in Waco, and when I told him I oughta go to Nashville, he said, 'Let's go.' See, he had a car, and I didn't. Well, I guess he sobered up or else he got flat scared when he heard me singing some o' my songs, because after a while he stopped the car and said we was gonna have to go back to Waco. I told him I wadn't gonna go back to no Waco before I'd been to Nashville, so I hitchhiked the rest of the way. All that last part happened in Benton, Arkansas."

*The Nashville Sound* is about country music, of course; but mostly it's about people—the people who make it and the people for whom it is made. As such it is a perfect, and a perfectly delightful, companion piece to Bill C. Malone's scholarly and exhaustive *Country Music U.S.A.* (reviewed in the January issue). Malone is a historian. Hemphill is an observer of the human comedy, with a keen eye for decor and get-up, and a perceptive ear for colloquial rhetoric.

Owen Bradley, for example, at a Kitty Wells recording session in Bradley's Barn, twenty miles from Nashville, "pushing a narrow brim charcoal-colored tweed hat back on his head and shuffling toward the darkened control booth like a farmer going to check the henhouse," and telling his singer: "Miss Kitty, you're still behind the beat, hon. . . . You've got to wait a little longer, hon, before you come in again. . . ."

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CIRCLE NO.61 ON READER SERVICE CARD
THE "Basic Repertoire" concludes this Beethoven Bicentennial Year with evaluations of the first two numbered piano concertos by the Bonn Master—the C Major Concerto (the so-called No. 1) last month, and the B-flat Concerto (called No. 2) this month. Details of the chronological order and numerical complexity of the Beethoven piano concertos were given in last month's column. Suffice it to say here that the B-flat Concerto was probably composed in 1795, two years before the C Major Concerto. Neither was published until 1801, the C Major preceding the B-flat by a few months; hence the assigning of the number one to the later concerto.

It should be remembered that, in the waning years of the eighteenth century, Beethoven was making his way in Vienna's musical establishment primarily as a performer. His astonishing piano virtuosity elicited expressions of awe from contemporary observers. "His magnificent playing, and particularly the daring flights in his improvisation, stirred me to the depths of my soul; indeed, I found myself so profoundly shaken that for several days I could not bring myself to touch the piano." So wrote Wenzel Tomaschek, no mean pianist himself, after hearing Beethoven play the C Major Concerto in Prague in 1798. An even more vivid account of Beethoven the pianist was offered by his pupil, Carl Czerny:

In rapidity of scale passages, trills, leaps, etc., no one equalled him, not even Hummel. His attitude at the piano was perfectly quiet, and dignified... his fingers were very powerful, not long, and broadened at the tips by much playing; for he told me often that in his youth he had practiced stupendously, mostly until past midnight.

It was during these early years in Vienna—the last half-dozen years of the eighteenth century—that Beethoven produced the bulk of his music for piano, comprising the major portion of his sonatas and chamber music with piano, and the first three of the five numbered concertos. For years the B-flat Major Concerto suffered shameful neglect in comparison with his other piano concertos. Indeed, Beethoven himself wrote rather disparagingly of the score on more than one occasion. To the publisher Hofmeister in Leipzig in 1801, Beethoven described the work as a "Pianoforte Concerto which I really do not give out for one of my best." Recently, however, the B-flat Concerto can be said to have come into its own. It may be slighter and less compelling than its companions in the Beethoven canon, but it has come to be admired and cherished for its own simple and playful virtues. An interesting aspect of its structure is the reversal of roles between the piano and orchestra in the first and third movements: in the first movement, the orchestra first announces each of the principal themes, with the piano proceeding to embroider them; in the last movement, the piano states the principal subjects, and the orchestra then takes them up.

There are more than a dozen performances of the B-flat Concerto currently available. The imminent reissue of two well-remembered recordings from the recent and not-so-recent past (Fleisher and Kapell, respectively on Odyssey and RCA Victrola) will bring the number up to a dozen and a half. Essentially, the B-flat Concerto is a light-hearted, easy-going romp, and the performances that bring me the greatest pleasure are those that approach the score from this point of view. Among several, my favorites are the performances by Artur Rubinstein (included, along with the other numbered Beethoven piano concertos, in RCA LSC 6702, five discs) and Artur Schnabel (included in Seraphim IC 6043, a three-disc set devoted to reissues of distinguished concerto performances of the past). Both pianists offer fleet-fingered, nimble performances that are fully responsive to the spontaneity of the score. There is a new Rubinstein performance (with Erich Leinsdorf and the Boston Symphony) awaiting release; I hope it will not suffer from the pinched acoustics that disfigure the available Rubinstein-Krips collaboration.

For those who prefer performances of the score that seek deeper meanings in the music (meanings that may or may not be germane), either Claudio Arrau (included in Philips PHS 5-970) or Wilhelm Backhaus (London CS 6188) provides a satisfactory alternative, Arrau's being the more convincing. Tape aficionados still have available the excellent Leon Fleisher-George Szell collaboration (included on Epic E4C 847) which will soon again be reissued on discs. The tape has some pre- and post-echo problems, but the performance is a winner, very much in the Rubinstein and Schnabel mold.
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DECEMBER 1970

CIRCLE NO. 26 ON READER SERVICE CARD
ARDLY have we polished off the Thanksgiving turkey, it seems, when the feast of Christmas announces itself. The earliest harbingers are the stores, whose newly decorated windows provoke visions of sugarplums—and depleted pocketbooks and overworked credit cards as well. Then there are the advertisements—those interminable, inescapable, and even, on occasion, tantalizing ads—in the mailbox, in newspapers and magazines, on radio and television. And, of course, to all this there is the inevitable accompaniment of music: carols in the supermarket, Jingle Bells as the jiving background for a kiddie TV show commercial (“Be the first in your block to get . . .”), and the ethereal voice of Joan Sutherland floating, unblemished by consonants, over the vast confines of the jam-packed, dinridden department store.

Sometime early in December, too, record shops manage to set aside some space for their Christmas wares, adding to yesteryear’s carol collections the newest seasonal anthologies. The total of what is available by now is pretty large; by rough count it comes to nearly six hundred discs. But one must realize that Christmas records are ephemeral, and that not all the items in the catalog (Schwann has a special Christmas section every November and December) are easy to obtain.

The scope and variety offered, however, is quite incredible. Much of it, naturally, is of a popular nature as far as performers are concerned; virtually every big name in musical entertainment has at one time or another made a Christmas album. It is therefore not strange that a few of the titles have gone a little hip—“Merry Christmas, Baby.” A number of others cater rather nicely to the kids (“Snoopy’s Christmas”), but the one that intrigues me the most (and which I haven’t heard yet) is called simply “Christmas in Germany,” the performance being by the Volkswagen Male Choir. I suppose they sing mostly “little” carols. And, of course, the same program every year.

An interesting sidelight to the commercial world of Christmas recording is the occasional disc offered by non-record companies. Last year, for instance, for a mere dollar and a membership in the First National City Bank Christmas Club in New York, you could receive a popular selection (pressed by RCA) that included such familiar names as Lana Cantrell, Al Hirt, and Arthur Fiedler. A similar production is offered by Goodyear, every year, for a dollar and a walk to one of that company’s service centers. Last year’s twelve-inch disc (pressed by Columbia) consisted of both previously available material and items specially recorded for the album. The performers were Sutherland, Petula Clark, Mantovani, Connie Francis, Lawrence Welk, and, believe it or not, Vladimir Horowitz, who played a Medtner Fairy Tale, a performance not available on any of his commercial discs.

With the exception of the familiar carols—and even these are all too often vulgarized in their arrangements—the majority of the records mentioned
thus far are rather more allied with the spirit of commercialism than the true spirit of Christmas. The more serious side of Christmas music (being "serious" is not in the least incompatible with the joy and festivity surrounding the holiday) is far too much neglected, except by those enthusiasts who seek it out. Some of it is classical music, much of it is traditional. But there are also folk elements, ancient liturgies, chants and mystery plays, and, far from least, there are the original carols of medieval England.

HE true carol, a fixed song form with set stanzas alternating with a burden (a refrain or chorus), appeared in England some time between 1425 and 1550. Most carols are associated with Christmas Day and the various festivals that continue until Epiphany; these were intended for use in the liturgy as processions, the procession moving forward during the burden and halting at each stanza. The carol texts were often combinations of Latin and English ("Y-blessed be that Lord in majesty, Qui natus fuit hodie"), a reflection of the growth of the vernacular in worship at that time. Interestingly enough also, these original carols were not sung at that time by the lay public, but rather by professional choirs.

It is now generally believed that the word "carol" derives from *chori*, or processional psalms, although some authorities have given its etymology as *carole*, the secular French ring-dance. About one hundred and thirty musical settings of English carols have come down to us, many surprisingly elaborate in their polyphony and rhythms. These medieval works are far from the simple precursors of the more familiar later carol that we might imagine them to be, and, since they are quite well represented in various recorded anthologies, it is easy to make the discovery for oneself that their music is invariably spirited and delightful. This discovery might well start with one of the highly recommended discs in the list that follows (I have also included a particularly beautiful English medieval mystery play).

- Now Make We Merthe. English, German, French, and Spanish carols from the twelfth through the sixteenth centuries. The Purcell Consort of Voices. ARGO ZRG 526.
- Medieval English Carols and Italian Dances. Newel, sing we, Lullay, lullay; There is an rose of such vertue, The Agincourt Carol; and others, plus four fourteenth-century Italian dances. New York Pro Musica, Noah Greenberg dir. DECCA 79418.
(coinciding not so incidentally with the day the followers of Mithra celebrated the birth of the sun) has been a subject of controversy among Christians for over 1,500 years. December 25, it turns out also, was the day of the Teutonic celebration of the winter solstice, and for these reasons (and others) a number of originally pagan customs and symbols have, over a period of many centuries, become associated with Christmas. These include Christmas trees, decorations, wassail (deriving from a Saxon toast), the holly and the ivy (sexual ritual), mistletoe, the evergreen (fertility symbol), and the Yule log.

The music connected with these rituals and symbols first began as dance songs and gradually became metamorphosed into religious hymns. In the thirteenth century, for example, the Franciscans carried the old secular tunes, to which they had fitted new religious texts, throughout Europe. There was a tremendous cross-fertilization of musics between the fourteenth and seventeenth centuries, with popular ditties blending freely with hymns, Gregorian chants, and Latin lyrics, and finding their way as well into polyphonic masses and motets. In France in the fifteenth century, medieval hymns associated with the Nativity developed into noëls that showed the influence of both folk music and folk instruments (such as the tambour and musette). In Germany, of course, it was Luther who systematically built a collection of chorales, including such now-familiar Christmas standards as *Wie schön leuchtet der Morgenstern* and *Vom Himmel hoch,* again outfitting popular tunes with sacred lyrics in the vernacular. Though the true carol had begun to disappear in England by the middle of the sixteenth century, "carols" had begun to flourish on the continent in the form of French noëls, Italian laude, Spanish villancicos, and German Weihnachtslieder. Discographical research in this aspect of Christmases past might well begin with the following splendid collections.

- **In Dulci Jubilo (Alte Chormusik zur Weihnachtzeit).** Music, mostly by Renaissance and German composers, from the fifteenth through the seventeenth centuries. Includes, among a great many pieces, *In dulci jubilo* (Scheidt), *Resonet in laudibus* (Lasso), *Pastores dicite* (Morales), Joseph lieber Joseph mein (Bodenschatz), and *In dulci jubilo* (Buxtehude). Monteverdi Choir of Hamburg, Jürgen Jürgens cond. TELEPUNKEN SAWT 9419.

- **Music for the Feast of Christmas.** Not just Renaissance again, but runs from plainsong, through *The Coventry Carol* (1591), Du Fay, Gibbons, Byrd, and Victoria to Messiaen's organ solo *Les Anges.* Choirs of Ely Cathedral and Renaissance Singers. ARGO ZRG 5148.

- **Ten Christmas Carols (High Renaissance).** Praetorius: *In dulci jubilo; Wie schön leuchtet der Morgenstern; Quem pastores.* Other chorale settings by such late sixteenth, early seventeenth-century German composers as Eccard, Crappius, Schein, Othmayr, Freundt, Walther, and Scheidt; multiple choirs and splendid-sounding Renaissance instrumental groups. Boys Choir and Town Choir of Hamburg with Archive Instrumental Ensemble, Adolf Detel cond. DGG ARCHIVE 198316.

- **The Nativity to Candlemas.** Works by Handel, Gibbons, Weelkes, Victoria, Palestrina, Sweelinck, Byrd, Dering, and Eccard. King's College Choir, David Willcocks cond. ANGEL 36275.

- **Palestrina: Missa "Hodie Christus natus est."** (Also includes Improperia.) Regensburg Cathedral Choir, Theobald Schrems cond. DGG ARCHIVE 198843.

**WITH the onset of the Cromwellian Protectorate in England, music came to a virtual standstill, and not even Christmas could be celebrated as a holiday. After the Restoration (1660), the carol tradition, now quite broken, went quietly to sleep for nearly three hundred years. Even in France, the use of any extraneous elements, such as noëls, in the worship service was discouraged. That situation lasted from the late sixteenth until well past the middle of the seventeenth century, and during that time the noël went, if not underground, at least to the provinces. This banishment of the noël to the country is what gave Christmas in France, in the seventeenth and eighteenth centuries, its largely folk-like flavor. Lat-
er on, the folk elements would be incorporated into more sophisticated molds: for example, the organ-variation setting by Daquin of such a noël as Allons bergers, allons tous (c. 1745), or the series of noëls adapted by Marc-Antoine Charpentier in his Midnight Mass for Christmas Eve. On records, unfortunately, except for some examples of how such serious composers used the noël, the folk carols are extremely poorly represented.

Veneration of the birth of Christ, always popular in Europe, became very attractive to serious composers in Italy at the turn of the seventeenth century. To accompany mime plays or, more particularly, the Midnight Mass, a large number of concerti grossi were written "per il Santissimo Natale." The most popular of these today is Corelli's Op. 6, No. 8, but others, including those by Torelli (Op. 8, No. 6), Manfredini (Op. 3, No. 12), and Locatelli (Op. 1, No. 8), all have the ever-present pastoral (literally, "of the shepherds") movement, a symbol of rustic repose. A fair number of keyboard pastoralists exist as well—for example, Domenico Scarlatti's Sonata in C Major (K. 513; L.S. 3) or the Pastoral by his contemporary Domenico Zipoli. And, of course, there were any number of cantatas and settings of liturgical texts by such Italians as Stradella, Caldara, the Gabrielis, and Monteverdi. In Spain, the villancico neatly combined the Christmas spirit with the secular, with amusing irreverencies on occasion; some of those by Padre Antonio Soler are good examples.

Although music was used to accompany devotion at the crèche, there are almost no full-scale oratorio settings of the Nativity story. One exception is the marvelous Historia von der freudenreichen Geburt Jesu Christi (History of the joyful and grace-giving birth of Jesus Christ, the Son of God and Mary) of Heinrich Schütz, which was written in 1664. But there are few others; there just was no place in the liturgy for such extended treatments. Chorale settings abound, however. From the Renaissance on, Christmas chorales can be found in the works of all German composers, whether in vocal or instrumental arrangements. One can start with such a grandiose setting as that by Praetorius of In dulci jubilo (for three choirs and an equal number of instrumental groupings) and then find similar usages of Christmas chorales in an organ chorale partita of Buxtehude, a Zachau Christmas cantata, and Bach's Christmas Oratorio (actually six cantatas to be performed individually between Christmas and Epiphany). This tradition of the Lutherans is a strong one indeed, and even today these chorales are among the most familiar and beloved of all Christmas music. The list that follows offers a good cross-section of this Baroque Christmas music.

- Charpentier: Midnight Mass for Christmas Eve. Also Purcell: Te Deum. Soloists, King's College Chapel Choir and English Chamber Orchestra, David Willcocks cond. ANGEL 36528.
- Corelli: Concerto Grosso in G Minor, Op. 6, No. 8 (Christmas Concerto). Titled "In Dulci Jubilo," this semi-Christmas album contains Vivaldi's D Minor Concerto Grosso, Op. 3, No. 11, the Sinfonia from Bach's Christmas Oratorio, plus arrangements of Jesus, Joy of Men's Desiring and Sheep may safely graze by Bach. It may not always be echt Baroque, but it is delightful (and also one of the most enjoyable records for which I have ever played harpsichord continuo!). Orchestra, Leopold Stokowski cond. VANGUARD BGS 70696.
- Soler: Villancicos. Gregg Smith Singers, Texas Boys Choir, Collegium Musicum of Winterthur, Gregg Smith cond. COLUMBIA MS 7287.

Meanwhile, back in England, Christmas had been "reinstated" by 1681, but the carols and traditions were forgotten. Pieces such as Purcell's verse anthem Behold I bring you glad tidings were being written for performance in the Chapel Royal; yet the social situation worked against the acceptance of Christmas as a holiday to be celebrated with festive ritual. With the rise of the mercantile class, the beginnings of public concerts, and a strong-
ly puritanical streak about (among other matters) the place of music in men's lives, pious sentiment held sway. The common man was not to look upon his music as a source of amusement, nor could the popularization of Christmas through carols or anything else be condoned. It was in this atmosphere that the oratorio grew up, but it must be remembered that even Handel's Messiah, dubbed an "Entertainment" by the composer's librettist, was looked upon after its first performances as a profanation.

If Puritanism stilled the carol in England in the seventeenth and eighteenth centuries, Victorian piety caused it to come back with a rush in the nineteenth. In 1833, William Sandys published his Christmas Carols, ancient and modern, including the most popular in the West of England. To be sure, these "carols" had nothing to do with the medieval carols, except that on occasion the various compilers went back to earlier sources for their tunes. A good example was the use of a thirteenth-century spring carol tune, Tempus adest floridum ("The time of flowers is at hand"), which Dr. John Mason Neale fitted to the somewhat ponderous text of Good King Wenceslas.

By and large, carols now became hymns, if not always in form, at least in expression. It Came upon a Midnight Clear, for instance, had its text published first in 1850; somewhat later the verses were adapted to a tune by Richard Willis, a Mendelssohn pupil. The old favorite Greensleeves became What Child Is This? at the hands of William Chatterton Dix (1837-1898), a Bristol insurance man. As another example of the juxtaposition of old and new, sacred and secular, there is an aria in Handel's opera Siroé in which a princess disguised as a man is required to make love to another woman and sings of her embarrassment. Someone in the nineteenth century blithely combined the melody with some sacred verses (dating from the early eighteenth century) by Nahum Tate; we know it now as While Shepherds Watched Their Flocks by Night. And, around the time of Handel's Messiah, Charles Wesley penned a ditty typical of the era: Hark, how all the welkin rings. That verse was combined in the middle of the following century with some music by Mendelssohn written as a choral tribute to Gutenberg and the art of printing; what emerged after William H. Cummings altered the text in 1855 was Hark! The Herald Angels Sing.

A number of carols of this period have a deliberately archaic flavor. We Three Kings, once thought to be medieval in origin, is now acknowledged to be the work (both words and music) of John Henry Hopkins, who died in 1891. A similar example, produced in America, is Away in a Manger. Subtitled Luther's Cradle Hymn (to his children), this carol was simply a tune published in 1887 in Dainty Songs for Little Lads and Lasses combined with a slightly earlier verse that had appeared in a "Little Children's Book," printed by the Evangelical Lutheran Church of North America. Another American adaptation was the tune of the traditional English The Ploughboy's Dream, which was outfitted with new words in 1868 by Philips Brooks, Bishop of Boston, and called O Little Town of Bethlehem. Along with the Sunday school hymnifying, however, the nineteenth century saw, especially through the efforts of some English antiquarians, a good deal of research into past folk customs and singing traditions. Material that had just barely survived in the provinces began to be unearthed by collectors, and this led, toward the close of that century and the beginning of the present one, to the English folk-song revival—and that, of course, brought back the older form of the carol as well. All traditional carols, of course, are not English, and national characteristics show up perhaps more charmingly in Christmas music than in any other genre. Several records offering such musical equivalents of Pfeffernüsse and bonbons are listed here in addition to the English ones.
• Christmas Carols. These are English style, with a large choir and organ. Temple Church Choir, London, George Thalben-Ball cond. and organ. ANGEL 35834.


• The Holly and the Ivy. Deller's first Christmas anthology, both solo and with his consort in madrigal style, features most of the nineteenth-century favorites as well as older English carols in the Warlock, Sharp, and Vaughan Williams arrangements. Alfred Deller (counter-tenor), Deller Consort. VANGUARD VRS 499 (deleted, but to be reissued in electronic stereo in Vanguard's 6500 Series).

• What Child Is This? A well-arranged spectacular with choirs, brass, organ, and percussion, cleverly orchestrated with vocal lines full of descants and canons. E. Power Biggs (organ), Gregg Smith Singers and Texas Boys Choir, N. Y. Brass and Percussion Ensemble, Gregg Smith cond. COLUMBIA MS 7164.

• Czech and Polish Songs of Christmas. One side devoted to each country, with accomplishments of old instruments, a program ideal for those weary of Adeste Fidelis. Radio Prague Children's Chorus and Pro Arte Antiqua Ensemble of Prague, Bohumil Kulinski cond. VANGUARD VSD 71144.

• Christmas in the Great Cathedral of Reims. Mostly (but not exclusively) French, including contemporary settings of French carols by Gavaert, Groffray, and Litaize, plus organ motets of Daquin, Dandrieu, and Balbastre. Andre Marchal (organ), Reims Cathedral Choir, Arsene Muzerelle cond. MUSICAL HERITAGE SOCIETY MHS 818.

• Hör Zu (Advent mit Anneliese Rothenberger). Contemporary arrangements of typical German carols, chorales, and songs, sung separately and together (and charmingly) by Miss Rothenberger and a children's chorus, interspersed on occasion with music boxes. Anneliese Rothenberger (soprano); Tölzer Knabenchor; sinfonie-Orchester Graunke, Schmidt-Gaden cond. ODEON (Electrola) SHZE 205 (available from Peters International, Inc., 600 Eighth Ave., New York, N. Y. 10018).

• Advents- und Weihnachtslieder aus Salzburg. A collection of regional songs in dialect, filled out with a few readings, plus the original version, for two men's voices and guitar accompaniment, of Stella Nativi, Folkmusicians of Bavaria and Salzburg. TELÉFUNKEN SLE 14337 (available from Bremen House, 218 East 86 Street, New York, N. Y. 10018).

• Serious composers in general shied away from the use of Christmas subject matter in the first half of the nineteenth century, although Adolphe Adam, the Parisian composer of Giuseppe, managed to pen O Holy Night. But one can find Christmas themes in a few cases, sometimes in quite unlikely spots: Chopin, for instance, used the Polish carol Lulajże Jezuniu (Sleep, Little Jesus) as the middle section of his Scherzo No. 1, Op. 20. Later on in the century Christmas became a more popular subject. The German Peter Cornelius (1824-1874) wrote a cycle of six Weihnachtslieder, Op. 8, and his colleague Franz Liszt in 1876 finished his Weihnachtsbaum (Christmas Tree) Suite, which he dedicated to his granddaughter, Daniela von Bülow. Hugo Wolf composed a number of songs dealing with the Nativity, including Schlafendes Jesuskind, Nun wandte, Maria, Die ihr schwiebet um diese Palmen, and Führ' mich, Kind, all tender, plaintive pieces. He also set, quite magnificently, the amusing and satiric Goethe poem Epiphanius, a portrait of the Three Kings. Among German lieder, one can also mention the lovely Geslichenes Weinenlieder, Op. 91, No. 2, which Brahms adapted for alto voice with obbligato viola and piano accompaniment from the sixteenth century Resonet in laudibus (also known as Josef, lieber Josef mein). Brahms in addition made a chorale prelude arrangement of the early sixteenth century Es ist ein Roi' entsprungen (Lo, how a rose e'er blooming). In France, Bizet took the old Provençal noël La Marche des Rois (March of the Kings, also known in Lully's setting as the March of the Three Kings) as the basis for his prelude to L'Arlé sienne (1872).

There were, to be sure, some larger-scale treatments as well, most of them from the closing years of the nineteenth century. First and foremost among them is Berlioz's L'Enfance du Christ (1854), a work that the public has only just recently taken to its heart. In 1863 Saint-Saëns wrote his Oratorio de Noël, and this was followed in 1883 by John Knowles Paine's The Nativity, Josef Rheinberger's Der Stern von Bethlehem (The Star of Bethlehem) in 1890, and Sir Alexander Mackenzie's Bethlehem in 1894. Tchaikovsky's 1892 ballet, The Nutcracker, dealt with the subject of Christmas Eve, as did the Gogol story upon which Rimsky-Korsakov based his 1895 opera Christmas Eve. The Nutcracker, since its introduction as a Christmas spectacular by the New York City Ballet in 1953, has become a regular tradition in New York and in other American cities. Humperdinck's Hänsel und Gretel too has far outlasted most of its Romantic contemporaries as a vehicle beloved the world over; from its original beginnings as music for the Christmas celebration of the composer's nieces and nephews, the opera quickly became an annual ritual in Germany around the holiday season.

But, with the notable exceptions of the Tchaikovsky, Humperdinck, and Berlioz works, most of the rest of this repertoire is seldom heard today. There have been recordings of a suite derived from Rimsky's opera, and Rheinberger's quite charming (though sentimental) oratorio found its way to discs for the first time last year. Mostly, though, the climate for Victorian-style Christmas epics is no longer with us.


DECEMBER 1970
ROUND 1900 in England the oratorio fever diminished slightly. Composers such as Vaughan Williams and Holst did a great deal of antiquarian digging, made generally tasteful if sometimes overly sophisticated arrangements of the songs and dances they uncovered, and on occasion added extremely effective and mostly unsentimental concert pieces to the repertoire. Such a work, certainly, is Vaughan Williams’ Fantasia on Christmas Carols. Its more recent counterpart is Britten’s Ceremony of Carols, while roughly in between (in the late Twenties) is the slightly overblown but skillfully orchestrated Carol Symphony of Christian Victor Hely-Hutchinson (1901-1947). A number of British composers over the last several years have tried their hand at writing modern carol settings, often with brilliant results. Finally, on the subject of carols and Anglican music in general, a yearly Festival of Nine Lessons and Carols has, over the last fifty years, become a tradition at King’s College, Cambridge. Drawn from the plan of an ancient service, the succession of hymns, carols, and readings has been recorded on three separate occasions over the last sixteen years. The discs represent the Anglican celebration of Christmas at its very finest.

A Festival of Lessons and Carols (1954). Hymns and carols are interspersed with readings of the prophecies and the Christmas text from the Gospels. King’s College Choir, David Willcocks cond. ARGO ZRG 5450.

A Procession with Carols on Advent Sunday. A service held on the evening of Advent Sunday in King’s College Chapel, Cambridge; includes hymns, carols, and readings from the Gospels. The procession of the choir in the chapel is particularly effective in stereo. King’s College Choir, David Willcocks cond. ARGO ZRG 5240.

Britten: Ceremony of Carols, Op. 28 (1942); Rejoice in the Laud to the Nativity (1930) by Respighi, and, among modern carol settings, often with brilliant results. Finally, on the subject of carols and Anglican music in general, a yearly Festival of Nine Lessons and Carols has, over the last fifty years, become a tradition at King’s College, Cambridge. Drawn from the plan of an ancient service, the succession of hymns, carols, and readings has been recorded on three separate occasions over the last sixteen years. The discs represent the Anglican celebration of Christmas at its very finest.

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Vaughan Williams: Fantasia on Christmas Carols (1912); And all in the morning; Wassail Song (two carol settings). Hely-Hutchinson: Carol Symphony. Guilford Cathedral Choir and Pro Arte Orchestra, Barry Rose cond. CAPITOL SP 8672.

N the Continent in this century there have been relatively few large-scale musical treatments of Christmas. Honegger’s Christmas Cantata (1953), a blend of liturgical texts and French and German carols, is an exception, as are Frank Martin’s Cantata sur la Nativité (1928) and In terra pax (1944), although none of these is of unusual length. There is also an uncharacteristically subtle Laud to the Nativity (1930) by Respighi, and, among instrumental treatments of longer duration, one must include the highly evocative, tone-clustered Vingt Regards sur l’Enfant Jesus which Messiaen wrote for solo piano in 1944. An early (for this century) Christmas curiosity was the brief and bitter song Debussy wrote about the horrors of the first World War for French children who had lost their homes (Noël des Enfants qui n’ont plus de Maisons), hardly what one expects as a celebration of the holiday. Far more typical, and utterly charming, are the twenty Romanian Christmas Songs by Bartók, written for solo piano in 1915—the same year as the Debussy piece.

In 1907, Germany heard the first performance of Schoenberg’s near-atonal Friede auf Erden (Peace on Earth), Op. 13, an unaccompanied choral setting of a Christmas text by the Swiss poet C. F. Meyer, and some twenty-six years later the premiere of the far more traditional, neo-Baroque Christmas Legend, Op. 10, of Hugo Distler, a really lovely work unfortunately no longer available domestically.

Charles Ives leads off the American contemporary list with his experimental and prophetic organ prelude on Adele Fidelis of 1897 (although William Henry Fry wrote his Santa Claus Symphony, which has been recorded by the Society for the Preservation of the American Musical Heritage, more than thirty years before that). Virgil Thomson is represented by his 1937 Scenes from Holy Infancy for a cappella chorus (only the first section, Joseph and the Angels, is recorded) and an early organ Pastorale on a Christmas Plain-song. Daniel Pinkham’s Christmas Cantata (1957) is a good example of that composer’s skill in writing for church choir. No one, however, would deny that the most successful holiday piece from a contemporary American composer, regardless of form, is Gian Carlo Menotti’s opera Amahl and the Night Visitors. Commissioned by NBC television and first presented in 1951, this short opera remains touching and charming despite (or perhaps because of) its anachronistic musical style.


Ives: Prelude on “Adeste Fidelis” (1897). With other American organ music, including Ives’ Variations on “America.” Richard Elissier (organ). NONESUCH 71200.


Pinkham: Christmas Cantata (1957). Also contains works by the Gabriels, Regnant, Palestina, and, in the contemporary vein, Flor Peeters’ Hard! Un dir to a child is born and There fell a heavenly dew. Roger Wagner Chorale. ANGEL 36016.
Karl Böhm, the Austrian Director-General of Music—as he has been officially dubbed by the Austrian government—has opened the door and stepped back, smiling, to admit me to his sitting room. Waving me to a chair near a slightly opened window, he sat down on a nearby sofa, and the mild air stirring in the room seemed to put him in a mood to reminisce.

"I conducted my first opera at Graz in 1917—Victor Nesslet's Der Trompeter von Säckingen. Karl Muck was in Graz frequently, for his wife was born there (so was I), and they often came to a sanatorium nearby. He attended a performance of Lohengrin I led, and afterwards remarked that he thought I had conducted the wedding march 'quasi polka.' But we became good friends, and once when he was staying near Graz I took him my scores of Parsifal, Tristan, and the Ring for his advice.

"My first big success was Fidelio, for the 1920 sesquicentennial of Beethoven's birth—and now I shall be doing it at the Metropolitan in December to mark the bicentennial. Muck brought me to the attention of Bruno Walter, who invited me to the Munich Staatsoper. It was there I met my wife—she was Mimi in a Bohème production.

"I remained in Munich for six years, and my association with Dr. Walter there instilled in me my first musical love, Mozart. Afterwards I went to Darmstadt as musical director, where, incidentally, I met Rudolf Bing for the first time, and there I led a number of important modern scores, among them Klenek's Das Leben des Orest and Hindemith's Neues vom Tode. In 1931 I went to Hamburg, and there my friendship with Richard Strauss began.

"You know, he passed on to me many of his sketchbooks—when I come to New York next, I will bring one to show you. I have the second act of Rosenkavalier, all of the Barock part of Ariadne auf Naxos, parts of Die Frau ohne Schatten. He carried a notebook with him wherever he went. His son told me that on their family walks at Gar- 

A few days before we met, Deutsche Grammophon had paid tribute to Dr. Böhm for his many recordings bearing the company's imprimatur. In his remarks after the presentation of the award the conductor had said that he thought his Tristan, Figaro, and Wozzeck recordings—along with the complete Mozart symphonies—were his best. I asked him why. "Tristan was recorded at Bayreuth while we were preparing a performance there in 1966. This work must have a single Steigerung [intensification] from the opening notes to the end of the Liebestod, a quality that is almost impossible to get in a recording studio. To obtain it, we recorded one act per day without stopping, on three successive days during rehearsals. This fall we shall be recording Salome in the same way as we did Tristan. I will do a new production for the Hamburg opera with Gwyneth Jones in the title role. The rehearsals and the first three performances will all be recorded, and we will take the best.

"Wozzeck? I first conducted it in 1928, in Darmstadt. Berg was there for ten days during rehearsals. He was a wonderful man—modest, so good-looking—and he was very pleased with the results I got. I had thirty-six orchestral rehearsals! For the Deutsche Oper production—the one that was recorded—I was able to rehearse the orchestra quite thoroughly, too.

What was in Dr. Böhm's recording future? "I shall record all the Mozart serenades with the Berlin Philharmonic, and the Schubert and Bruckner symphonies as well. And I shall do the Beethoven nine with the Vienna Philharmonic—" He broke off. "If I live, of course," he continued with a shrug. "At my age...."

His wife came into the room to tell him a car had arrived to take them to a dinner engagement. As we went to the door, he said, "It's to be lobster!" His broad smile fortified my impression that the Austrian Generalmusikdirektor's zest for life was undiminished.
Details of the radial-tracking arm of the Teldec video-disc player are shown in this close-up photo. Note curvature of disc under the pickup.

A First-Order Technical Breakthrough:

THE AMAZING VIDEO DISC

Some sort of marriage between your TV set and a personal library of recorded entertainment seems destined to become commercially feasible in the Seventies. Technical Editor Larry Klein describes how the latest entry in the home-video scramble works.

Around 1880, Thomas Alva Edison first demonstrated a machine that could reproduce the human voice. It was a makeshift contraption whose major visible elements seemed to be only a tin horn and a rotating foil-covered cylinder. As the hand-cranked cylinder turned one could hear plainly—albeit with limited fidelity—Edison's rendering of the Mother Goose classic "Mary had a little lamb."

Today, ninety years later, Edison's cylinder has been transmuted by technology into a motor-driven, paper-thin plastic disc, and the horn—wonder of wonders—has become a television receiver. As the disc rotates on its special player, Mary and her lamb can be seen on the screen doing their thing in full color. In other words, we have (almost) before us the video disc.

The idea of a phonograph that could "play" a picture as well as sound dates far back in recording history. The British inventor John Logie Baird experimented with engraving video—mechanically storing the electrical equivalent of a picture for later reconstitution—on a 78-rpm disc as long ago as 1927. The picture quality achieved was probably closer to a poorly defined shadowgraph display than to TV as we now know it, but the feasibility of the idea was demonstrated. One could say that this primitive means of storing video signals actually predates the attempt to record images on tape—the universally used video format today.

The problem of recording moving pictures on a disc has been under investigation by a team of engineers from AEG (Allgemeine Elektricitäts-Gesellschaft), Telefunken, and British Decca for more than seven years. The task is enormously complex because its trail-blazing nature required the development of completely new techniques for recording and playback. And the techniques evolved had to be practical (meaning economically feasible), so that the video disc could become a medium for in-the-home entertainment, rather than an expensive laboratory curiosity.

To understand the fantastic technical problems presented by a video disc, it is helpful to resort to a simple analogy. Let us suppose that you own a large building with a blank—but black—wall facing a major highway, and it occurs to you that it would be edifying for the public to see a large photographically accurate portrait of you smiling down on them as they speed by. Using a fine-nozzle spray gun, you start by putting down a single line of white paint across the top of what is to be your self-portrait, constantly adjusting the spray so that it is on "full" in the portions of the picture that you wish to be white, on "low" for the grey areas, and "off" for the black areas. You sweep the spray gun from left to right until you come to the end of your first horizontal line, go back to the far left and start laying in the second line—and so on down to the bottom of the picture.

What I have described is crudely analogous to the formation of a single frame of a picture as it appears on your TV screen. In other words, a TV picture is formed from a series of lines, 525 of them to be exact, each of whose "intensity" varies over its length. These lines are "sprayed" on the face of the picture tube by an electron gun, and the entire 525-line picture is formed in 1/30 of a second—which is about three times as fast as an eye-blink. The persistence of the screen and of the eye tends to integrate the rapidly moving bright spot that forms the lines into an image. And when the "frame" is replaced 1/30 of a second later with a new picture, and then a third picture, and so on, the eye blends them into one smoothly mov-
ing image—although what is actually seen is thirty different "frames" each second.

To return to our analogy, if the horizontal movement of the paint sprayer were synchronized in speed with a grooved, rotating disc that had a ridge or bump in the groove every time the spray was to be switched on (and no ridge for no spray), you would have a disc that was capable of painting a picture. The greater the number of ridges in a given length of groove, the heavier the spray and the whiter (brighter) the line. The faster you wanted the disc to form the picture, the faster you would have to rotate the disc and/or the closer together in the groove you would have to put the ridges and spaces.

But suppose we want to make a moving picture, rather than a still picture. What we have to do is go through the same process as was used to form the single still picture, but do it completely nearly 2,000 times a minute. At this point, I am forced to drop the spray-gun analogy since I don't know of any really fast-acting paint remover. Fortunately, the picture "sprayed" on the fluorescent face of a TV picture tube by its built-in electron gun fades just fast enough for our purposes. Remember, each individual picture has to succeed the previous one at about 25 to 30 times a second to convince the eye that it is seeing continuous movement instead of flickering individual stills—or an ancient film from the Buster Keaton era.

Now that we know what the problem is, let's see what mathematical analysis has shown is needed to produce a flickerless moving picture that has reasonable definition and a usable range of blacks, whites, and grays. In other words, at what rate do the ridges in the groove have to agitate the stylus to create a convincing moving picture? Well, it comes down to perhaps three million times per second. Considering that conventional LP discs and players have a great deal of difficulty achieving a response of only 20,000 vibrations per second, the magnitude of the problem becomes apparent.

Obviously, since conventional phonograph-record techniques cannot do the job, an entirely new approach is required. One simple way to provide more pulses per second is to increase the rotational speed of the disc. In the present Teldec system, developed by AEG-Telefunken and British Decca, the disc rotates at about 1,500 rpm (possibly 1,800 rpm in U.S. models), as opposed to the conventional LP's rotational speed of 33⅓ rpm. But with conventional LP groove widths and spacings, a standard 12-inch disc turning at 1,500 rpm would provide a playing time of under a minute. Therefore, the grooves have to be made narrower and spaced more closely. This Teldec has done—there are perhaps ten or more video-disc grooves in the space occupied by a normal stereo groove. So, on one hand we have a much greater number of grooves per inch (about 3,500), and on the other hand we have a much faster playing speed. These factors interact with each other to produce a playing time of about fifteen minutes for a 12-inch video disc, and five minutes for an 8-inch disc.

In order to get that many grooves per inch onto the disc, it follows that certain other departures from conventional audio disc practices have to be made. First of all, we need a material for the disc that can "take" that groove density without inter-groove breakdown and excessive fragility. Polyvinyl-chloride (PVC) has the required characteristics in that it can be stamped out, at high speed, into a paper-thin disc and still embody a stable, microscopically fine, but nevertheless rugged groove. We can no longer afford the luxury of having the groove wiggle from side to side (lateral modulation) because that simply takes up too much record-surface area. The grooves on the video disc, therefore, are vertically modulated only; the signal is embodied in up-and-down variations in the record groove rather than side-to-side wiggles.

It should be immediately evident that a phono-stylus/cartridge constructed using conventional principles could not begin to react properly to such an extremely narrow groove with a 3,000,000-Hz signal encoded in it. An examination of the details of the stylus assembly in Figure 1 will reveal exactly how unconventional a path the designers were forced to follow. The relationship of the stylus/cartridge to the record groove is obviously unlike anything now used in audio. The Teldec diamond (it really isn't a stylus or "needle") is shaped something like a sled runner. When it "rides" in the groove, the individual ridges in the groove bottom that embody the signal are compressed as they are carried under the diamond by the record's rotation. The compression of the ridges generates no signal, but as each ridge is released from under the trailing edge of the diamond, it changes the pressure transmitted to the ceramic element. This change of pressure stresses the piezo-electric element and caus-

Figure 1. Profile drawing of the pickup. Not shown are the thin wires attached to the ceramic element that carry the signal to the electronic circuits. The elastic suspension is attached to a thin tube rigidly mounted in the motor-driven traverse assembly seen on page 68. In two greatly enlarged photomicrographs the groove density of the video disc (right) is contrasted to that of a conventional audio disc (left).
es it to generate the electrical signals that build the picture. Since movement of the diamond is not really involved, we do not have to contend with problems of stylus mass or compliance. In effect, the generating element is right at the stylus tip, which in one stroke eliminates many of the problems that have been troubling phono-cartridge designers for years.

Considering the extreme narrowness and the close spacing of the video-disc grooves, the Teldec engineers decided that a different approach to the tone arm was also called for. They thought it best that the record-groove walls not be required to provide any of the force needed to carry the tone arm from the outer to the inner grooves. Instead, a radial tone arm is used with the cartridge-carriage assembly mechanically coupled to the rotation of the turntable. For each revolution of the turntable the tone arm's pickup carriage is moved inward one groove—that is, 0.007 millimeter. Since the grooves have only vertical modulation, they can be evenly spaced. (Grooves on an LP disc both widen and move farther apart as the loudness of the signal increases, and a fixed-drive tone arm could not follow these variations.) If the tone-arm drive is disengaged, the pickup will jump the shallow groove wall and repeat the same groove, thereby presenting a repeating sequence (with sound as well) slightly less than a second long.

THE turntable itself also has novel features in addition to its very high rotational speed. When in playing position, the paper-thin video disc is supported only at its center and is fixed in place by three locating pins. Since it has no rotating platter beneath it, one would imagine it would hang limply like one of Salvador Dali’s surrealistic watches, but the unit is so designed that the speed of rotation forms an effective and stable air cushion between the disc and the stationary surface beneath it. The fixed surface beneath the disc is actually curved, with the high point on the curve under the radius traversed by the playing diamond. The actual spacing between the rotating disc and the fixed surface beneath it appears to be perhaps \( \frac{1}{4} \) of an inch. The disc is thus floated up against the vertically fixed playing head with a tracking force of only 0.2 gram. According to Teldec, vertical wobble of the disc beneath the stylus is kept below 0.05 millimeter—which is a lot less vertical displacement than is usually encountered with a “normally” warped LP disc.

So much for the picture-producing part of the mechanism. How about the audio section? When you are dealing with a recording-reproducing system handling up to 3 million cycles per second, an additional signal with a bandwidth of, say, only 15,000 cycles per second can be slipped in almost anywhere. At the end of the series of signals that form each horizontal line of a frame there is a special synchronizing pulse that tells the TV circuits to start on the next line. Apparently, the “space” between the synchronizing pulse and the start of the next line is adequate for all required audio information to be stored. Although the audio signal is therefore delivered in pulses or bursts, the bursts follow upon each other so rapidly (525 \( \times \) 30 per second) that the sound seems continuous and is heard with what is stated to be “normal TV sound quality.” Normal TV sound quality is certainly a cut below what most audiophiles would prefer, but at the moment it’s difficult to tell what, if any, the inherent limitations (and potentials) of Teldec’s audio section are.

THE big question is: what will it all cost? As of the moment, the projected cost of a player (which includes radial tone arm, cartridge, turntable, and electronics) is under $200. The discs will cost less than $6 for a fifteen-minute program and will play 1,000 times without deterioration. And the discs lend themselves to mass production in a way that prevails in video tapes probably never will. It is suggested that a production rate of 5,000 12-inch discs per hour is readily achievable. But how about the additional cost of a TV set adapter? There will be none. The player connects to any TV set’s antenna terminals. To play a video disc, it will probably be necessary only to tune an oscillator built into the player to an unused TV channel and to adjust the player’s synchronizing control for a steady picture. All of which should take no more time than tuning in a normal TV program.

Teldec is fully aware that fifteen minutes isn’t an adequate time period for much of what the public might want to view on disc. (We won’t consider for now the possibility of a new generation of fifteen-minute operas, ballets, dramas, and so forth.) And so the inventors have hard at work on a video-disc changer. With such a changer (selling for $250 to $300), a two-hour program could be encompassed on a stack of discs less than \( \frac{1}{4} \)-inch thick. And Teldec states that longer playing discs—and color video—are only two years away.

To what extent is all this advanced technology and novel hardware adaptable for use in the service of high-fidelity audio? Theoretically, an audio disc system using the Teldec principles and operating at 33 1/3 rpm would be capable of a frequency bandwidth far wider than is now realizable. In my view, the extended frequency response would not do anything worthwhile for the sound quality of the disc, but would make it fairly easy to get four channels into a single groove. However, such a quadrasynchronous system would have nothing special going for it over some of the other quadrasynchronous systems now in the works. Some British writers have speculated that the floating-disc radial-arm record player and the hill-and-dale recording technique would solve some of the surface noise, rumble, and tracking problems of today’s record-playing equipment. It just might, but at the price of making all current records and players obsolete—a price that at this late date is obviously too high to pay. The demonstrations of the Teldec system that I have attended seem to substantiate the technical claims made for it. The picture quality was certainly adequate—at least as good as that which is seen on the average TV set. The player, despite the new principles involved, seemed easy to use and remarkably stable in operation. In fact, while playing it could be tilted to a 45-degree angle without any visible effect on the picture. A close examination of the TV screen revealed occasional very short-lived, thin black streaks such as would be caused by dropouts in video tape. They occupied so little of the picture that I would not consider the “dropouts” objectionable. Picture stability seemed to be fine.

The video-disc player demonstrated was the one pictured at the head of this article and must still be regarded as a hand-made prototype. Production models are now under development and should reach the market (as full-color units) some time in 1972.

* * *

In my view, the Teldec disc is without doubt a technical breakthrough of the first order. But what it means in respect to changing our home-entertainment habits, only time will tell.
IN the usual scheme of things, cabinets with legs stand on the floor, and only the lighter pieces achieve higher elevations. But now and then it makes sense to break with convention; or at least Leighton Smith of Rocky Mount, North Carolina, must have thought so when he placed several large cabinets with legs atop each other to fashion a stereo installation with a number of versatile spaces both within and between the cabinets. He points out that the arrangement affords a maximum of component accessibility, and also permits him to pretty much ignore size factors when updating equipment.

The electronics are all by McIntosh, and include the C 24 preamplifier, the MR 71 stereo FM tuner, and the MC 250 stereo power amplifier. The system includes two turntables: a Dual 1019 automatic with a Stanton 681 Series phono cartridge and a Thorens TD-125 manual with an Ortofon RS-212 tone arm and Ortofon SL-15T cartridge. The main speakers, which appear on pedestals at either side of the installation, are Rectilinear III's. Now comes the tape equipment, of which there is an abundance. Really long taping and dubbing jobs are usually assigned to the paired Revox A77's with their 10½-inch-reel capacity. Other specialized tasks fall to the Sony 666-D and 630-D tape decks set horizontally on the long shelf that holds the central tier of components. Absent from the photograph is a Sony 230 tape recorder, but its monitor speakers (Ampex 830's) can be seen occupying the niches at either side of the power amplifier.

Although the cabinets have the appearance of commercially manufactured furniture, Mr. Smith reports that he chose to build them himself from ¾-inch plywood. The assembly went together in a single day, and at a total cost of $55.

—R.H.
THE GOLD DUST TWINS

in

BEAUTIFUL DOWNTOWN BURBANK

A Success Story

by

Martín Gottfried
WARNER BROS. RECORDS, with its twin divisions Warner and Reprise, is a very unusual record company. It is unusual because in a field whose principal characteristic is an uneasy marriage between business and art (like the movies or the theater), it seems to be not only genuinely interested in art, but extraordinarily successful as well. It is unusual because there is a remarkable consistency in its taste, and, because of that consistency, knowledgeable young record buyers have come to depend on it for a certain kind of music, music with a special quality. And so there has developed a mystique about Warner-Reprise, a sense of something magical there. That is very odd in the music business—a business that has grown to enormous size very quickly; a business filled with cynicism; a business that sees the frustrated, idealistic, quasi-revolutionary, Woodstock-yearning young American record buyer simply as “the Youth Market,” and the music they produce simply as “product.” Warner-Reprise, unlike its counterparts in the highly competitive pop record industry, has been successful in forging an identity with its artists and with its customers, and has joined with them in developing a vision of America as it is expressed in its music.

It wasn’t always that way. By admission of its executive vice-president Joe Smith, Warner Bros. Records of 1961 was in “laughable” condition ($3 million in the red), and Reprise was an independent family business that Frank Sinatra had created for the middle-aged swingers then publicized as “The Rat Pack.” The Warner talent roster included such knockout acts as Bob Newhart, Allan Sherman, and Joanie Sommers. The Everly Brothers’ sales were declining, and the label had but one solid draw—Peter, Paul and Mary (who, amazingly, are still a solid draw). It was as weak in talent as all the other movie-company record divisions.

After Mike Maitland came in as president, changes were rapid. The number of releases was cut to a minimum (even now, the average weekly singles release at Warner Bros. is five—compared with about fifteen for companies like Victor and Columbia; album releases tend to be fewer too). Two years later, when things were beginning to look up, at least financially, the company was saddled with an about-to-go-broke Reprise Records. Sinatra had unloaded his faltering company on Warner Bros. as part of a movie deal, but along with the problems the company got Mo Ostin, a corporate accountant who would ultimately be, of all things, a musical taste-setter of extraordinary refinement and sophistication (which proves how foolish it is to generalize about the squareness of accountants).

Ostin became general manager of the Reprise division, Smith slid over from national sales promotion to be his opposite number at Warner, and they started moving in new directions. Just how an accountant and a sales-promotion man turned into profit-making Medics of the record business sounds like the Cinderella story all over again, but their work speaks for itself.

Not that the glass slipper fit perfectly on the first try. Warner-Reprise, was still under the thumb of a movie studio that, like all of old Hollywood, was dragging itself under by the sheer weight of its own conservatism. When Smith went up to San Francisco to scout the newly emerging rock bands, only one group—the Jefferson Airplane—had been signed by a major label, RCA. Smith claims that for just $75,000 (which isn’t much for that kind of thing) he could have signed the five top rock acts in the country. Because of short-sighted, sluggish corporate thinking, all he could get was the Grateful Dead (which he still considers “the most exciting rock band in the country”).

It was, in a way, just as well, because the company was never to have the noisy (“acid”) rock sound anyway. While its competitors were leaping onto the electric bandwagon, Warner-Reprise was developing a soft sound—a Los Angeles sound—that was to lead it into a much more inclusive attitude toward pop music. A minor acquisition may well have been responsible for turning this crucial trick. In 1966 Warner bought the artists’ roster of a small San Francisco company called Autumn Records from its disc-jockey owner, Tom Donahue. Autumn had only three acts, but they were special: the Beau Brummels, the Tikis, and the Mojo Men. The Beau Brummels were to become one of the first “art” rock groups, producing city-country music and unified albums long before such things came into fashion. The Tikis, after arriving at Warner, became Harper’s Bizzare, selling very well through three albums and generally being mistaken for a bubble-gum group by those not attuned to their ultra-sophistication. The Mojo Men yielded nothing less than Van Dyke Parks (to whom we’ll be returning in a moment). In a real sense, it was Autumn Records that formed the basis for the Warner-Reprise attitude toward America and music.

Rather than jump into each successive taste...
phase—and it is an endless series of phases—that record buyers (and producers) entered, Warner-Reprise was somehow able, from the start, to tap the very sensibility of America's young. This is a very elusive concept, and nobody at the company can pin down its particulars exactly; the awareness is just there. People at the company, all of them—the artist side, the production side, the sales side, the executive side—are consistent in this musical attitude, a philosophical attitude that goes beyond temporary fads in taste. Modern pop music represents a point of view to them, one compounded of nostalgia and cynicism, idealism and parody, part Warhol and part McLuhan. It is, in short, a pop-art point of view, and virtually everything recorded by the two labels is influenced by it. It is this shared point of view, a seeking after American musical roots, that has put the company squarely in the middle of youthful tastes, has involved it in country pop, and even explains why an album of Percy Grainger songs has excited a recent flurry of interest around the offices.

It was under Maitland's presidency that the company evolved from bland commercialism into more adventurous musical areas. "Even five years ago," according to executive vice-president Smith, "we were a middle-of-the-road company." With Ostin signing artists for Reprise and Smith for Warner, the rosters changed radically. Profit-making middlebrow acts like Sinatra, Pet Clark, and Dean Martin were retained—the company still likes to make money, and Sinatra had a piece of the business until a year ago anyhow. But new artists were to reflect the developing tastes of the new leadership and the new record public. With the breakthrough of pop music from dreary rock-and-roll to the more inventive and diverse rock, Warner-Reprise was on its way.

At least Reprise was. Most of the people around the company's Burbank headquarters feel that Ostin tended toward the hip and Smith toward the commercial. This distinction did not last long. Just as most of us have subtly changed our hair styles, our clothes styles, our language and life styles at varying paces over the past five years, so Ostin and Smith changed at different speeds. By the summer of 1969, when Kinney National Service, Inc. (the same vast conglomerate that owns those parking lots) acquired all of Warner Bros., the Ostin and Smith heads were pretty much in the same place. Meanwhile, Maitland was squeezed out of the company after losing a battle to assume artistic control of Atlantic Records, which Warner had already bought. When the dust settled, Maitland had moved to MCA (the giant TV and movie producer), Ostin was president, Smith was vice-president, and the Warner and Reprise labels had comparable tones. New general managers were named to the divisions—Don Schmitzerle for Reprise and Clyde Bakkemo for Warner—but the Ostin and Smith rosters were there. Warner-Reprise was now one place of music. Which artist was on which label depended on whether Ostin (Reprise) or Smith...
(Warner) had signed them, but there was no discernible difference in taste.

What kind of taste is it? The company leans toward what it calls "troubadours," singer-composers like James Taylor, Neil Young, Gordon Lightfoot, Joni Mitchell, Arlo Guthrie, Van Morrison, John Sebastian, Randy Newman, and Van Dyke Parks. With the exception of Newman and Parks, these are all artists who get both respect and the record-buying dollar. Newman and Parks, however, are the company pride, the two great artists on the rosters. While James Taylor and Joni Mitchell may sell truck-loads of albums (they do), Parks and Newman sell hardly any. But they make everyone, from Ostin on down, proud to be identified with Warner-Reprise and certain that they are involved in something more important than just "the music business." (It may well be that a similar pride has led executive decision makers with the major companies to accept the red ink of their classical divisions, with the essential difference that the heads of Warner-Reprise really like Parks and Newman.) If these labels like to call themselves "the Gold Dust Twins," these two composers, probably the most glittering in all of contemporary popular music, are its platinum twins. The aura that surrounds them, the purity of their music, and their sheer spirit have taken Warner and Reprise a giant step beyond mere music-making.

Van Dyke Parks had composed a handful of songs, one of which, Come to the Sunshine, was a minor hit, when he made his "Song Cycle" album for Warner in 1967. It cost $50,000 to produce. It is difficult to describe this recording because it is unlike any music, pop or classical, I have ever heard. There are echoes of Mahler in the orchestrations, reflections of Ives in the composite structure, hints of Copland in some harmonic lines. The influence of James Joyce is evident in the language, and Samuel Beckett too. This in no way detracts from the awesome originality of this pop-classical tone poem about the awfulness and the wonder, the ugliness and the beauty of Southern California (and, by extension, of the rest of America). The work is the offspring of the most sophisticated studio techniques, reverberated and overdubbed beyond the imagination of any equipment-mad sound engineer. Parks' music seeks the roots of American song (as his words seek the roots of American ideas), weaving a complex texture into a simple whole. Widely and wildly acclaimed a masterpiece by the critics, it moved a fast 8,000 copies.

Parks has not made an album since (though he did make a single last summer called On the Rolling Sea When Jesus Speaks to Me; it was equally brilliant and equally ignored), partly out of disappointment over the album's poor sales. But Warner holds onto him, as if giving up on him would make their involvement in the record business pointless, even antimusical. Besides, Parks is so bright that it is worth Warner money just to have his mind around. He is now running the company's audio-visual section—which means that imminent entertainment explosion, the television tape cassette.

Relatively speaking, Randy Newman is a more conventional composer, and he has consequently had more public acceptance, though this has been through performance of his songs by other artists (The Family Dog reached hit number one with his...
The Warner-Reprise offices in beautiful downtown Burbank are reported to be rather expensively landscaped.

and asking when we'd be ready with the next Sinatra album." The ad went on to offer free Newman albums to the first thousand requests. The approach is fairly typical of the company's advertising style. With the concentration on modern pop music, the bulk of the audience is felt to be reachable through the semi-underground press—that is, The Village Voice and Rolling Stone. The aboveground Warner-Reprise artists are barely advertised at all, not only because there is little faith in the advertising power of the mass media, but because nobody in the company really cares a whole lot about old-fashioned pop music. Trini Lopez might well feel overlooked by the company, but then, as one of the executives says, "It's a market that won't get much bigger." Warner-Reprise's heart is in its own idea of modern-art-pop-rock (or whatever you want to label it) music and the chatty, ring-of-honesty ads stick to that.

It isn't the kind of advertising that sells records either, nor does Stan Cornyn (who heads the Creative Services department and writes the copy) expect it to. It is institutional advertising, publicizing artists as artists and reinforcing the image of a special record company, groovy but cool, underground but not self-conscious about it. These ads sometimes tend to be coy, but then they sometimes admit that too. In all, it has been an extraordinary campaign, reflecting the company's commitment to the music it records and strengthening the sense of a personal relationship with the hip audience it serves.

The campaign's emphasis on very special artists doesn't make Warner-Reprise a record company that regularly bombs out with (literally) extraordinary albums: It is, in fact, a very profitable enterprise whose income accounted for 75 per cent of everything Warner Bros. Inc. made in 1969. The late Jimi Hendrix sold over three million albums. Van Morrison's "Moon Dance" album is moving toward the half-million mark. Jethro Tull is one of the biggest selling groups in the country. James Taylor's album is on its way to the million-record mark, and he's someone to talk about.

Taylor made an album for the Beatles' Apple Records and was on his way to oblivion when Smith signed him for Warner and recorded him. After knocking around for a while as an underground favorite, the Warner album started moving. By the end of 1970, both it and the original Apple release were racking up splashy sales figures. Taylor, now the hottest figure on the American-English pop scene, is already making a movie—which is itself an oddity, because pop music stars have not been becoming movie stars as they once did.

There is an uncommonly close relationship between Warner-Reprise and its parent movie company, which checks every musical property with the record division. Whenever possible, Warner-Reprise artists do the music for Warner movies. Performance (a Warner release) stars Mick Jagger, whose American records are distributed by London, but the album came out on the Warner label, and who should be conducting and singing on the soundtrack but Randy Newman. Woodstock was another Warner Bros. movie, but the soundtrack appeared on the Atlantic label. A contradiction? Not really. Atlantic was in the best position to negotiate the complex releases needed from the various record companies for the many artists in the movie—and both Atlantic and Warner are in the Kinney family anyway.

According to Warner-Reprise, Kinney lets its family of record companies (including the recently acquired Elektra/Nonesuch) alone, being interested mainly in their profit-and-loss statements. Good company men would be expected to say that, but there is no reason to think otherwise. There are occasional inter-company talent exchanges, however. Pet Clark, a Warner artist, recently recorded an album at Atlantic's studios in Nashville.

Warner-Reprise needs that kind of exchange because its sister companies have the physical equipment of which it has so little. The two-story, barracks-like building that serves as the company's executive headquarters in Burbank, California, is just big enough for administrative purposes. The only pieces of equipment there are the executives' personal sound systems. Everyone and his brother seems to have his own, and they jump up to play records for you as if they were kids and not music-business people who don't have sufficient interest to listen any more.

The company doesn't have recording studios of its own in Burbank at all, which is extremely odd for a record firm of any size. Because so many of its artists choose to record in different places—the two coasts,
Muscle Shoals (Alabama), Nashville, or, like the wonderful Beach Boys, at home—the pressure to build studios isn’t severe, though there is tentative talk of doing so next year. Renting studio space is expensive ($100 an hour), and it can become extravagant when artists indulge themselves in retakes and complicated recording techniques. Such self-indulgence is growing common as artists become aware of their power—and exercise it. Taking six or seven months to make a single album is no longer uncommon, and, aside from the studio expense, this is very frustrating to an executive who wants to follow up one top-selling album with another and who once could expect at least two albums a year from an act. In 1970, Warner-Reprise had to bite its nails waiting for albums from such hot artists as Taylor and Joni Mitchell.

Artist power also has its effect on album-jacket design. Pop singers and musicians today are interested in the art work on their albums and often want a direct hand in the creation. Sometimes this can cause problems. Neil Young had prepared an album called “After the Gold Rush” and wanted the lettering to be done in gold leaf. The company was all too aware of the expense and had dread memories of the 48-cents-per-album cost of the leatherette “Deja Vu” album Young did for Atlantic with Crosby, Stills and Nash (normal manufacturing cost of an album is eight cents, fourteen for a fold-out). Young couldn’t be impressed with cost figures—artists are not interested in money except when it comes to royalties—so the company appealed to his sense of decency. Imagine, they said, all those Chicano kids hand-pasting gold-leaf letters on hundreds of thousands of jackets. Young gave in. Reprise insists he was quite reasonable about the whole thing.

Reasonableness was again the answer when some four-letter language had to be removed from a song that was to be taken off a Grateful Dead album and released as a single. Rock musicians feel very strongly about censorship, and properly so, but the Dead were advised that if they insisted on keeping the language, then the record would never get AM air-play. The group was very anxious to have a hit single, and though Warner isn’t big on singles, they are still considered the best promotional tool for selling an album. The Dead ultimately agreed to change the lyrics, a victory of the family spirit over the natural antagonism between the worlds of art and business.

This feeling of family has paid off handsomely in musical terms. In a mammoth record company, artists can pass each other in the halls with barely a nod of recognition. In Burbank, they are interested in each other’s work and often get personally involved.

Some notable musicians: top to bottom, Frank Sinatra, Petula Clark, David Blue, John Sebastian, Randy Newman, Joni Mitchell, and Gordon Lightfoot.
in it. The first album Gordon Lightfoot did for Reprise had John Sebastian playing bottleneck guitar on a couple of cuts, Van Dyke Parks playing harmonium, and Randy Newman doing some of the string arrangements. That album was co-produced by Lenny Waronker, and I mention that because Waronker also produces Parks and Newman—an indication of how interwoven and personal the working arrangements are at the company. Waronker is a very special kind of producer who seems to be reaching out constantly to the furthest boundaries of pop music. He produces for both Warner and Reprise, and his working style with the artists assigned to him is one of mutual adventure and discovery. The company leaves him and them alone, even when their work is not producing profit—even when they aren’t doing any work at all. As Smith says, “We believe in them. We believe they’re going to happen sometime.” This is in keeping with Smith’s feeling about commercialism: “We’d rather go down in flames with Van Morrison than get ten hit singles.”

Warner-Reprise knows what it believes in because it is sure of what it likes, sure of what it does best. The company records no classical music, no easy-listening music, no country music. At one time it tried rhythm-and-blues, the business’ archaic code word for black music, but found that the radio stations for soul markets paid little attention to its releases. It was considered a lily-white label. To evade this kind of prejudgment, the company started a subsidiary soul label called Loma in 1964, but the ruse didn’t work, and after four years of so-so business it was abandoned.

Records are still issued under other labels occasionally, but these are the result of distribution deals with individual artists—for example, the Beach Boys on Brother-Reprise or the Youngbloods on Raccoon-Reprise. When Frank Zappa left MGM-Verve with his Mothers of Invention, he created the Bizarre label to be distributed by Reprise. He also started the Straight label, which he sold outright to the company. Warner-Reprise is perfectly willing to enter into such agreements when it believes that its kind of artist is involved (the company’s ads generally conclude with such words as “He’s on Warner-Reprise . . . where he belongs”).

Now the company is off in other directions, which for them is really business as usual. Unlike the competition, which is struggling to keep up with one major vogue (the western sound) and one minor one (brass-jazz-rock—as in Blood, Sweat and Tears) while looking nervously around for the next trend, Warner-Reprise works confidently out of its patternless pattern. Its newest artists have little in common superficially, but they do reflect the company’s sense that recorded music is more than “just music”: it is what your point of view toward it is as well. So, Little Richard isn’t just an old-time rock and roller. He is an old-time rock and roller as reproduced in 1970. Liberace is a representation of a showman at a time when showmen seem (temporarily, at least) to have gone out of style. This mode of thinking is what made it possible for the company to understand, as others couldn’t, just what Tiny Tim had to do with modern America (at Burbank, he was treated like a saint).

At the same time, Warner-Reprise can sign more conventionally appreciated artists like the tremendously successful young composer Jim Webb, or Tony Joe White, whom the company is betting on to become another Presley. After a splashy bidding race, Smith signed White for Warner with an advance bigger than all the money his three albums made him on the Monument label. And even today Smith says “I’m still a nut for Sinatra, and I don’t understand all of this rock thing yet.”

So, Warner-Reprise may not always have a clear understanding of the refined area into which it has moved, of the unique reason for its success. Just as well; if it did, it might become too self-conscious about it to get any work done. Seeing a consistent pattern in the artists the company chooses and analyzing what the music “means” in an abstract, general sense is the job of the outsider. In the long run, that kind of observation—criticism on whatever level—has little to do with the creation of music. And it is still nice to be able to walk into a record store, see a new Warner or Reprise release and, perhaps never having heard of the artist, know that it is the work of people you understand.
SEASONAL TREAT: A NEW MESSIAH FROM VANGUARD

Conductor Johannes Somary again demonstrates his mastery of Handelian performing style.

It's Messiah time again, and the first of two new versions aimed with timely precision at the foot of this season's Christmas tree has just been released: Vanguard Cardinal's recording with soloists, chorus, and orchestra under the direction of Johannes Somary. (The second, with Richard Bonynge directing forces that include his wife, tenor Werner Krenn, and baritone Tom Krause, will follow shortly on the London label.)

Vanguard's is, in almost all respects, a top contender among the many recordings currently available. It is, first of all, quite complete; it is also an interpretation based on the performing styles of Handel's time, which means that there are all kinds of stylistic practices brought to bear that one does not usually hear in Messiah performances even in these enlightened days. There is, for instance, a chorus that numbers only thirty-two voices, and a chamber orchestra of appropriate size. There are innumerable additions to the score in the way of embellishments, cadenzas, rhythmic changes such as double-dotting (in the overture, for instance), and, perhaps most important, a unifying concept of the work as a dramatic oratorio without the cloying and sentimental Victorian religiosity.

Conductor Somary, a Handel specialist, has already brought us two other oratorios—Theodora and Jephtha—on the Vanguard label, both welcome additions to the catalog, and both brilliantly realized. In matters of vocal and instrumental additions, his Messiah stands somewhere between the versions of Angel's Charles Mackerras (the most adventurous) and Philips' Colin Davis (stylish, but more conservative). It also stands head and shoulders above any of the other currently available versions in many respects, not least of which is the superb singing of the Amor Artis Chorale (the chorus master is John McCarthy). The English Chamber Orchestra is also exceptionally fine in this performance.

Of the soloists, Welsh soprano Margaret Price and the Puerto-Rican-born bass Justino Diaz are quite outstanding; their contributions add much to the high quality of the whole. I found contralto Yvonne Minton disappointing, however; she has insufficient dynamic variety and emotional projection (for example, in the rather bland 'He was despised'). Her counterpart in the Mackerras performance, Janet Baker, is preferable. Where tenor Alexander Young is concerned, I feel that he is still imbued with the older style of oratorio singing—a bit too measured, and not really involved in the drama. Again, Robert Tear in the Mackerras set does far more with his part.

I have already mentioned the superb chorus, but not yet its skill in clarifying Handel's polyphony or its amazingly clear diction. The singing in "All we like sheep" and "He trusted in God" are good examples of this lightness and clarity. Somary has the performing style well in
hand; he double-dots all the right things, and he adds some very effective embellishments (though some of them do not sound quite Handelian). He also handles the orchestral phrasing and articulation with unusual care. With very few exceptions, his choices of tempos seem absolutely right (I find some of the pastoral arias a trifle slow), and his pacing throughout is very commendable—the Hallelujah Chorus is a particularly distinguished example.

Although, for overall dramatic impact, the Mackerras performance remains my personal preference, this new Vanguard recording has such an unusually large number of points in its favor (including excellent Dolbyized sound) that Messiah lovers could not possibly go wrong with it.

Igor Kipnis

**HANDEL:** *Messiah.* Margaret Price (soprano); Yvonne Minton (contralto); Alexander Young (tenor); Justino Diaz (bass); Colin Tilney (harpsichord continuo and organ); Philip Jones (trumpet); Amor Artis Chorale; English Chamber Orchestra, Johannes Somary cond. **VANGUARD CARDINAL VCS 10090/1/2** three discs $17.94.

**BACH SONATAS ON HISTORICAL INSTRUMENTS**

*Highest artistic and technical standards mark the performances in a new Cambridge set*

Cambridge's magnificent new set of J. S. Bach's Six Sonatas for Violin and Harpsichord, the first of a series of recordings to be made with historical instruments in the Smithsonian collection, augurs well for the success of a valuable enterprise. There is no shortage of recorded representation for these sonatas: the current Schwann catalog lists ten complete sets. But the performances offered here by Sonya Monosoff and James Weaver are good enough to go straight to the top of the list.

There would be little point in using museum instruments (in this case a violin made by John Marshall of London in 1759 and a 1745 harpsichord by Johannes Daniel Duilcken of Antwerp) if the material authenticity were not matched by a feeling for the style of the period. That feeling—not a mere intellectual grasp, but a true empathy—is evident in every line of these performances. Miss Monosoff's tone has an appropriate silvery lightness. Her tempos—especially the flowing ones she adopts for the slower movements—are well chosen, her embellishments
are a model of taste and imagination, her phrasing is fresh, sweet, and beguilingly lyrical. Weaver supports her with a crisp rhythmic touch. His registrations are impeccably judged, and the clarity of his part-playing benefits from a recorded balance that easily outclasses all the previous versions in its realism and effectiveness.

Just once or twice, as in the last movements of the B Minor and G Major Sonatas, I have the feeling that the performers’ enthusiasm gets the better of them, so that the music threatens to run away on its own momentum. Control is never completely lost, however, and in any case this is a miniscule blemish on performances that blend musicality and scholarship in so ideal a proportion.

HARRY BELAFONTE: that remembered élan

Though they are now superseded by this Cambridge production, the Nonesuch and DGG Archive sets remain my favorites among previous releases. The Nonesuch is the best of the bargain-label issues—it offers attractive playing by Hansheinz Schneeberger and Eduard Mülller—and the little D Major Andante in the first Sonata cannot often have been played as exquisitely as it is by Wolfgang Schneiderhan and Karl Richter in the Archive set. Yet, even without the advantage of instrumental authenticity to clinch the issue, the overall artistic and technical standards maintained by Miss Monosoff and Mr. Weaver would be enough to warrant a top recommendation. The only other set that employs instruments of the period—or, rather, one instrument of the period, since the harpsichord is a modern copy of a Dulcken original—is the Telefunken. In it, Lars Frydén and Gustav Leonhardt are scholarly enough, but Frydén’s tone is unappealing and his memory fallible, Leonhardt’s harpsichord is balanced far too distantly, and the two are surprisingly niggardly in their repeats as well.

Since it occupies three full-price discs, the Cambridge is admittedly the most expensive of all the versions. On the other hand, it is the only one to present each of the six sonatas complete on single sides, so that you don’t have to turn the record over between movements, and it uses some of the spare space offered by this spacious layout to supplement the six violin-and-harpsichord works with the much less familiar G Major and E Minor Sonatas for violin and continuo. Though of smaller historical significance than the sonatas with obbligato harpsichord, they are both attractive and valuable additions to the catalog. The performances are again excellent, and Judith Davidoff contributes a firm and sensitive viola da gamba line.

BACH, J. S.: Six Sonatas for Violin and Harpsichord (BWV 1014-19); Sonatas in G Major and E Minor, for Violin and Continuo (BWV 1021 and 1023). Sonya Monosoff (violin); James Weaver (harpsichord); Judith Davidoff (viola da gamba—in the continuo sonatas only). CAMBRIDGE CRS B 2022 three discs $17.94.
down the house—indeed, for once, the laughter of a recorded audience actually adds something to the performance. And there are those Caribbean-flavored carolings of Jamaica Farewell, Day-O, Matilda, and Delia that still have the power to make me catch my breath at Belafonte’s artistry. He even throws in a couple of cowboy songs, a spiritual, a turn out of musical comedy, and his own brand of restrained sentimentality on Danny Boy.

One of the big surprises is Betty an’ Dupree, an old blues ballad that used to reduce strong men to tears when Teddy Grace slammed out the 1903 saga of the Tennessee lover who robs a jewelry store to accommodate his girl-friend’s request for a diamond ring, and winds up quite dead at the end of a rope for his trouble. Mr. Belafonte’s variorum reading has different words, and more of them, and his is a more detached rendition, but it certainly makes for a tingling five-minute session. In fact, there isn’t a single dead spot in this entire collection, which shows off the singer’s formidable ability and easy charm from every angle and in many idioms. Even the reprocessing of a couple of numbers from monophonic masters has been brought off with uncommon skill and care. This album is another RCA’s recent “This Is .....” series, which includes, among others, Perry Como, Sam Cooke, and Eddie Arnold, Rather short-term nostalgia, but the price is right. Paul Kresh

HARRY BELAFONTE: This is Harry Belafonte. Harry Belafonte (vocals); instrumental accompaniment. Try to Remember, Those Three Are on My Mind; Scarlet Ribbons; Jump Down, Spin Around; A Hole in the Bucket; False Love, Here Rattler Here, Bald-Headed Woman; Jamaica Farewell; Mangwene Mpulele; Betty an’ Dupree; Matilda, Matilda; My Old Paint; Shenandoah; Turn Around; Glory Manager, Danny Boy; Sit Down; Delia; Day-O. RCA VPS 2064 two discs $5.98.

THE SURVIVAL OF ARRIVAL

London introduces a talented new British group with apparent musical staying power

ARRIVAL is the name. Remember it. You’ll be hearing more about them in months to come. This group of Britishers is a monster smash in England, where they’ve taken the BBC, among others, by storm. Now they’ve burst out with their first album, accompanied by an endorsement from Dusty Springfield and a photograph of all seven of them stepping out of a helicopter, trailing Gucci luggage and looking like vampires in search of a transfusion. So much for the packaging.

The sound of Arrival’s music, however, is anything but freakish. They have a unique manner of phrasing, their close harmonies are lush, warm, and full, and they work their way through a program that spans a wide range of emotional and musical content. The backgrounds shift constantly in texture and rhythm and the big string sections are moving and poetic. The group sounds, at times, as though they’ve been digging the Swingle Singers, but then, with a sweeping shift of colors, they sound like Spanky and Our Gang. Whatever they are doing, they are breathtakingly good musicians. (There is some fantastic piano work in the album—not credited, but it should be.) I particularly liked the swinging rock beat on Sit Down and Float and the sad, winsome folk feeling of Dyan Birch’s vocal solo Not Right Now. Arrival is new to the scene, but their first album is aptly titled; they will survive. Rex Reed

ARRIVAL: I Will Survive. Arrival (vocals and instrumental). Live, Light My Fire, Friends; No-Good Advice; Prove It, See the Lord; I Will Survive; Sit Down and Float, Take Me, La Virra; Not Right Now, Hard Road. LONDON PS 576 $4.98.
The BOSE 501
DIRECT/REFLECTING
Speaker System

$124.80

DESCRIPTION:
The BOSE 501 is a floor standing speaker that may be placed against a wall or up to one foot in front of a wall. Each 501 enclosure contains one 10-inch speaker and two 3½ inch speakers. The 10-inch speaker faces forward. It covers the low frequency range and has a specially extended frequency response to supply a small amount of direct energy at higher frequencies to balance the reflected energy of the smaller speakers. The two 3½ inch speakers provide primarily reflected sound at high frequencies. They are directed at angles to the rear wall (See Figure 1) such that stereo can be enjoyed from a wide range of positions while avoiding the point source effect of conventional direct radiating speakers (See Figure 2).

THE 501 SHARES THE FOLLOWING FEATURES OF THE 901:
A The use of the wall of your room to reflect sound as the stage wall reflects the sound of instruments in a live performance. This eliminates the undesirable point source effect of conventional speakers.
B Radiating a combination of direct and reflected sound to provide localization of sound while maintaining the spatial fullness that is characteristic of a live performance. Stereo can now be enjoyed from almost any position in your room. No special seating arrangements are required as for direct radiating speakers.
C Flat power radiation rather than conventional flat frequency response on axis. This permits the 501 and 901 to reproduce crisp instrumental attacks without the shrillness so often observed in direct radiating speakers.

COMPROMISES TO REDUCE COST:
A The principal compromise introduced to reduce the cost was the use of a woofer in the 501 instead of nine drivers as in the 901. The performance compromises resulting from the use of a woofer are:
1. The 501 does not have quite the bass response (below 40 Hz) of the 901.
2. The 501 does not reproduce quite the accuracy in timbre of bass instruments as does the 901.
3. The 501 does not have as much power handling capacity as the 901.
4. The 501 does not have as smooth overload characteristics as the 901.
BUT in all these respects the 501 should match or exceed the performance of any speaker costing less than the 901.
B The 501 uses only two speakers to reproduce the high frequency range instead of nine speakers as in the 901. The reduction in the number of speakers operating in the same frequency range reduces the clarity on complex passages. The clarity of the 501, though exceeded by the 901, should be superior to that of all speakers costing less than the 901. Most conventional speakers contain only one speaker covering any one frequency range and do not employ the combination of direct and reflected sound.
C The 501 uses a crossover network. Even though this network and the speaker have been very carefully matched, it is still a crossover network and does introduce sound coloration. It cannot produce the accuracy of instrumental timbre that is achieved in the 901 which uses nine full range speakers coupled with the Active Equalizer.

THE PERFORMANCE OF THE 501:
You be the judge. If we have succeeded in our design goals, the result will be obvious to you when you A-B the 501 with any speaker selling for less than the 901.

You can hear the difference now.

BOSE
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DECEMBER 1970

CIRCLE NO. 13 ON READER SERVICE CARD

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Any one of these albums will be pretty hard to part with. But if that’s how you feel when you buy them, think how others will feel when they get them.

GIVE A CONCERT. ON COLUMBIA AND ODYSSEY RECORDS

Performance: Worthy
Recording: Excellent

The “Shepherd Cantata,” not one of the numbered ones, was written for the birthday celebration of Duke Christian of Saxe-Weissenfels on February 23, 1725. It owes its name to an allegorical plot involving two shepherds and two shepherdesses, who range through a variety of arias in praise of the Duke. The score is lost (hence the absence of number among the secular cantatas), but, since it is known that the music of Bach’s Easter Oratorio served for the majority of sections, it was possible for a reconstruction to be made by Friedrich Smend, a musicologist. Thus what one hears here are the opening three sections of the Easter Oratorio, plus another four movements from that score, all to secular words. If you already have a recording of the Easter Oratorio, in other words, you won’t hear anything new.

The performance here is most commendable, with some especially good singing on the part of Edith Mathis. Rilling directs in lively fashion (although his opening chorus sounds a little hectic), and my only complaint is his rather turgid treatment of the bass line, which is insufficiently articulated and not transparent enough in Herrman Keller’s stylishly reconstructed recitatives.

The sonic reproduction is very good, and both texts and translations are included. J.K.

RECORDING OF SPECIAL MERIT


Performance: Excellent
Recording: Excellent

Bach’s motets are generally considered to have been written for performance at funerals or commemoratives services. Six such works have come down to us: Singer dem Herrn ein neues Lied (BWV 225); Der Geist hilft unser Schwachheit auf (BWV 226 and 226a, two versions, of which the latter, with instrumental accompaniment, is heard here); Komm, Jesu, komm (BWV 229); Furchte dich nicht (BWV 228); Lobet den Herrn, alle Heiden (BWV 230); and Jesu, meine Freude (BWV 227). The seventh, not contained in any previous “complete” recording, is Sei Lob und Preis mit Ehren (BWV 231). It has usually not been included in the motet listings, since it is a portion of a larger work, Jauchzet dem Herrn alle Welt, and a new recording is highly desirable.

Musically these works are quite superb and in spite of their apparent purpose no more morbid than the majority of Bach’s cantatas. Four are written for double choir, and at least three (Jesu, meine Freude, Singer dem Herrn, and Komm, Jesu, komm) can stand among the composer’s greatest choral works. The present performances follow the line of recent research, which indicates that these motets were not necessarily performed a cappella, and use instruments; in Der Geist hilft Bach’s own orchestral additions are used, but in other cases it may be just continuo support (only Jesu, meine Freude is sung unaccompanied).

The mixed choir, the voices of which are very well differentiated in stereo here, sings with great accuracy, an excellent sense of dynamics, and admirable sensitivity. I must only an ultimate identification with Lutheran spirituality, a kind of sweet, all-believing total commitment, which a group such as the Westphalian Kantorei under Wilhem Ehmann brought to some of these scores; Ehmann, too, paid more attention to such stylistic niceties as cidental trills and the use on occasion of solo voices. Still, the present performances are very, very good indeed, and they may be recommended as the best of the complete sets available. The package includes texts and translations, and the quality of the recorded sound is absolutely first-rate. J.K.

BACH, J. S.: Six Sonatas for Violin and Harpsichord (see Best of the Month, page 80)

BARTOK: Concerto for Viola and Orchestra. HINDEMITH: “Der Schwanendreher,” for Viola and Orchestra. Raphael Hillyer (viola); Japan Philharmonic Orchestra, Akeo Watanabe cond. NONESUCH H 71237 $2.98.

Performance: Splendid
Recording: Excellent

Nonesuch has issued here a handsome pairing of concerned works for the viola. The soloist, Raphael Hillyer, was violist with the Juilliard String Quartet from its inception in 1946 until last year, and his playing, though possessed of all the soloistic brilliance one could desire, shows the influence of that massive concentration on chamber music. It is extraordinarily clean, and has a certain kind of expressive intimacy that one does not usually expect from a concerto soloist. Originally recorded for Nippon Columbia in Tokyo, these performances have the splendid young Japanese conductor Akeo Watanabe at the helm of the Japan Philharmonic Orchestra. He, too, is an exceptionally refined musician, so that both sides of this record present models of elegant give and take between the orchestra and the soloist.

“Der Schwanendreher,” particularly, benefits from this kind of playing, for it is full of contrapuntal interplay between all instrumental elements, and sounds best when it is allowed to be airy and playful. This is what it’s all about, and this recording is successful in making the point. The playing and the stereo engineering are as carefully balanced as if the work were chamber music, though its proportions are indisputably orchestral. I’ve always been fond of this light-hearted paean to meditation, but my affection has been the sort that one has for a pretty but very fat lady—you tend to comment on her delicate fingers and ankles. In this performance, subterfuges are not necessary: “Der Schwanendreher” is no longer a German dumpling.

Bartoł’s Concerto for Viola and Orchestra was left, on the composer’s death, in a manuscript that consisted of loose sheets of paper.


Altogether, I found the whole record most enjoyable, and the intimate yet warm sound not the least attractive feature.

D.H.

BRAHMS: Piano Quartet No. 2, in A Major
(see SCHUMANN)

RECORDING OF SPECIAL MERIT

BRAHMS: Sextet No. 2, in G Major, Op. 36. Pina Carmirelli and John Tobh (violins); Philipp Naegle and Caroline Levine (violas); Fortunato Arico and Dorothy Reichenberger (cellos). COLUMBIA MS 7445 $5.98.

Performance: Endearing
Recording: Excellent

The Brahms G Major String Sextet has received precious few LP recordings. A 1955 Westminster mono disc with the augmented Vienna Konzerthaus Quartet still survives in the Schwann Catalog, and prior to that there was an early Winterthur Quartet-plus version on the Concert Hall label. Stereo has given us a rather over-brilliantly played and somewhat dully recorded RCA performance by the all-star lineup of Borkovsky West Coast aggregation, and a 1965 Menuhin HMV disc was never released in this country and has since been deleted in England. Philips, however, will probably give us their Berlin Philharmonic Octet recording, issued in England this past spring. Meanwhile these gifted Marlboro Music Festival musicians on the new Columbia disc have the field pretty much to themselves.

The music, save for the rustic waltz episode of the second movement and the sparkling polyphonics of the finale, is essentially moodily lyrical—considerably less outgoing than the earlier B-flat Sextet. But for me, it cuts deeper in its melodic and harmonic content, and is considerably more refined and subtle in texture. This is the sort of Brahms chamber music, like the Clarinet Quintet and the String Quintet, Op. 11, that I come back to just for the sheer pleasure of it.

The Marlboro players, at least in this recorded performance, seem to me to undermine to greatest effect the intimate and most subtly expressive aspects of the music's texture and melodic content, as though realizing fully that this performance is to be heard in a living room and not in a concert hall. For my taste, this is all to the good. Apart from a slightly off-center side two on my review copy, this disc gave me absolutely unalloyed pleasure from beginning to end, not the least because the recorded sound is perfectly gauged in terms of ample space, yet with appropriate and intimate tonal warmth.

D.H.

DVORÁK: Piano Quintet in A Major (see SCHUMANN)

DVORÁK: Symphony No. 8, in G Major; Slavonic Dances (see SCHUBERT, Symphony No. 9)


Performance: Spirited
Recording: Bright

Among the highlights of Arthur Fiedler's seventy-fifth birthday celebration last season was the opportunity to hear the venerable maestro

(Continued on page 88)
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Fiedler’s way with the “New World” is unfussy and spirited in the dramatic episodes, affectionate in the lyrical ones. The Carnival Overture reading that concludes the disc is a rouser. My only reservation about the performance that concludes the disc is... full-bodied recording, but a mite brassy at times. D.H.


Performance: Brilliant Recording: Likewise

Among the handful of Edvard Grieg’s works scored for full symphony orchestra, the Symphonic Dances of 1893 possess the most musical substance. They are, in truth, symphonic expansions and stylizations of traditional hall-

ings (nos. 1 and 2) and springdans (no. 3) tunes from the west coast of Norway. In the fourth and last of the Symphonic Dances, Grieg verges on a truly baroque musical rhetoric. And it is fascinating to examine the original themes of this Dance No. 4, as arranged for piano almost thirty years earlier from Trondelag and Vegers folk-song originals; they are mere wisps of tune compared to their ultimate elaboration at Grieg’s hands.

Of slighter substance, but thoroughly enjoyable, are the four Norwegian Dances, Op. 35, composed for piano duet in 1881 and orchestrated by Hans Sitt, presumably at the behest of the Peters publishing firm, in 1891.

It is good to have the two sets of Grieg dances paired on a disc again (the last such pairing was the 1953 Mercury issue with Erik Tuxen and the Danish State Radio Orchestra). Morton Gould brings off brilliant performances with the New Philharmonia players, and there is high-powered recorded sound to match.

D.H.

HANDEL: Messiah (see Best of the Month, page 79)

RECORDING OF SPECIAL MERIT


Performance: Beautiful Recording: Elegantly resonant

Almost a decade ago, during those years when I was music critic for The Nation, I first came across violinist Arthur Grumiaux via an Epic recording of the Bach Concertos Nos. 1 and 2, with the Guiller Chamber Orchestra. It was the first time (and one of the few) that I had ever heard these works played, note for note, exactly as I thought they should be.

Now I have a new recording, on the Philips label, of the violinist as a member of the Grumiaux Trio, which includes Georges Janzer, violinist, and Eva Cako, cellist. He has changed not a bit, and these performances of three Haydn string trios, and two by Schubert, are as exemplary as the earlier Bach.

If I concentrate my attention somewhat on the violinist in these works, it won’t be too unfair, really, for Haydn always gave the violin quite a lead over the other instruments in his stringed chamber works. That’s not to say that, in these Opus 53 trios, the viola and cello don’t have plenty of work to do, and thematic work at that. But Haydn’s habit of creation, especially splashy effects by fast scale passages in the first violin part, obtains in these works. And Grumiaux, who has the technique of a virtuoso and the heart of a chamber musician, flings them around with such speed and aplomb you would think scales were easy to play on the violin—which they are not. If they were, violinists wouldn’t spend their whole lives practicing them!

When I say these performances are almost as splendid as those of the Bach concertos, I’m making an extremely fine distinction. Perhaps I should put it thus: whereas the Bach were really more than just perfect, these are perfect.

The trio plays together with utter relaxed adjustment to each other, and with a common impulse that makes every contrapuntal statement and response a part of an easy, fluent conversation. Stylistically, they make a considerable distinction between Haydn and Schubert, and the latter’s songful Viennese melodies are given a special tone and phrasal inflection. Rhythms, too, are tailored to the composer’s style and ethos. Perhaps they make just a bit too much of a thing out of Schubert’s “sweetness,” but that’s a matter of taste. I’ve always found Schubert’s chamber music less than constantly interesting, and the music here record-

(Continued on page 90)

STEREO REVIEW
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plexed technical feats in his Mass writing and
yet just as much at home with a popular Ger-
man or Italian ditty—for instance, the delight-
ful Es het ein Bauer ein Töchterlein (A farmer
had a little daughter), or the Florentine carnival
ditty, Donna di dentro dalla tua casa (My
lady, at your house there are roses). The big
work on this disc is a most impressively or-
ganized Mass, based on the La mi la sol theme;
this canticus firmus is also heard at the beginning
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a four-part instrumental piece. In addition there
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Throughout their long history of oppression and doomed efforts for national independence, the Armenians survived by means of their language and traditional culture. Though Armenian music is little known to the rest of the world, it has been instrumental not only in linking the people together but also in establishing a bond between the “old country” and gifted artists of Armenian origin abroad. The roster of participants in the present album is impressive indeed; they are members of the Komitas Centennial Committee, and it is their purpose to honor the memory of Komitas Vartabed (1869-1935), the leading figure in Armenian music. Komitas, an ordained monk, labored throughout his adult life to collect and transcribe folk material à la Bartók, discover and edit liturgical music, and organize choral societies. He had to contend with indifference, downright antagonism, and ecclesiastical shortsightedness, and finally he was broken by the tragic events that destroyed Armenian national aspirations in and after 1915. Because of his indomitable dedication and asceticism he has long been regarded as something of a saint, but this two-disc set is the first major and tangible tribute to his accomplishments.

It might be instructive to investigate the sacred choral music on side four first of all, for it is evident that the secular songs owe much to churchly influence. The idiom is, of course, Oriental-sounding; composers like Borodin and Rimsky-Korsakov clearly absorbed Armenian influences in their music. The vocal lines reveal much melismatic ornamentation, something similar to Hebraic or Moorish elements, but irregular meters and unequal bar lengths lend these Armenian songs a distinctive character and, for ears unaccustomed to it, a strange beauty. The piano dances also attain an unusual character through irregular accentuation. The liturgical music is rather austere, not very contrapuntal, with clear melodic outlines moving from one choral section into another; over sustained harmonic support or ostinato figures.

I would not venture to predict wide interest in this album beyond the Armenian contingent and scholars. But praise is certainly due all the participants for the excellence of the presentation. The singers are all line—Ara Berberian is particularly impressive in his firm and sonorous unaccompanied Magars Mirra—and so are the pianists. Abraham Kaplan’s Camerata Singers perform with extraordinary polish and sensitivity under Alan Hovhaness’ direction. There are highly informative program notes by Florence Mardirosonian, and the engineering by David B. Hanceck is outstanding. Major record companies seldom lavish this much care on a recording project.

LEHÁR: Der Zarewitsch (highlights). Nicolai Gedda and Harry Friedauer (tenors); Rita Streich and Ursula Rechart (soprano); Bavarian State Opera Chorus; Tchaikovsky Balalaika Ensemble; Graunke Symphony Orchestra, Willy Mattes cond. ODEON C 061 28073 $5.98

Performance: First-rate  Recording: Excellent

Der Zarewitsch is relatively late Lehár (1927): the melodies are good, very often really inspired, but they do not grow forth in the abundant Merry Widow fashion. Still, the tenor has two sure-fire, melting songs, the soprano also has two rapturous ones, and they meet in the haunting duet “Hab’ich dich allein.” As a contrast to these romantic moments, there are lighthearted dance-tempos for the expert team of Ursula Rechert and Harry Friedauer. The best of these is the comic duet “Heute abend komm’ ich zu dir,” very charming in its dated way, and similar to the fox-trot numbers dispensed by the Paul Whiteman and Jack Hylton orchestras of the vintage of this operetta’s composition. The liner notes explain that both Rita Streich and Nicolai Gedda are partly of Russian origin, which is interesting in this context. What is far more important is that both are in fine vocal form, and they bring to this music the same dedication they would lavish on a choice operatic assignment. If operetta à la Lehár is your dish, this German import offers more music from Der Zarewitsch than has been available hitherto. The sound is outstanding.

G.J.

RECORDING OF SPECIAL MERIT

LISTT: Sonetto 104 del Petrarcha; Ballade No. 2 in B Minor; Sonetto 123 del Petrarcha; Valélie d’Obermann; Valse oublieé No. 1;

(Continued on page 195)

STEREO REVIEW
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Performance: Excellent
Recording: Very good piano sound

I like this music, I like the way Arrau plays it, and (surprise) I like the way the piano sounds. Perhaps someone can explain to me why this music is so little played. The three books of the Années de pélerinage—from which four of the six pieces are taken—are summits of Romantic piano literature, but only the Vallée d’Obermann is well known and that not very. Arrau himself, although apparently early a Liszt exponent, has not played much of this music in years. Now, hard on the heels of a substantial monument, he has issued a fine Liszt collection. Arrau never exaggerates, never succumbs to mere Romantic rhetoric. He has found a personal, free, controlled, convincing Liszt style of very great poetic beauty. There is a bit of something missing at the top—a high of power, daemonic accent, and dynamism that Liszt himself certainly possessed. Arrau never achieves total immersion, never scales the very last peak. But total, final ecstasy is something almost impossible to achieve through recordings anyway; it is one of those experiences almost invariably reserved for the “live” performance. In every other respect these are magnificently shaped performances of first-rate music.

I am beginning to get the reputation of a perpetual complainer about the quality of recent piano recordings. Just for a change, I’m happy to report that this is a good one. E.S.

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CIRCLE NO. 100 ON READER SERVICE CARD

RECORDING OF SPECIAL MERIT

MAHLER: Das klagende Lied (Original Three-Part Version); Symphony No. 10.
Adagio Elisabeth Soderström and Evelyn Lear (sopranos); Grace Hoffman (mezzo-soprano); Ernst Haefliger and Stuart Burrows (tenors); Gerd Nienstedt (baritone); London Symphony Orchestra Chorus and London Symphony Orchestra, Pierre Boulez cond. COLUMBIA M2 30868, two discs $11.96.

Performance: Splendid
Recording: Mostly very good

The autobiography score of Das klagende Lied, composed by Gustav Mahler at the age of twenty, was given to his sister Justine, whose husband, Arnold Rosé, was concertmaster of the Vienna Philharmonic from 1881 to 1938 (fifty-seven years!). It consisted not just of the two parts—The Minstrel and Wedding Piece—that were recorded heretofore, but also a lengthy preceding section called Forest Legend, telling of the rivalry of the two brothers and of the slaying of the younger by the older. Not until 1901 was Das klagende Lied performed, Mahler conducting a revised version that omitted the first part, which remained unpublished and for all practical purposes unknown until November, 1934. In that year Part One received its world premiere on Radio Brno in Czechoslovakia. The conductor was Alfred Rosé, son of the Vienna concertmaster. In April of the following year the younger Rosé conducted the first three-part performance on the Vienna Radio. When World War II broke out, he moved to Canada, taking along the score of the three-part Klagende Lied, which was his by inheritance. Donald Mitchell, in his book Gustav Mahler: the Early Years (Rockcliffe, London, 1958), discusses the suppressed section of Das klagende Lied at some length, noting also that he had been in direct communication with Alfred Rosé; but it was not until a decade after publication of Mitchell's book that determined efforts were made to bring the entire work to performance once more in its three-part form. The philanthropic Osborn family of New Haven, who had previously purchased for Yale University the original five-part version of the Mahler First Symphony, was able to do likewise with the score of Das Klagende Lied, which received its second complete performance on January 13, 1970, with Frank Brief conducting the New Haven Symphony.

Has all the effort to bring Das klagende Lied complete to public performance and to this very fine recording at hand been worth it? Decidedly yes, I would say. For whereas the "Blumine" movement, when played as part of the First Symphony, adds little but length to the whole, despite its interesting motivic relevance, the Forest Legend section of Lied generates the thematic and dramatic stuff of all that follows. It sprawls a bit in comparison with the other two movements, with their more sharply contrasting episodes, but, as Jack Diether points out in his liner notes, hearing the two-part Klagende Lied is rather like hearing the Ring minus Das Rheingold.

Das klagende Lied, for all its Wagnerian echoes, is for me—now as in 1951, when I first heard the tape master of the Zoltán Fekete recording—heady and exciting stuff, altogether a remarkable production for a twenty-year-old composer. In Pierre Boulez's performance, we finally have the combination of dramatic urgency, rhythmic precision, and clarity of text.

(Continued on page 96)

STEREO REVIEW
Trade down to the KLH Seventeen.

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ture to bring the music fully to life in recorded form. Of the previously recorded two-part versions, Fekere's impressively dramatic reading is sonically out-dated, and the intensely lyrical interpretation by Wyn Morris on Angel is marred by (apparently) improper processing of the master tape, which stemmed from the British recording firm of Delyse.

The fact that two different sets of soloists are heard here, with only Grace Hoffman as a common denominator, seems to indicate that a considerable time separates the recording of Parts Two and Three from that of Part One, and decidedly brighter brass-percussion sound in Part One leads me to suspect a different and probably more sonically "live" locale. Yet despite this mismatch, the recording as a whole has been splendidly carried out: there is real wallop in the choral attacks and fine tonal body in the lyrical episodes, and the offstage brass band in the Wedding Piece comes off with stunning effect. The solo work, especially in Parts Two and Three, is top-notch both in musicality and in intensely dramatic communications. And Boulez adds a substantial and telling appendix to this first major score of Mahler's in the form of the last major Mahler score able to be performed as the composer conceived it: the searingly poignant Adagio movement of the Tenth Symphony. Whereas other readings of this movement have tended to relate it to the emotion-laden style of Alban Berg, Boulez seems to bring it close to the white heat of Webern, specifically the fourth of the Six Pieces for Orchestra, Op. 6.

Yes, it was indeed worth the effort to bring the whole of Mahler's Das klagende Lied together for performance and recording completely. Dyed-in-the-wool Mahlerites will delight in spotting relationships with the composer's other youthful scores, most especially the Songs of a Wayfarer and the First Symphony, and anyone with a musical bone in his body will respond to the zest and passion of the music on its own terms.

D H.

MILHAUD: Pastorale for Oboe, Clarinet, and Bassoon (see SCHUBERT)

RECORDING OF SPECIAL MERIT


Performance: Very good

Recording: Very good

It is one of those little ironies of music history that a collection of Mozart's Symphonies Nos. 1 to 24 should contain, and quite correctly, thirty-one separate works, nine of them unnumbered. In fact, Mozart wrote (are you ready?) more than fifty symphonies, and the conventional numbering is so far off base that it includes spurious works (i.e., Nos. 2 and 3, rightly omitted here) and skips perfectly genuine ones. Even Koechel missed a couple.

Contrary to the general impression, most of Mozart's symphonic works date from his early years. In the maturity of his brief life, he only occasionally turned his hand to writing symphonies—perhaps ten works in his last fifteen years. Between 1783 and his death in 1791, he wrote only four, the last three in one spurt in 1788. The sad truth is that, in his later years, he had few real opportunities to produce symphonies, for he had no Esterhazy orchestra to keep him busy, and only an occasional foreign commission (Paris, Prague). We don't even know what prompted him to write the final symphonic trilogy; maybe, even if nobody particularly wanted late Mozart symphonies, he felt compelled to write two or three anyway.

For Mozart, the boy wonder, the situation was somewhat different. Symphonies were good showpieces for his many tours, useful for opening and closing concerts, introducing concertos, serving in a pinch as opera overtures, and generally demonstrating to an astonished world the expected precocious virtuosity. All of the works in this set were written by Mozart before his eighteenth birthday.

There is really no rational way for us to come to grips with this phenomenon. We "know" that Mozart was a prodigy, but what does that mean in terms of facing the music itself? Is astonishment the proper mental set? Or skepticism? It is not necessary to prove that these are largely unoriginal works which imitate and combine all sorts of musical ideas taken from Mozart's predecessors and contemporaries. But which among us can confidently state from firsthand experience that this or that music is an imitation? Imitation of what? J. C. Bach? Monn? Sammartini? The Mannheimers?

In fact, these early works of Mozart constitute a kind of grand tour of the Rococo or pre-Classical symphony. This is a somewhat different genre from the imposing, highly personal late Classical and Romantic symphonies, and, obviously, we should not make improper demands on it. First of all, we should not confuse simplicity with naiveté. This was a highly sophisticated age that chose simplicity, "naturalness," and directness in conscious reaction to the more studied contrapuntal art that preceded.
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THE CHICAGO THREE
Angel's first recordings with the Chicago Symphony Orchestra
Reviewed by IGOR KIPNIS

Three new discs released simultaneously represent Angel's first recordings of the Chicago Symphony Orchestra under its new principal guest conductor, Carlo Maria Giulini. One's first impression is that the orchestra is in exceedingly capable hands under the Italian maestro. His approach in all three cases is unfailingly colorful, and the orchestra itself plays with extraordinary brilliance. Not all of these performances, however, are unqualified triumphs, in spite of their many fine attributes. Outstanding is the Brahms, which receives a thoroughly meaningful and broad treatment, full of big lines and soaring melodies. It is, more often than not, arresting and romantic when heard against the drier scale, and I find it difficult to guess whether such music was, to that age, not evidence of unsophistication but of "naturalness," of true inspiration.

Mozart wrote his first symphonies—Nos. 1, 4, and 5—at the age of nine, and they are as good as, or better than, some of the routine and ceremonial works that followed. The bulk of his symphonic work—nearly thirty compositions—was composed between 1773 and 1789. To stop at No. 24, as DGG and Karl Böhm have done here, was an arbitrary decision, for the remarkable "early" series of thirty or so continues through Nos. 29 or 30. Well, I suppose they had to stop somewhere, the "later" symphonies (later by a matter of weeks) are by and large better known. But by the time we reach No. 19 or 20, we can strike out the prefix "pre" in pre-Classical. We have entered the realm of the fully-matured Classical symphony, and Mozart, although still a teenager, has begun to make a contribution in his own right.

The best way to deal with this music is to forget most of this historical matter. Knowledge of the age of the composer has probably been the biggest single obstacle to wider appreciation of early Mozart. It should be heard as music, most of it pretty good, some of it really inspired.

This is not quite the first such recording venture—one remembers with affection Westminster's pioneering series with Erich Leinsdorf—but it has the advantages of good preparations, thoroughness, and up-to-date sonic quality. Böhm is no scholar. His sound is a little too Philharmonic at times; a better wind-string balance and more convincing ornamentation would have made this set more nearly definitive. However, allowing for such reservations, these are excellent performances, very beautifully recorded and put out with all the usual DGG skill. Unfortunately, the records are available only in the set; they should (and probably will) be sold individually as well.

PISTON: Concerto for Orchestra (see RUGGLES)
Performance: Good
Recording: Fair

André Watts and Seiji Ozawa have come up with a performance of the Rachmaninoff Third which I find a little hard to grasp. It is small-scale, and I find it difficult to guess whether this was done by interpretive intention or by a decision of the recording engineers. The sonic "space" has been kept extremely shallow, and the orchestra is subjugated almost completely to the soloist. A rather delicate, light-timbred recording is the result.

Though you sometimes have to strain to know exactly what the orchestra is doing, it is still possible to decipher that Ozawa has taken a decidedly restrained posture toward Rachmaninoff's pulsating Russian-Romantic sentiments, and that he has managed to lower the music's temperature to a considerable degree. In the long orchestral introduction which begins the second movement, the music sounds so Nordic in its coolness that if you did not know the passage was written by Rachmaninoff, you would have no idea Grieg was the composer!

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Watts' piano sound matches that of the orchestra in lightness. Again, I cannot tell whether
er this is because of the engineering or the pianist. My memory of his concert-hall sound is that it has much more body and bass, but that is, of course, a memory and not a direct comparison. He is a splendid musician, and though this is not the most impressive performance I've ever heard of the Third Concerto, it is an attractive one: lyrical, sweet in disposition, and incredibly refined. Some of the passage work is less disciplined and regular than it might be, and there are occasions, especially in the first movement, when he and the conductor seem to have different ideas about tempo. But the recording's oddly vague ambiance is such that it can leave you guessing about a lot of things.

L.T.

RHODES: The Lament of Michal (see STRAUSS, R.: Songs)


SWANSON: Short Symphony. Vienna State Opera Orchestra, Franz Liszt. cond. COMPOSERS RECORDINGS, INC. CRI 754, $5.95.

Performances: Heavy-handed

Recordings: One old, three new

The Piston is the lead-off piece on this disc, and I have intentionally chosen to list the Ruggles first, as it represents the first complete recording of a major work by a remarkable composer of limited output. Ruggles wrote only three orchestral works: Men and Mountains, Sun, Treacher, and Organum (or Vox Claparum in Desereto), as CRI says here; it is for soprano and chamber orchestra—and it is curious that CRI should disseminate this mistake, since they publish the only recording of Organum. Men and Mountains was composed in Arlington, Vermont, in 1924 and revised by the composer about ten years later, it is this revised version that is usually played nowadays and that is recorded here. Since I have written extensively about Ruggles in this magazine (in The American Musician, September, 1966), and since newspaper critics aren't much interested in new music anymore, I thought it might be apropos to quote Lawrence Gilman's review of the first performance, published in the New York Herald Tribune of December 8, 1924: By far the most original item on the program was Mr. Carl Ruggles' Men and Mountains, which he calls a 'Symphonic Ensemble.' The score bears a quotation from William Blake: 'Great things are done when men and mountains meet.' Mr. Ruggles is well fitted to set Blake to music. He is a natural mystic, a rhapsodist, a composer who sees visions and dreams fantastic dreams. There is a touch of the apocalyptic, the fabulous, about his fantasies. His music seems to us to be utterly original.

Sometimes he is thrilling and impassant—as in that joyously dissonant proclamation that opens Men and Mountains. And in his middle movement, for the strings, he has found a strange, new poignancy of harmonic and polyphonic chestnut. This New Englander with a touch of Blake—of Blake's rhapsodic fantasy, Blake's piercing and swift simplicity—may not write music that we would call 'beautiful.' Yet tomorrow, or the day after, we may call it that. I would call it that. Gilman's perceptions of almost fifty years ago seem to me to be perfectly valid today.

All this is by way of welcoming a recording DECEMBER 1970 that I do not by any means consider 'definitive.' I think the piece will be better done—by Gunther Schuller? Michael Tilson Thomas?—but at least and at last we have the complete work. The performance and recording are at least adequate, or even a bit above that faint damn.

CRI also deserves commendation for reissuing the old Vanguard mono recording of the Howard Swanson Short Symphony, a work that attracted considerable attention in its day and that has since slipped into that special oblivion reserved for highly touted American music. In the American Culture System, there is a special variety of disposable composer; used once and then discarded. Better not to have a success at all! Swanson's case is especially striking, since he is black, but it is not unusual in other respects: studies at the Boulangerian school, grants and prizes, Critics' Circle Award, many performances, articles, esteem, and then . . . nothing. In recent years he has lived in Vienna and been represented musically mainly by his songs, a number of which have entered the repertoires of some of our black singers. The award-winning Short Symphony deserves rescue; it is an attractively well-written work with a neo-classical character and an imaginative finale that suffers, however, from the heavily-handled performance here.

Once you have the weighty side, but are otherwise adequate and recently recorded.

SCHUBERT: String Trios in B-flat Major (see HAYDN, String Trios)

RECORDINGS OF SPECIAL MERIT

SCHUBERT: Symphony No. 9, in C Major ("The Great"). Cleveland Orchestra, George Szell cond. ANGEL S 36044 $5.98.


Performance: Stunning

Recording: Splendid

When conductor George Szell died last summer, he left a great legacy of recordings. It is increased now by the addition of the two last discs he made with the Cleveland Orchestra. After twenty-four years of music-making with that orchestra, his remarkable interpretative capacities are well documented. These performances simply reconfirm what has already been confirmed many times: he was a musician second to none.

One of the attributes I personally admired.
above many others was Szell's ability to take very long phrases and carry them from beginning to end in a contrapuntal texture without, at the same time, effacing other, simultaneous phrases in the fabric. Somehow, he could adjust the dynamics and the entries and exits of various phrases so that the suave flow of the whole was never broken. In these performances, the sense of long-lined melody is constant, and constantly alive. The rhythms emphasized are phrasal, not metrical, so that there is immense comfortableness in the gradual display of thematic materials and their interweavings. At the same time, Szell never interposed himself between the music and your ears in a "see what I'm doing!" manner. Instead, he managed to reveal unexpected sophistications in even very familiar music. In this performance of the Schubert "Great" C Major Symphony, for instance, the opening movement impresses the listener with Schubert's own far-sightedness in his distribution and extension of materials. Lines are incredibly long and elegant, and "simple" three-part counterpoint is made to seem a miracle of lyric organization.

Szell's tempos on both these recordings are commodious. No doubt this is one reason he was able to reveal so much inner activity without resort to neon-highlighting. In the two Slavonic Dances, his tempos are slower than many conductors use for these pieces. Only his virtuoso control of the orchestra—and particularly the strings—could have made possible such sculpturally beautiful effects. In this case, perhaps, Szell did not step quite so far out of the spotlight as usual. But, if I seem to have cast doubt on an earlier thesis, let's leave it that this is the exception that proves the rule. L.T

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RECORDING OF SPECIAL MERIT

Performance: High-voltage
Recording: Good
Herr von Karajan is not above providing a bit of a surprise for those resigned, so they think, to an endless string of super-refined readings of standard repertoire masterpieces from him. In this instance, we get no fussy treatment of this, the greatest of lyrical-dramatic symphonies, but one which does almost Toscanini justice to the work's rhythmic urgency and yet gives the lyrical its full due. The introductory pages are definitely Toscanini-inspired (vide his Philadelphia Orchestra recording) in tempo, but like Toscanini in that recording he does not overdrive either the main body of the succeeding allegro or the terrific finale, which can become a rat-race in some hands. One moment that especially stays with me is the lovely echo effect Karajan conjures out of the last phrase of the opening horn solo. I enjoyed this record wholly—a virile and passionate account of Schubert's wonderful, ever-fresh score. I shall keep it alongside my treasured earlier versions—Toscanini-Philadelphia, Bruno Walter-New York Philharmonic, Szell-Cleveland, and Furtwangler-Berlin Philharmonic. D.H.
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here were certainly worth resurrecting, but I have doubts about the Schumann. The first movement of this last-named shows the Budapest and Caruso at their best—warm and poetical, without strain or exaggeration. The oddly restrained and very un-march-like interpretation of the second movement represents, at any rate, an original and expressive approach that carries its own conviction. But the third movement weakens and the finale is wooden. In general these musicians seemed to have had a maximum energy level and when something above that was required, their response often became mechanical. Curious is the opinion of the un-doubted and quite unmechanical beauties of most of the playing here, notably in the difficult Brahms. Excellent mono sound too. E.S.

RECORDING OF SPECIAL MERIT


Performance: Unforgettable

Recording: 1950 mono


Performance: Good

Recording: Good

What is it that makes the difference between a merely good performance and a great performance? It's a mystery, but there's no mistaking the neuro-physiological effect: I glanced at the hair on my forearm after listening to this Koussevitzky-Boston Symphony record, done short-ly before the conductor's death in 1951, and it was standing straight up! Not even the distortion caused by standing-wave conditions affecting all of the Boston Symphony Hall recordings of the 1940's could keep the uniquely personal and intense Koussevitzky message from coming through loud and clear. Were I a Finn, after hearing this performance, I'd be ready to take on an army of wildcats.

Eugene Ormandy's Philadelphia Orchestra need defer to none, not even Koussevitzky's Bostonians. Odyssey's reissue of Ormandy's 1957 recording of the Sibelius Second offers beautiful sound and a solid, well-polished performance. The slow movement is a bit slower than Koussevitzky's, but otherwise there are no significant differences in tempo. Yet I did not so much as shiver while listening to Maestro Ormandy.

The obvious difference between the two performances is the terrific intensity of Koussevitzky's phrasing and attack, plus string tone, even in pianissimo passages, that makes one wonder why the bows and strings don't simply disintegrate from the heat. The rest of the an-swer to my initial question remains one of the most wonderful mysteries—and joys—of concert go-ing, and occasionally of record listening. More Koussevitzky on Victrola, please! D.H.

RECORDING OF SPECIAL MERIT

STRAUSS, R.: Ariadne auf Naxos. René Gruis (soprano), Zerbinetta, Hildegard Heilbrecht (soprano), Primadonna/Ariadne; Tatiana Troyanos (mezzo-soprano), the Composer, Dietrich Fischer-Dieskau (bass), Truffaldin; Symphony Orchestra of the Bavarian Radio, Karl Bohm cond. DEUTSCHE GRAMMOPHON 270903 three discs $17.94.

Performance: Mostly excellent

Recording: Very good

Ariadne auf Naxos, the opera within an opera, the first neo-Classical opera, the most and the least intellectual and the most and the least operatic of operas, has fared only moderately well in the theater, but not badly at all on rec-ords. The history of how such a major work got hung on such a minor premise is too well known to bear much elaboration here; the work was intended as the substitute for the play-within-a-play in a Max Reinhardt version of Moliere's Bourgeois Gentilhomme; the Pro-logue was written later to make the work self-standing and to give von Hofmannsthal and Strauss a chance to work over the various themes, intellectual, musical, and otherwise. For Strauss, it was mainly a chance for Strauss, the fearsome modernist composer of the dreadful and obscene works Salome and Elek-tra, to show his firm allegiance to tradition and to create some of the most charming music written in this century. The work cram's a lot of music into a little space—hardly two hours' running time. There are three notable soprano parts—Ariadne, Zerbinetta, and the Composer (yes, the composer of the opera within an (Continued on page 164)

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there are three good reasons for this recording and they are Reri Grist, Hildegard Hillebrecht, and Tatiana Troyanos. As Ariadne, Hillebrecht is good, although not quite in a class with Schwarzkopf. Grist is a superb Zerbinetta, and Troyanos comes as close to perfection in the part of the Composer as anyone has a right to expect of a mere human being. All the ensembles are extremely well sung and very beautifully handled by Bohm and the DG engineers. In short, there are respects in which this recording more than justifies its existence, and they are the exceptional parts of a very respectable whole. E.S.

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A gift of the Shure V-15 Type II Improved stereo phono cartridge will earn you the eternal endearment of the discriminating audiophile who receives it. What makes the V-15 such a predictable Yuletide success, of course, is its ability to extract the real sound of pipers piping, drummers drumming, rings ringing, et cetera, et cetera. Stereo Review, in a test report that expressed more superlatives than a Christmas dinner, described the performance of the V-15 Type II Improved as "... Unstrained, effortless, and a delight to listen to." All of which means that if you're the giver, you can make a hi-fi enthusiast deliriously happy. (If you'd like to receive it yourself, keep your fingers crossed!) Shure Brothers Inc., 222 Hartrey Avenue, Evanston, Illinois 60204.

CIRCLE NO 52 ON READER SERVICE CARD
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mitting the radical act of mixing one raga with another, and even playing a quotation from Greensleeves in the middle of an improvisation. For this new recording Khan has employed one of the few Indian classical forms in which raga-mixing is accepted, the ragamala (literally, garland or bouquet of ragas). The various raga interpolations, of course, are extraordinarily subtle, and will be almost imperceptible to the listener who is not intimately acquainted with Indian music. But they are there, nonetheless, and the delicately interwoven sounds of their various pitch sequences is as fascinatingly complex as the development section of a Beethoven quartet.

Side one is devoted to a difficult pre-dawn raga called Jogi Kalinga, underpinned with a sixteen-beat rhythm cycle (tala) called Tintal. The pattern is the most accessible Indian tala for Western listeners (and the one most frequently performed at Indian music concerts in the United States), because its even, four-beat sub-cycles are familiar to our 4/4-dominated musical perception. Ali Akbar Khan and Mahapurush Misra choose to make things more difficult for themselves, however, by using a variant of Tintal called Tai Sitar Khani that requires unusual syncopated accents.

Khan is such a great master that criticism of his work becomes meaningless, and the only relevant criteria are those provided by his own extensive recorded oeuvre. In comparison with the enormous achievements of most recent Connoisseur Society recordings, Ragamala pales somewhat. But it is a brilliantly workmanlike outing, nonetheless. Ali Akbar Khan hasn't lost any of his steam, and virtually everything he records must be considered among the great examples of Indian art. Don Heckman


Performance: Not the point
Recording: Adequate

A number of articles and at least one television program have already been devoted to the baffling case of Rosemary Brown, an unassuming widow in her forties, of very limited musical background, who lives in a dreary part of London and who claims to have been "visited" over the last few years by some of the greatest composers of the past. She has by now taken down from their "dictation" several hundred compositions, and this Philips disc offers seventeen of them, along with some recorded observations from Mrs. Brown and several pages of documentation.

Mrs. Brown believes that the main purpose of the communication for which she serves as a channel is to provide skeptical humanity with a proof of personal survival after death. Her manner is refreshingly free of the more melodramatic trappings commonly attendant on such beliefs. She has voluntarily "received" a number of pieces in the presence of witnesses, in an atmosphere devoid of mumbo-jumbo, and through tests equally freely undergone she has satisfied dispassionate professionals that her own musical abilities are far too small to have achieved what she has done unaided, impressing them at the same time with her evident sincerity.

I had hoped that the appearance of the record would help substantially toward arriving at a balanced view of this musical affair, but in the event it offers little illumination. The characteristically unexpected major-minor modulations in the "Schubert," the bullish exuberance of the "Beethoven," the deployment of two-bar phrases repeated with slight variation in the "Debussy," the textural feel of the "Chopin," the alternations of rhythmic experimentation and bland heart-on-sleeve sentiment in the "Liszt"—all these qualities suggest a more than superficial familiarity, on someone's part, with the styles of the composers concerned. They do not, on the other hand, help us much in deciding who that someone is. And in spite of these recognizably traits, the music as a whole—with the possible exception of the "Liszt" Grubelei, which is a considerable composition, is oddly characterless and, indeed, boring. It is as if whoever created these pieces had a series of individual characteristics down pat, but lacked the spark needed for putting them together in quite the way the real Beethoven or Debussy or Liszt would have done. That, of course, is a pretty subjective response. Clearly a wide variety of explanations is possible, ranging from the absolute authen-

(Continued on page 110)

STEREO REVIEW
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Nicanor Zabaleta (harp); Orchestre ORTF, Paris, Jean Martinon cond.

DEUTSCHE GRAMMOPHON 2530008 $5.98.

Performance: Superb
Recording: Excellent

Virtuoso harps like Zabaleta and Jean Martinon, known for being rarer than angels and the recordings of harp concerts rarer than ether, this double side of a spectacular playing by Nicanor Zabaleta ought to bring smiles to everyone who really admires his ineffable, glorious, and impossible instrument. There's not too much to be said for the Saint-Saëns Morceau de Concert except that it's Opus 154 Saint-Saëns, and that it hasn't been in the Schwann catalog. Germaine Tailleferre's Concertino pour Harpe et Orchestre (1927) is of more interest, principally because the music of this lady member of the French 'Six' is so seldom heard that it's almost a music's most fascinating mysteries. I urge all those whose minds are not completely closed to the questions it raises to investigate this musical phenomenon for themselves.

"Les Six" is so seldom heard that it's almost a music's most fascinating mysteries. I urge all those whose minds are not completely closed to the questions it raises to investigate this musical phenomenon for themselves.

PHILADELPHIA ORCHESTRA:

Finlandia; Alfven: Swedish Rhapsody

Grieg: Norwegian Dance No. 2; Homage March, Norwegian Rustic March.

Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 7674 $5.98, © 16 11 0184 $5.98, © 16 11 0184 $6.98.

Performance: Lavish
Recording: Excellent

These showpieces from Scandinavian lands display the famous Philadelphia sound at its sumptuous best, and its intrepid conductor in rare form. The Alfven work, Swedish Rhapsody, originally titled Midsommarvaka (Midsummer Vigil), with its infectious tunes and flavor of the Swedish festival it is meant to evoke, has a rustic charm that wears well and a great deal more musical interest than comes through in the scaled-down, abridged versions some orchestras have recorded. (The piece was used to excellent advantage in a memorable George K. Arthur film short some years back called The Stranger Comes to Town, and an original soundtrack record of that treatment was available for a while, but only the more popular portions of the score were included. Ormandy has previously made records of the piece with the Philadelphia, but never so lovingly played or so beautifully recorded as here. The quality of that playing is sustained through the various short pieces by Grieg, the martial lilt of the Sibelius suite, which was written originally for a historical pageant, and Finlandia. This may not be the mightiest version on discs of this last work, but it is surely among the most lavish. Ormandy has been making records of Finlandia for so long now that it's surprising how he still manages to outdo himself on each successive occasion. Or is it the engineers?

P.K.

RECORDING OF SPECIAL MERIT

Nicanor Zabaleta: Harp Recital.

Nicanor Zabaleta
A harpist who can do no wrong

"Les Six" is so seldom heard that it's almost a music's most fascinating mysteries. I urge all those whose minds are not completely closed to the questions it raises to investigate this musical phenomenon for themselves.

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CIRCLE NO.36 ON READER SERVICE CARD
RECORDING OF SPECIAL MERIT
A. B. SKHY: Ramblin' On, A. B. Sky (vocals and instrumental). Gotta Be Free; My Baby's Out Me; Pearl; Lady in the Dark; Hope for the Future and five others. MGM SE 4676 $4.98.

Performance: Exceptional
Recording Good

Here's a group calling itself A. B. Sky. Search as I may, I can't find an anagram, and no matter how quickly I roll the syllables off my tongue I can't find a pun either. I notice the group's music company is called Sky Blue Music, so maybe that's the joke of it. There is no dark, hidden meaning at all, just a quirk in the spelling to make it all come out different, just for the sake of being different.

A. B. Sky is different in the best of all possible ways. The group is good—in fact, they are exceptionally good. There are mostly only four of them: Den Geyer on vocals, James Curly Cooke on guitar and vocals, Rick Jaeger on percussion, and Jim Marcotte on bass. Occasionally they employ the assistance of a piano, slide, or harpsichord. The sound A. B. Sky makes is absolutely remarkable for so few instruments. It is, I assume, achieved by a cohesive understanding that each member must have for the others, a lot of electricity, and talent. I fear the quality of this group will get lost in the quantity of so many other groups currently spinning off the record presses like clay pigeons at a skeet shoot.

The group establishes itself early on with the opening three songs and then reaches a startling magical high with Lady in the Dark, written by James Curly Cooke. The high continues right on through Cooke's Hope for the Future with a Moody Blues sound that's frankly terrific. Side two is just as good and ends with a fine tribute to guitarist Gabor Szabo named Gaze-ent. I fear the quality of this group will get lost in limbo. Too bad. Had they been better known, they might have rescued the jazz sections from anno- nymity. What it comes down to is the fact that this release, like so many others of Allison's, probably will be lost in limbo. Too bad. Had Allison's talent been guided a little more care-fully, his music might have brought a few exciting moments to anyone's musical universe.

D.H.

ARRIVAL: I Will Survive (see Best of the Month, page B2)

CAPTAIN BEEFHEART AND HIS MAGIC BAND: Trout Mask Replica. Captain Beefheart and His Magic Band (vocals and instrumental). Frownland; Dachau Blues; Ella Guru; Hair Pie; Sweet Sweet Bulbs; China Pig; Dali's Car; Penna; Ant Man Bee; Wild Life; The Blimp; and sixteen others. STRAIGHT STS 1053 two discs $7.98.

Performance: Mad
Recording: Very good

Most people aren't going to like this one, no matter how open-minded they think they are, and many others aren't ever going to be sure how they feel about it. I may be among the latter. Captain Beefheart, alias Don Van Vliet, is under the wing of Frank Zappa, so one expects something wild, but familiarity with the music of Zappa's Mothers of Invention does not necessarily orient you for listening to Beefheart. The Mothers always played by some rules, even if they made them up as they went along. The Magic Band does not. So where does that leave us? Still trying to make sense out of it all from our old biased viewpoint, I'm afraid.

The Captain sings in about fifteen or twenty voices here. His voice has fantastic range, and he could make pleasant conventional sounds with it if he chose to. He does not. His lyrics
In 1963, for example, Bond was playing alto sax with a group that included Ginger Baker, Jack Bruce, and John McLaughlin. Baker and Bruce subsequently became stalwarts in Cream, and John McLaughlin moved on to more pure jazz efforts with Miles Davis and Tony Williams. In 1966 Bond, now playing organ, was working with drummer Jon Hiseman and saxophonist Dick Heckstall-Smith. Hiseman and Heckstall-Smith moved on to the Coliseum, one of the most powerfully musical of all contemporary English rock-jazz groups. But what makes it all so extraordinary is that at the time of these recordings none of the players had much to offer. They are all competent, certainly, but no more competent than a thousand other young jazz musicians, and a lot less inspired than virtually any major jazz name of the period. The directions they moved in, in fact, seem in all cases to have been the appropriate ones. McLaughlin obviously was the best jazz musician in the bunch; Baker was a flashy showman, but hardly in a class with Elvin Jones or Roy Haines; Bruce had potential but his work was poorly defined (as is confirmed by his recent musical uncertainty—from Cream to his own groups to playing bass for Tony Williams); Hiseman and Heckstall-Smith were swingers who seemed more comfortable with quasi-jazz than the real thing.

As I said, there is historical value here, but no much inspired music. If you've really got a thing about English pop music in the Sixties, you might want to have this one as a point of reference, but don't expect anything more.

LUIZ BONFA: The New Face of Bonfa

LUIZ BONFA (composer and guitarist); orchestra, Luiz Bonfa and Martyn Mann arr. and cond. Window Girl; For a Distant Love; Macumba; Africana; Salvador; Medieval; Helicopter; Man Alone; Softisicada; Savanole; Perks Rom. RCA LSP 4376 $4.98.

Performance: Rich

Recording Excellent

The remarkable Brazilian rhythms of the great Luiz Bonfa have never had a better showcase than this new one. His guitar solos are breathtakingly colorful and full of exciting changes, and the backing is lush and tropical, but not all the cuts throb with jungle rhythms. Bonfa has been to America, and the influence of some of the jazzier aspects of American jazz and pop have influenced some of the renderings in his composing. Window Girl, for example, has a sophisticated blend of Bacharach and Greenfield Village music; For a Distant Love could be soundtrack music for a romantic love story. The band's samba, vocal and cult rituals. Afro-Brazilian tempos, classical guitar with wild jazz waltzes, maracatus, and baiaos. The music is heady, the guitar work is sheer artistry, and the result is hypnotic and sensual. Bonfa switches with equal agility from a six-string nylon to a twelve-string specially built Brazilian model, but it is what he does with the plain old electric guitar on Salvador that knocked me out. I have never heard an electric guitar played with such beauty and versatility.

This is a marvelous album to listen to as you light up a cigarette, turn down the lights after dinner, and concentrate quietly. You can't get away from Bonfa's music, and I can't imagine why anyone would want to try.

PERRY COMO: In Person at the International Hotel, Las Vegas. Perry Como (vocals); Doodletown Pipers; Orchestra, Nick Perito cond. I've Got You Under My Skin; Hello Young Lovers; Everybody's Talking; If I Had a Hammer; Without a Song; You'll Never Walk Alone; Prisoner of Love; Hallelujah, I Love Her So; Girls; and eight others. RCA LSPX 1001 $5.98, © VICK PSS 1608 $6.95, © VICK PK 1608 $6.95.

Performance: Strained

Recording: Good

Old singers never die, they just go to Las Vegas. I suppose if fate had played some dreadful trick on me and I found myself stuck for something to do on a Monday night at 120 in the shade, I might drop in to pass the time with Como. But hearing his act in my own living room is not my idea of a swinging time. These “in person” acts on record are all alike—too desperate to please everybody at one sitting, too brassy, too over-arranged, too over-planned in order to present a salable entertainment package. Como's voice is still creamy and smooth, but his choice of material makes me wish I could manage his career, because he seldom sings the songs that are best suited to his voice. Everybody's Talking sounds like Bing Crosby talking a song instead of singing it; Father of Girls sounds like a throwaway between commercials on the Mike Douglas Show; I've Got You Under My Skin never gets up off its hind legs and swings, and Como has a great deal of difficulty with the beat. Nick Perito's arrangements are full of saps, but Como never gets the message. It's as though Perito had arranged the whole act for Sinatra and got Como as a last-minute replacement to fill in the vocal parts. The result is okay for a hot night in Vegas between keno games, but as a record it seems programmed by Muzak.

JONATHAN & DARLENE EDDWARDS: In Paris. Darlene Edwards (vocals); Jonathan Edwards (piano, instruments); instrumentals. I Love Paris, Valentine; Autumn Leaves; La Vie en Rose; April in Paris, and seven others. CORINTHIAN COR 103 $4.95.

Performance: Silly but diverting

Recording: Good

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inside the peanut-size minds that think them up. So it is with Jonathan and Darlene Edwards' inside joke of substituting sharps and flats for real live notes. This record was only faintly amusing back in the Fifties when it was first released by Columbia Records. I seem to remember the musical gaffes on it as being more subtle, but here it is reissued and it's about as subtle as Prof. Irwin Corey, so I guess I was less sensitive to inside jokes then. I remember parties at which someone would invariably slip this record into the pile and not say a word. When the record dropped and began pouring forth with the eerie voice of "Darlene Edwards" sitting flatly on her phrases and soaring sharply on her high notes like Florence Foster Jenkins, some musical genius in the group would look inquiringly horrified and yell, "Who is that?" "Hoho," darling hostess would gurgle knowingly, "Try to guess!" I suppose it is no secret to anyone now that poor trill-ripping "Jonathan Edwards" was really the talented Paul Weston on piano, or that his lovely socialite-singer wife "Darlene" was the brilliant Jo Stafford. The whole thing was a put-on that never quite came off longer than two cuts on the record. I suppose the Westons figured the kids today, who were unfamiliar with the original recordings, might enjoy them as camp. Maybe, but I doubt it. I'd rather hear a new album by the very-much-missed Miss Stafford and Mr. Weston, the way they really sound. Or perhaps Mr. Weston might do a favor for the world and reissue his magnificent Crescent City Suite, an out-of-print musical tribute to the jazz and the glory of New Orleans that is a real classic. All "Jonathan and Darlene Edwards in Paris" really does is point out how naive and sophomoric were those hap- pier but duller days.

THE EVERLY BROTHERS: The Everly Brothers Show. Don and Phil Everly (vocals, guitars), instrumental accompaniment. Mama Tried; Kentucky; Bowling Green; I Kissed You; Wake Up Little Susie; Cathy's Clown; Bird Dog; Maybelline; Rock-and-Roll Music; The End; Aquarius; If I Were a Carpenter; The Thrill Is Gone; All I Have to Do Is Dream; Walk Right Back; and nine others. WARNER BROTHERS 1858 two discs $9.96

Performance: Disappointing
Recording: Good

People too young to really remember the music of the late Fifties are a lot more enthusiastic about the "rock-and-roll revival" (it comes along every six weeks or so) than I am. But I have fond memories of the Everly Brothers of that period, and their country-slaned, tight vocal harmonizing was tremendously influential—you can draw a line from it directly through the Byrds to Crosby, Stills, Nash and Young, and (without bemoaning it much) make it touch the Jefferson Airplane, the Grateful Dead, and the Beatles. The Everly Brothers are among the few lesser rock-and-roll stars who could make an excellent 1970 record. But they didn't do it here.

This one was recorded not during their television show, as the title implies, but at the Grand Hotel in Anaheim, California. It starts off—as it would have to, under the circumstances—with a string of their old hits, including Bowling Green, Wake Up Little Susie, Bird Dog, and Cathy's Clown, all done a little less earnestly than they were originally. That's all right, but all of side two is a throw-away. Apparently impressed with side two of "Abbey Road," the Everlys put together a nineteen-minute medley of snatches of various songs and some aimless jamming by their accompa-
nists. More of it is done on side four, although the brothers give each song a reasonable amount of concentration here. But, nevertheless, I think it was unwise to record a concert and absolutely ridiculous to release a two-rec-
ord album of it.

The Brothers seem at once to be grabbing for nostalgia and attempting to prove they are hip and up-to-date. The songs are mostly dated, if not stale, the Everlys seem to realize that and to be conveying the idea that they don't take the material seriously. They can still sing the shine off a snake, no question about it. There are dozens of excellent songs available nowadays, and I see no reason why they couldn't sing some of them and still be the Ev-
erly Brothers.

N. C.

RECORDING OF SPECIAL MERIT

MARIAN HENDERSON: Cameo. Marian Henderson (vocals); Doug Ashdown and John Jackson (guitars); orchestra, Laurie Lewis cond. Antique Annie's Magic Lantern Show; Miss Otis Regrets; Country Girl; Bald Mountain Song; Lady of Carlisle; Streets of Forbes, and four others. CORAL CRL 757512 $4.98

Performance: Spell-binding
Recording: Good

Marian Henderson is an exciting, full-bodied, enchanting singer who masquerades as a ho-
um Joni Mitchell imitator but who is actually more complicated than one listen suggests. After hearing this unique album (her first in five years), I thought, "Oh well, a weekend at the Bitter End and good fun." Then I heard it again, and she began to grow on me. Miss Henderson has a dark brown voice full of wisdom and feeling that enable her to see in-
side the words and draw her inevitable conclu-
sions, whether they are sad or melancholy or eérie or prosaic or gentle or motherly or freak-
ish. She conveys all these things, and her songs reflect her many moods in the cellar depths of her lusdy voice. Then she can turn around, change her sound to a delicate, almost vibrato-
less texture on a surprise like the standard Guess Who I Saw Today? with enough Smart Set aplomb to endear herself to the most de-
manding jazz audience. Marian Henderson al-
ternately charges her voice with blys of cool sophistication and erotic toughness. She can also bring in softness, shadow and contrast, dark and light. One minute she is Rapunzel, letting down her hair in a medieval setting; the next minute she is a lone-
ly woman in a bar on Madison Avenue. Listen-
ing to her is a trip.

RECORDING OF SPECIAL MERIT

JANIS IAN: Janis Ian (vocals); orchestra. So-
cery's Child; Evening Star; Sweet Nisery; Ja-
ney's Blues; These Are Times; and five others. MGM GAS 121 $4.98

Performance: Deeply moving
Recording: Good

Given the state of show biz, I don't suppose it's really surprising that Laura Nyro has eclipsed Janis Ian in fame and widespread acceptance. Nyro's work and performances are controlled, professional, and crafted to court audience favor. Ian seems to me to be an artist too often oblivious of her audience, a little too self-in-
volved, but deeply concerned in communicat-
(Continued on page 118)
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11 tips on how to start and stay with a pipe.

**Flame Grain**

**Author Shape**

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- Pack your pipe firmly. Neither too tight, nor too loose.
- Light your pipe twice. After the first light, tamp down 1/4". Light up a second time. Cover the bowl and draw in. This spreads the embers for an even light.
- To keep your pipe lit, tamp down the tobacco ash frequently.
- Run a pipe cleaner through your pipe after every smoke. Occasionally dip the pipe cleaner in pipe Refresher.
- Never put your pipe away on its side. Stand it up. The juice-draw will gas out all the speed out long ago. Martin the performer has for years been a totem to almost a whole generation (now in its late forties) of guys down at the pool hall whose booby charm is supposed to fracture the broads and whose cool in the face of any situation is that of "The Kissing Bandit." It is a likable enough image, and sometimes I enjoy Martin's projection of it on his TV show, but on records, aside from an occasional novelty song like the one about the moon that hits you in the eye like a big pizza pie, it comes across as a bleakly imitative of the vocal styles of Bing Crosby and Russ Columbo. An album for fans of late-fifties cool. D.H.

**IRON BUTTERFLY:**


Heavy stuff, this. Iron Butterfly, one of the first and most successful rock groups to employ overpowering electronics and head-shattering rhythms, has added to itself guitarists Mike Pinera and El Rhino. The result has toned down some of the freaky electronics that dominated pieces like the group's best-selling Inna-Gadda Da-Vida, and brought an attractive two-guitar sound to the foreground. I'm still not overly impressed by the singing, and occasional forays into noise sounds (as in the extended piece Butterfly Bleu) will gas out all the speed freaks, but they leave me pretty cold. Anyhow, Iron Butterfly remains a specialized taste, even with the new personnel. I'm happy to leave them alone. D.H.

**DOUG KERSHAW:**

Spanish Moss. Doug Kershaw (fiddle, other instruments, and vocals); with various other musicians. Cajun Joe; Fais Do Do; Dans la Louisienne; Cajun Stripper; Spanish Moss; Orange Blossom Special; and five others. WARNER BROTHERS 1861 $4.98.

Performance: Cajun country rock. Recording: Good

Kershaw's music is an acquired taste, and I suspect that his visual presence is critical to the development of that taste. His smash appearances on the Johnny Cash TV series, as well as his prancing antics as part of the Cash touring concert package, have created an audience for Kershaw that associates his mock-courtly personal charm with his music.

Kershaw's music claims to have relatively authentic Cajun sources. (For those of you whose minds have been mercilessly purged of the glories of Evangeline, "Cajuns" are Acadian French who moved from Nova Scotia to the Louisiana delta country.) The style is a weird combination of blues, hoedown fiddle sawing, and what sounds like a distant cousin of French troubadour music. But a little bit of it goes a long, long way. Simple chord changes, maddeningly repetitious melodies, and rudimentary rhythms are okay when they're used as backdrops for Kershaw's fascinating story-songs, but they don't go very far under their own steam. If his performances with Cash this past season have been for you—as they have for me—among the more delightful visual trips of another blander TV season, "Spanish Moss" might provide a few more provocative moments. D.H.

**DEAN MARTIN:**

My Woman, My Wom-an, My Wife. Dean Martin (vocals); orchestra, Jimmy Bowen cond. Once a Day, The Tips of My Fingers; Detroit City; Heart Over Mind; and six others. REPRISE RS 6403 $4.98, © RPS B6403 $6.95, RPS NS86403 $6.95, © RPS M5603 $5.95.

Performance: His what? Recording: Glossy

Shortly before the release of "My Woman, My Woman, My Wife" came the announcement that Dean Martin had left his wife for another woman. Madonna! I'm sure, however, that in real life the Missus was never the broken-down drudge pictured in the title song with her "strong but wrinkled hands," her "hair lost of its beauty," and her "eyes that show some disappointment," or Dino baby would have cut out long ago. Martin the performer has for years been a totem to almost a whole generation (now in its late forties) of guys down at the pool hall whose booby charm is supposed to fracture the broads and whose cool in the face of any situation is that of "The Kissing Bandit." It is a likable enough image, and sometimes I enjoy Martin's projection of it on his TV show, but on records, aside from an occasional novelty song like the one about the moon that hits you in the eye like a big pizza pie, it comes across as a bleakly imitative of the vocal styles of Bing Crosby and Russ Columbo. An album for fans of late-fifties cool. P.R.

**RECORDING OF SPECIAL MERIT**

**JUDY MAYHAN**:

Moments. Judy Mayhan (vocals, piano); instrumental accompaniment. Walk Right In; I Washed My Face in the Morning Dew; Old Man at the Fair; Shinin' Every-In' Ways, Dream Goin' By, Begin Again, and three others. ATO SD 33-319 $4.98.

Performance: Excellent Recording: Very good

As an old Bee Gees fan, I was naturally easy pickin's for this girl. She brings a quaverly melancholy to everything, as they always did, and even makes You Are My Sunshine a slow, sad one.

Judy Mayhan's voice sounds like that of a slightly larger and tougher and longer-suffering Melanie. She writes the way she sings. And, as the Bee Gees did, she stands before a lush yet restrained background with everything based on the premise that music is supposed to be emotional. The backing is good. Some exceptional musicians provide it—Duane Allman of the Allman Brothers appears as a minor sideman on slide guitar, for example. Eddie Hinton and Martin Greene, chief arrangers and producers (Arco President Ahmet Ertegun produced one cut), deserve much of the credit.

But Judy wrote five of the nine songs, and it is her voice and, to a lesser degree, her piano that give these tracks their direction. Her songs Shinin' and Begin Again are especially good melancholy, neo-Bee Gees songs; as an interpreter of other people's material she is probably limited, but is quite impressive with such songs as Jim Webb's Old Man at the Fair and Dylan's I Shall Be Released.

There appears to be plenty of room in pop

(Continued on page 120)

STEREO REVIEW
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CARMEN McRAE: Just a Little Lovin': Carmen McRae (vocals); Arif Mardin arr. and conduct. Something; Goodbye Joe; I Love the Life I Live; Carry that Weight, Breakfast in Bed, Didn't We, Here There and Everywhere, and five others. ATLANTIC SD 1568 $5.98, @ ATC M-81568 $6.95, @ ATC M-51568 $6.95.

Performance: Right singer, wrong songs

Recording: Good

It was bound to happen. Carmen McRae’s track record was too good to believe. She had to make a disappointing album eventually, and ‘Just a Little Lovin’ is it. I don’t blame quality singers for trying to branch out, widen their horizons, and make some fast bread by singing rock songs. But the tragedy is that it simply never works, and nobody is fooled for a minute. Mel Tormé, Peggy Lee, Chris Connor, and a lot of other major talents with reputations for super-human musical intelligence, class, and individuality have all tried it and have produced some of their worst albums trying to hop onto a bandwagon they don’t like or understand. And now coming up to the electronic piano with her fingers in her ears to drown out the clatter, Miss Carmen McRae. Well, it’s embarrassing.

This album was recorded in Miami, where the number of top-flight musicians-in-residence is anybody’s guess. None of them showed up for this session. I never heard of arranger-conductor Arif Mardin, but his charts sound like they were written in a bowling alley and performed by the local Kiwanis Club. Even if she was in a soundproof isolation chamber in a recording studio in another part of town, Carmen must have disapproved of the squeaky, monotone, deadbeat vocal group called The Sweet Inspirations who nearly knock her off the record with their droning choral gimmicks. And the material assembled for these cuts is disastrous: the Beatles couldn’t even sing ‘Carry that Weight’, something called ‘Breakfast in Bed’ just lies there in a dirty crease full of cracker crumbs, I Thought I Knew You Well and I Want To Be Adored by the Sweet Inspirations, Tony Joe White, kicked out of ASCAP, and the rest of the muck is just plain lethal. There is even something pallid and boring about the way Carmen sings ‘Something’. The only song on this feeble attempt to get with it that ever threatens to move is Laura Nyro’s unbeatible ‘Goodbye Joe’. Everything else is junk.

I wish artists like Carmen McRae who would give up trying to win friends and influence people by singing trash to sell records. It is doubtful that we will ever win over the kids, who already own these songs by the original groups, and who would probably consider more romantic approaches to them too square to tolerate anyway. It’s a losing proposition, and Carmen McRae is too brilliant and too special to be a loser. So if you’re a fanatic, McRae enthusiast like me, get out the old albums.

THE THIRD POWER: Believe. The Third Power (vocals and instruments). Gettin’ Together, Feel So Lonely; Passed by; Lost in a Dream, Pennies from Heaven, and four others. Vanguard VSD 6554 $4.98.

Performance: Ugh rock

Recording: Very good

I dread the thought that the success of Grand Funk Railroad (if you’ve been near New York City this past summer, you’ll recognize them as the three pubescent faces staring down—in garish Walt-Disney enormity and enormity—from a signboard in Times Square) is going to stimulate a rash of imitators. But here it is. The Third Power sounds, on recordings at least, just as loud and just as overbearing as G. F. R. Producer Sam Charters has been responsible for some of Vanguard’s finest blues collections, but his powers of musical perception must have been out to lunch when he put this date together. This one is for masochists only.

GLENN YARBROUGH: Jubilee. Glenn Yarbrough (vocals); orchestra. The Crucifixion, Jubilee; A Hundred Men; Honey Wind Blows; People in a Hurry; and six others. WARNER BROS. WS 1876 $4.98, @ WBR M-51876 $6.95.

Performance: Excellent

Recording: Good

Glenn Yarbrough looks like every Greenwich Village pub bartender that ever poured a free shot for a “cause.” And he sounds just about as amiable on this recording, apparently made at Louisiana State University. Even when he sings something as emotionally distended as Phil Ochs’ The Crucifixion, he has about him an air of bonhomie. When he tackles something like So Much Comfort in You, a song about a man who is angry and bewildered at what is going on in the world but who finds consolation with his lady friend, he is truly exhilarating. A really enjoyable album that makes its social comment with great good humor.

DISTRICT SOUND INC.

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202-832-1900

Performance: Ugh rock

Recording: Very good

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D.H.

RECORDING OF SPECIAL MERIT

JOHNNY WINTER: And, Johnny Winter (guitar and vocals); Rick Derringer (vocals and guitar), Randy Hobbs (vocals and bass), Randy Z (drums). Guess I’ll Go Away; Prodigal Son; Let the Music Play; Funky Music; Look up; and six others. COLUMBIA C 30221 $4.98.

Performance: Almost as good as “live”

Recording: Good

On the cover of Columbia’s ‘And’ Johnny Winter looks like Virginia Woolf at low tide, but on the recording itself he sounds like the world’s greatest blues guitarist. The Winter sound, which has never, on record, really lived up to his enormous reputation as a “live” performer. “And” still doesn’t capture him in his finest possible form, at least not in the way that would indicate a performer who could grab the audience from the palm of Janis Joplin’s hand at her Madison Square Garden concert last year. The house literally went wild for him, and he deserved it. He is heard here with Rick Derringer, Randy Hobbs, and Randy Z, and this is as close as he has yet come to getting off plastic what he seems to get so effortlessly out of his gut in “live” performance. His two closest shots are Prodigal Son and Guess I’ll Go Away, and if after you hear them you are not impressed then you are unimpressible.

Rock is big business, and the promoters lust after big profits. When Winter was signed to a recording contract at an enormous advance price, everyone sat back and waited for the money to roll in. Unfortunately, he has been so called to shoulder his lyricist, and this is as close as he has yet come to getting off plastic what he seems to get so effortlessly out of his gut in “live” performance. His two closest shots are Prodigal Son and Guess I’ll Go Away, and if after you hear them you are not impressed then you are unimpressible.

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GEORGE DUKE: *Save the Country.*
George Duke (piano, electric piano); Jay Graydon (guitar); John Heard (bass); Ernie Watts (tenor sax, flute); Richard Berk (drums); Ernie Tack (trombone); Jay Daversa (trumpet).

*December 1970*

In the 1970s, Duke Ellington's orchestra brought his work into the modern era. The group included Charles Findley (trumpet); Glenn Ferris (trombone); Terry Callier (tenor sax, flute); Richard Berk (drums); Ernie Watts (guitar); John Heard (bass); and Ernie Watts (tenor sax). The music was done under Duke's supervision, and it was not exactly vintage Duke, and probably will be.

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**JAZZ**

**GEORGE DUKE: *Save the Country.***

- Recording: Very good
- Performance: More jazz/rock

Everybody keeps saying that jazz and rock are on the verge of getting together and when they do, you'll look out. And I keep waiting for the explosion. But with the sole exception of Miles Davis' new double-disc album "Bitches Brew," I don't hear much except very small little pops (no pun intended).

Pianist-arranger George Duke is new to me, apparently having spent most of his time on the West Coast. He has orchestrated a provocative group of pieces that range from originals to the work of Lennon & McCartney and Laura Nyro.

His band is a highly functional nine-piece group that, happily, doesn't sound at all like Blood, Sweat & Tears. Duke's music isn't exactly in the Miles Davis class, but it does produce some sounds that at least offer encouragement to the jazz-rock theory. His crisp comping, especially on electric piano, pulls the music into an r-b orbit every now and again, but that's not bad either, and the significant thing is that the music has combined the life and spirit of rock with the creative urge of jazz. Duke doesn't bring it all together yet—some of his pieces tend toward the blandness of hip music. But why shouldn't he have a few after nearly fifty years as one of the most powerful factors in American music? Of the works included, *Harlem* was commissioned for the NBC Symphony (under Toscanini) in 1950, *New World A Coming* was premiered on December 11, 1943, at Carnegie Hall (the same year that a much more important Ellington work, *Black, Brown and Beige*, was created), and *The Golden Broom and the Golden Apple* was written for a French-American Festival in New York and premiered on July 31, 1965.

I don't know how much of the orchestration was done by Ellington and how much was done under his supervision, and I suppose it really doesn't matter. The music in any case is not exactly vintage Duke, and probably will be.
viewed by future historians as curiosity pieces. This disc reaffirms that the Ellington band is Ellington's true instrument; lacking the special timbres produced by each of the members of that extraordinary organization, his music can sound awfully saccharine, especially when performed by swooping string sections. Ellington is just too important to be represented by works like these. Fortunately there is more—much more.

D.H.

**RECORDING OF SPECIAL MERIT**

**ELVIN JONES: Poly-currents.** Elvin Jones (drums); George Coleman (tenor sax); Joe Farrell (tenor sax, woodwinds); Fred Tompkins (flute, on Yes only); Pepper Adams (baritone sax); Wilbur Little (bass); Candido Camero (conga). *Agenda; Agape Love; Mr. Jones; Yes, Whew.* Blue Note BST 84331 $5.98, © LIB LTR-9061 $6.98, © LIB C-1070 $6.95.

Performance: First-class modern jazz
Recording: Very good

Yes, fans, good jazz is still being played, and here's a prime specimen. Elvin Jones's reputation is so good that it's even beginning to reach into rock circles, and God knows it's about time. He's been working a lot lately with tenor saxophonist-woodwind specialist Joe Farrell, and Farrell's playing comes close enough to the shade of John Coltrane to spur Jones into the multilayered polyrhythms that make his work such an absolute joy to hear.

Side one consists mostly of stretched-out blowing, with plenty of space for Jones. Side two is a little less open up, with a brief, flute-tinted piece called Yes interrupting two longer works, *Mr. Jones* (written by Elvin's lady Keiko Jones) and *Whew*, written by and featuring the powerful bassist Wilbur Little. I could have done without the conga drumming of Candido Camero; only on the exchanges with Jones on Agenda does he really make a positive contribution to the music, since Jones plays such tersely complex rhythmic skeins that another player simply gets in the way.

All in all, though, a delightful trip. Jones has put together a collection of improvisations, balanced them with some sturdy composed sections, and shown that jazz is very much with us.

D.H.

**BILL PERKINS: Quietly There.** Bill Perkins (tenor and baritone saxophones, bass clarinet, flute); Victor Feldman (keyboards, vibes); John Pisano (guitars); Red Mitchell (bass); Larry Bunker (drums). *Quietly There; Emily; Groover Wallin'; A Time for Love; Sure as You're Born; and four others.* Riverside RS 3052 $4.98.

Performance: Fifties-style jazz
Recording: Very good

If you remember the Four Brothers, you'll love this pleasant but innocuous outing by one of the good-but-not-spectacular jazz tenor players from the mid-Fifties. Perkins has been identified with West-Coast jazz for most of his life, and for a while contributed some of the richest improvisations ever to work their way through the overblown fleshiness of the Stan Kenton band. Lately he's been toiling in the studio vineyards, doubting on flute, bass clarinet, various saxophones, and all the sundry wind-blown appliances that have become necessary items in the baggage of the studio-hopping woodwind sideman.

Perkins still plays pretty well and his improvisations are enriched by the warm, dark tone that always has been a personal trademark. But producer Ed Michel must have thought Perkins couldn't carry it off by himself, and has saddled him with nine tunes by jazz-orientation film composer Johnny Mandel (Harper, I Want to Live, The Americanization of Emily, etc.). I've never been much of a Mandel fan (although he produced an unquestioned classic in The Shadow of Your Smile) and the collection of odds and ends—film songs, jazz pieces, etc.—included here doesn't exactly increase my affection for his work. I would have been far happier to hear Perkins, Vic Feldman, and their tight, driving rhythm section do some stretching out with the blues.

D.H.

**THE THREE SOUNDS: Soul Symphony.** Three Sounds (Gene Harris, piano; Carl Burnett, drums; Henry Franklin, bass); orchestra. Monk Higgins arr. *Soul Symphony: Repeat After Me; Upper Four Hundred; Popsicle Ping; Black Sugar.* Blue Note BST 84341 $5.98, © P 1595 $6.95.

Performance: Safe and cool
Recording: Very good

This one sounds pretty dry and uninvolved to me, despite the considerable promise in its title and in the liner notes. In the end, I'm afraid it could as well be 'Peter Nero Plays Andre Previn—or vice versa.' Monk Higgins composed the Soul Symphony, which, in spite of the labeling, is the whole recording—the other four titles are part of the Symphony. He also arranged and conducted the orchestral accompaniment backing the Three Sounds. He has set down some good music here, but it is surrounded by a lot of pap, and the three principal musicians too often sound as if they are reading the Sunday Times as they play. Technically, they are good, especially the leader, Gene Harris—it's difficult to tell whether he is improvising very much, but his rhythmic feel and tonal instinct for the jazz keyboard is obvious. The problem is emotional: the Soul Symphony seems notably short on soul. The strings and horns sound as if they were tacked on as an afterthought, and I generally have the feeling I've heard all these sounds before. If any new ground is really being broken here, I'm being duped by familiar-looking landmarks and can't recognize it.

N.C.

**THEATER • FILMS**


Performance: Mata Poppins
Recording: Excellent

In Darling Lili, our plucky old friend Julie "Mary Poppins" Andrews plays a girl who, behind her false front as England's "best-loved singing entertainer," is an undercover spy for Germany during World War I. When Allied Squadron Commander Major William Larabee (Rock Hudson) arrives in Paris to take over the air war, wicked Lili sets out to seduce him in order to obtain military information she can turn over to the Germans. It's all terribly period and arch, and the album comes with a complete blow-by-blow storybook to help the purchaser follow the story without having to go out and see the picture. The package, unfortunately, also contains a record of Henry Mancini's original score for this dubious project, in the course of which England's "best-loved entertainer" sings sticky songs, vaguely "period" in nature, like Smile Away Each Rainy Day, The Girl in No-Man's Land, and I'll Give You Three Guesses (although you probably won't really need all three of them). When Miss Andrews isn't singing, a gypsy violin is sobbing out atmosphere to accompany a so-called "seduction scene," or Gloria Paul is doing her stuff as Suzette Malhne, the Parisian striptease dancer competing with Miss Andrews in the spy department. I don't think I need to tell you who wins. It certainly isn't Mr. Mancini! P.K.

**KING'S RHAPSODY** (Novello-Hassall). Cynthia Glover, Patricia Kern, Marjorie Westbury, and Robert Bowman (vocals); William Davies (organ); John Palmer (narrator); BBC Concert Orchestra and Chorus; Vilem Vaisky cond. EMI TWO 270 $5.98.

Performance: Soggy valentine
Recording: Perfect

Ivor Novello has been for England what Sigmund Romberg and Rudolf Friml were for me—my grandmother in the Bronx. The only difference is, Mr. Novello's tunes tend to fly out of your head more quickly, pretty as they are, his operettas have something of the same rich flavor as last week's warmed-over troika. Yet the whole of Mayfair attended the opening of every one of them, in ecstasies just barely concealed by a faint patina of English decorum, and EMI (distributed here by Odeon) has already released four of the scores on records in its "Nights at the Theatre" series.

King's Rhapsody was Mr. Novello's last opus, inspired by the "lives and love of King Carol of Rumania and Magda Lapescu," according to Mr. Alistair Scott Johnston's rapturous liner notes. Rumania is called Marania, Carol is King Nikki, "a man broken by a tyrant—"...
nical and reactionary father’ who has to “ascend the throne he despises,” and Mme. Lupescu is disguised as “the young and lovely Princess Christiane, who accepts an arranged marriage” because Nikki has for her “the fascination a bad man often inspires in a good woman.” Mr. Novello and his lyricist, Christopher Hassan (“My darkest night was turned into day/When the violins began to play”) knew their customers and whipped up a tale that provides ballroom scenes, a Muranian national anthem, a costly coronation and one of those infinitely touching moments when poor Nikki—forced to abdicate when his Reform Bill is defeated by the Muranian Parliament—returns disguised as a peasant to watch the crown placed on his little son’s head. The BBC broadcast from which the present LP was dubbed is as flawless as a hand-crafted pair of shoes from Jermyn Street, and almost as exciting. It seems that the real King Carol and his Mme. Lupescu “slipped into the Royal Box just as the overture started on opening night” of King’s Rhapsody and “slipped away almost unnoticed as the curtain fell.” It must have taken character to stick around that long.

NED KELLY (Shel Silverstein). Original—soundtrack recording. Mick Jagger, Waylon Jennings, Kris Kristofferson, and Tom Ghent (vocals); instrumental accompaniment. UNITED ARTISTS UAS 5213 $4.98.


Performance comes off much better, both as film and as music. Keep in mind, however, that this is the recording of a film soundtrack, nothing more. Composer-arranger Jack Nitzsche produced most of the material, with the exception of the single tune sung by Jagger, a characteristically gutsy Richard-Jagger line called Memo from Turner. Some of the tracks are little more than blues guitar solos, fragments of symphonic string ensembles and the like, but the Jagger song, a song performed by Randy Newman (Gone Dead Train), Merry Clayton’s several appearances, and a brief track by the Last Poets makes it all worthwhile. This is a far more interesting record, obviously, if you’ve seen the film, but even if you haven’t, there is enough musical substance to merit your attention.

D.H.
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**RECORDING OF SPECIAL MERIT**

**BEETHOVEN:** String Quartets: No. 10, in E-flat Major ("Harp"); No. 11, in F Minor ("Serioso"). Amadeus Quartet. Deutsche Grammophon © 923124 $6.98.

Performance: Superb  
Recording: Excellent  
Playing Time: 47'50"

This splendid selection of Beethoven songs, of which the highlight is the song cycle "An die ferne Geliebte," doesn't represent the heaven-storming composer but rather the more intimate creator concerned mainly with love. They are charming if slight works, and their rendition here is well nigh faultless in its expressive intensity. The performance is unequivocally Central European, with its pronounced tendency for the first violin to take the lead, but these quartets take well to this manner, while the homogeneous tonal blend favored by the Budapest Quartet in its prime seems to me better suited for the late quartets.

The sound is bright and clean, yet warm. The transparency is unusually good for cassettes; the accompanist Demus. Moreover, the sonic quality is unusually good for cassettes; the piano tone barely hints at flutter, and the frequency range from low to high is full and even, with excellent separation between voice and piano. DGG has also outdone itself with its packaging, which includes a tiny cassette-sized booklet (something like the little books that concert singers used to hold in their folded hands while performing), containing twenty-four pages of text and translation. Bravo, DGG!

**RECORDING OF SPECIAL MERIT**

**BEETHOVEN:** String Quartets: No. 10, in E-flat Major ("Harp"); No. 11, in F Minor ("Serioso"). Amadeus Quartet. Deutsche Grammophon © 923110 $6.95.

Performance: Very good  
Recording: Good  
Playing Time: 51'06"

This splendid selection of Beethoven songs, of which the highlight is the song cycle "An die ferne Geliebte," doesn't represent the heaven-storming composer but rather the more intimate creator concerned mainly with love. They are charming if slight works, and their rendition here is well nigh faultless in its expressive intensity. The performance is unequivocally Central European, with its pronounced tendency for the first violin to take the lead, but these quartets take well to this manner, while the homogeneous tonal blend favored by the Budapest Quartet in its prime seems to me better suited for the late quartets.

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**HAYDN: The Creation (sung in German).** Gundula Janowitz (soprano); Christa Ludwig (mezzo-soprano); Fritz Wunderlich and Werner Krenn (tenors); Dietrich Fischer-Dieskau (baritone); Walter Berry (bass); Wiener Singverein and Berlin Philharmonic Orchestra, Herbert von Karajan cond. Deutsche Grammophon © 3370001 two cassettes $13.96.

Performance: A-1  
Recording: Very good  
Playing Time: 109'20"

As I noted in my review of the disc version in the May issue, it is hard to imagine a more beautifully nuanced and splendidly recorded...
performance of Haydn's evocation of Genesis than this one. Tenor Fritz Wunderlich died suddenly in 1966 when this recording project was in its initial stages, but he had already taped the major tenor arias; Werner Krenn and the DGG production staff have done an uncannily fine job of dovetailing the tenor recitatives into the whole. Gundula Janowitz is heard at her best with Fischer-Dieskau in the Adam-and-Eve duet toward the close, and Walter Berry is a magisterial Raphael. The complete recording of Madama Butterfly from which these excerpts are taken is something over eleven years old, but the sound, at least as heard here, is more than respectable. The performance, especially by Bergonzi and Tebaldi, is absolutely glorious, something over eleven years old, but the sound is superior to what is becoming routine on cassettes at present, and Ampex is to be congratulated for that. How about a few descriptive notes now, you misers? P. K.

RECORDING OF SPECIAL MERIT

Puccini: Madama Butterfly (highlights). Dovunque al mondo; Bimba dagli occhi (Duet): Un bel di; Una nau de guerra (Flower Duet); Lo so che alle sue pene... Adio, forito asil; Con onor muore... Tu? tu? Piccolo iddio! Renata Tebaldi (soprano), Butterfly; Carlo Bergonzi (tenor), Pinkerton; Fiorenza Cossotto (mezzo-soprano), Suzuki; Angelo Mercuriali (tenor), Goro; Enzo Sordello (baritone), of the Humming Chorus. It also sounds fine technically (although with a brighter ambiance than 1962), and the tenor and soprano voices are beginning to do it; one has a right to know who all the participants are ---Ampex merely lists Tebaldi, Bergonzi, and the conductor and orchestra. P. K.


Scheherazade was the girl who first lured me to listen sympathetically to symphonic music when I was twelve, and there will always be a place in my heart for her. Rimsy-Korsakov found the ideal vehicle for his orchestral tone-painting in the Arabian Nights tales the sultana told her husband night after night to keep him from beheading her. Yet it is one of the most difficult works in the repertoire to bring off. I had always thought the late Ernest Ansermet's approach too bland and not half blood-curdling enough in the Festival at Baghdad episode that brings the big work to a climax, and I put my money on Beecham. Hearing it again, though, I find that there are so many voluptuous strands in the tapestry Ansermet weaves that, except for rather sluggish ocean conditions in the early moments of The Sea and Sinbad's Ship I am inclined to think more kindly of it now. Certainly it is free of the vulgarities and excesses of the frenetic Stokowski Phase (see concert reviews). Either way, you can't go wrong. The Polovtsian Dances from Prince Igor, another pseudo-Oriental celebration of the senses, is the perfect companion piece, and it is brought off brilliantly; the choral parts have never sounded more intoxicating. The second is superior to what is becoming routine on cassettes at present, and Ampex is to be congratulated for that. How about a few descriptive notes now, you misers? P. K.


It's nice to see RCA getting a little off the beaten track with their cassette repertoire. Kreisleriana is too well known in Rubinstein's mellow account of this poetic work. The pianist's Schumann is quite refined here, not electrifying (as Horowitz's, for example, is) but always sensitive; his Arabesque, however, is so legato as to almost fall apart; RCA's piano reproduction has a slightly more wavy, glassy, and bright tone and a less full bottom range than the disc equiva-
Recently the folklorists have been bringing back music from modern Greece that is less luscious and less suitable for dancing in the aisles, but more likely to endure, than the stuff that makes the charts. If bouzouki remains your bag, though, there is plenty of it in this pop concert of favorites by various Athenian composers. There are two sentimental ballads by Theodorakis—"Sorrow and A Boat on the Shore"—that are striking and tuneful enough to win him new friends everywhere. There are sad, sad songs like "Kleo me' sti zoi mou" (translated excruciatingly as "I am Crying in My Life") suitable for shedding tears into a wineglass to. There are impressionist pieces by Malakopoulos—"Monagrahi; Oh tabakomati petres; Abaphetismos;" and five others. Philips © 12001 CDE $5.95.

**Recording:** Excellent  
**Playing Time:** 47'20"  

If you think you've suffered in this life, wait until you open this little old cassette package and meet up with Dolly Parton. Dolly has been through everything. In Down from Dover she meets a lad who runs after her, has his way with her, then abandons her. Their child is born dead. In Mammie, Mammie loves Dolly but she dies—she was "all I had," according to Dolly. In Daddy, Daddy puts Dolly away in an institution, and not a moment too soon, if you ask me. But the troubles of this latter-day Helen Morgan have only begun. Take Chat. Dolly cooks his breakfasts, mends his clothes, irons his shirts, rocks his babies, but can never take Chat away from the crippled woman to whom he must remain loyally wedded ("Can she ever love you?/The way I love you?"). In Before You Make Up Your Mind Dolly gets pregnant and by this carelessness loses still another man. But Robert is the pièce de résistance, for Robert. He doesn't know that he is Dolly's step-brother. But out of some weird luck or other and theirs is an incestuous love that can never be. Dolly is the sob-sister to end them all, and I commend her sad little voice to you with the tears still pouring out of my eyes.

**DOLLY PARTON:** The sob-sister to end them all  
**JOHNNY NASH:** Love and Peace. Johnny Nash (vocals); unidentified accompaniment. Phillips © M 5272 $6.95, ® X 272 (3 3/4) $5.95.  

**Performance:** Rinky-dink  
**Recording:** Good  
**Playing Time:** 29'13"  

According to Paladin of "Have Gun, Will Travel," Herodotus once wrote; "I can condone the things men do in the name of evil, but the gods protect us from the things men do in the name of good." Never was able to find that passage in my copy of Herodotus, but it's pretty spiffy even if Richard Boone ad-libbed it on the spot. And it's very applicable here. That giving a song a set of religious or semi-religious lyrics does not insure it against triteness is illustrated here several times. Since this tape was made after "Let It Be" and others made spiritual rock lucrative, it is naturally suspect—but there's so much schmaltz in the arrangements that there must be some sincerity in it. Mostly the whole thing's an enigma, pitting the clear competence of Johnny Nash's voice against the shallowness of songs like "It Is No Secret;" and "Trees" or a flood of mushy arrangements built around a Forest Lawn organ and a bleached choir. The people running Johnny Nash's career should take the advice of some of these songs and repent before it is too late. N. C.

**SILVER METRE:** Silver Metre (vocals and instrumental). Sixty Years On; Compromising Situation; Cocklewoman Monster; Nightflight; Dog End; Sallad of a Well Known Noble Lady. Gangbang; Country Comforts; Sugars; Country Comforts; Sugarstar; National General © M 12000 $6.95, ® M 82000 $6.95.  

**Performance:** Staple rock  
**Recording:** Good  
**Playing Time:** 54'49"  

Silver Metre is a very electric band, one of those in which distortion is programmed into the works. It doesn't have a lot that's new to offer, and it doesn't have a very distinctive sound of its own. It serves up the old sounds fairly well, though, having a couple of interesting sets here in Nightflight (good high-voltage organ) and Country Comforts, and does Superstar better than its "Top Forty" counterpart. The sounds on this tape are more innovative or not obviously imitative; they're rather vague, actually. It's difficult to imagine anyone picking Silver Metre up right away as his favorite band, and it's equally difficult to imagine anyone dismissing it as inferior. Bands like this one keep coming along because of the attrition at the top—the best groups keep breaking up and there is an almost constant vacuum. Parkin-son's Law applies roughly: rock music automatically expands to fill the space allotted to it in record stores and on the radio, or something. Anyways, if you run an FM rock station, you'll need this one. P. K.
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Musical Values in Question, Mar. 52
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Observations on the Culture Business, Jun. 48
The Men in the Middle, Jul. 48
Prodnestablishmentarianism, Aug. 44
Quality in Quantity, Sept. 58
Births and Rebirths, Oct. 55
Music Vertical and Horizontal, Nov. 55
Beethoven and other Books, Dec. 55

BASIC REPertoire (Bookspan)
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Haydn's Symphony No. 88, Aug. 49
Mahler's "Resurrection" Symphony, May 59
Mahler's Symphony No. 5, Sep. 67
Mozart's Symphony No. 40, Oct. 62
Orrf's Carmina Burana, Feb. 53
Rachmaninoff's Second Symphony, Jun. 55
Straus's Also Sprach Zarathustra, Apr. 53
Updatings and Second Thoughts, Jul. 55
Wagner's Siegfried Idyll, Mar. 61

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Beethoven: Piano Concerto No. 5, Aug. 72
Beethoven: Wellington's Victory, Marches, Jan. 83
Berlin: Les Troyens, Aug. 71
Berlin: Les Troyens, Final Scenes, Jul. 74
Britten: Suites for Cello, Oct. 87
Carter: Sonatas, Mar. 88
Debussy: Images, Feb. 85
Donizetti: Roberto Devereux, Apr. 78
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</tr>
</thead>
<tbody>
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</tr>
<tr>
<td>2</td>
<td>Advent Corporation</td>
</tr>
<tr>
<td>3</td>
<td>Allied Radio Shack</td>
</tr>
<tr>
<td>4</td>
<td>Altec Lansing, Division of LTV Ling Altec, Inc.</td>
</tr>
<tr>
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<td>Angel Records</td>
</tr>
<tr>
<td>6</td>
<td>Astromat/Marlux, Inc.</td>
</tr>
<tr>
<td>7</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>8</td>
<td>Audio Dynamics Corporation</td>
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<tr>
<td>9</td>
<td>Audio Unlimited, Inc.</td>
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<tr>
<td>10</td>
<td>Audio Unlimited, Inc.</td>
</tr>
<tr>
<td>11</td>
<td>Atlantic Electronics Sound Corp.</td>
</tr>
<tr>
<td>12</td>
<td>Bogen Communications</td>
</tr>
<tr>
<td>13</td>
<td>Bose Corporation</td>
</tr>
<tr>
<td>14</td>
<td>British Industries-Wharfdale</td>
</tr>
<tr>
<td>15</td>
<td>Carleton Studios</td>
</tr>
<tr>
<td>16</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>17</td>
<td>Concord Electronics Corp.</td>
</tr>
<tr>
<td>18</td>
<td>Deutsche Grammophon (UGD)</td>
</tr>
<tr>
<td>19</td>
<td>Dynaco, Inc.</td>
</tr>
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<td>20</td>
<td>Electro-Voice, Inc.</td>
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<td>21</td>
<td>Empire Scientific Corporation</td>
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<tr>
<td>22</td>
<td>Empire Scientific Corporation</td>
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<tr>
<td>23</td>
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</tr>
<tr>
<td>24</td>
<td>Early Times Distillery Co.</td>
</tr>
<tr>
<td>25</td>
<td>Eastlake Audio Company</td>
</tr>
<tr>
<td>26</td>
<td>Fleetwood Records, Inc.</td>
</tr>
<tr>
<td>27</td>
<td>Focal Dual</td>
</tr>
<tr>
<td>28</td>
<td>Focal Dual</td>
</tr>
<tr>
<td>29</td>
<td>Focal Dual</td>
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<td>30</td>
<td>Focal Dual</td>
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<tr>
<td>31</td>
<td>Focal Dual</td>
</tr>
<tr>
<td>32</td>
<td>Lafayette Radio Electronics</td>
</tr>
<tr>
<td>33</td>
<td>Lear Siegler, Inc.</td>
</tr>
<tr>
<td>34</td>
<td>London Records, Inc.</td>
</tr>
<tr>
<td>35</td>
<td>London Records, Inc.</td>
</tr>
<tr>
<td>36</td>
<td>Manitone, Inc.</td>
</tr>
<tr>
<td>37</td>
<td>Martell Cognac</td>
</tr>
<tr>
<td>38</td>
<td>Martel Electronics</td>
</tr>
<tr>
<td>39</td>
<td>Matsushita Electric Company (Japan)</td>
</tr>
<tr>
<td>40</td>
<td>Matsushita Electric Company (Japan)</td>
</tr>
<tr>
<td>41</td>
<td>Maxell Corp.</td>
</tr>
<tr>
<td>42</td>
<td>McIntosh Laboratory, Inc.</td>
</tr>
<tr>
<td>43</td>
<td>Microphone Speakers</td>
</tr>
<tr>
<td>44</td>
<td>Minnesota Mining &amp; Mfg. Co.</td>
</tr>
<tr>
<td>45</td>
<td>Old Grand-Dad (National Distillers)</td>
</tr>
<tr>
<td>46</td>
<td>Olson Electronics</td>
</tr>
<tr>
<td>47</td>
<td>Panasonic</td>
</tr>
<tr>
<td>48</td>
<td>Philips Records</td>
</tr>
<tr>
<td>49</td>
<td>Pickering &amp; Company, Inc.</td>
</tr>
<tr>
<td>50</td>
<td>Pioneer Electronics Corp.</td>
</tr>
<tr>
<td>51</td>
<td>Pyle Corporation</td>
</tr>
<tr>
<td>52</td>
<td>Rabeo, Inc.</td>
</tr>
<tr>
<td>53</td>
<td>Radio Shack</td>
</tr>
<tr>
<td>54</td>
<td>Raytheon Corporation</td>
</tr>
<tr>
<td>55</td>
<td>Recliner Manufacturing Corp.</td>
</tr>
<tr>
<td>56</td>
<td>Roberta Rabinowitz</td>
</tr>
<tr>
<td>57</td>
<td>Sansui Electronics Corp.</td>
</tr>
<tr>
<td>58</td>
<td>Schaefer Organ Corp.</td>
</tr>
<tr>
<td>59</td>
<td>Scott, Inc., H. H.</td>
</tr>
<tr>
<td>60</td>
<td>Sharp Audio Division of Sanyo Co.</td>
</tr>
<tr>
<td>61</td>
<td>Sherwood Electronics Laboratories, Inc.</td>
</tr>
<tr>
<td>62</td>
<td>Sherwood Manufacturing, Inc.</td>
</tr>
<tr>
<td>63</td>
<td>Sony Corporation of America</td>
</tr>
<tr>
<td>64</td>
<td>Spector/Superscope, Inc.</td>
</tr>
<tr>
<td>65</td>
<td>Sound Reproduction, Inc.</td>
</tr>
<tr>
<td>66</td>
<td>Standard Radio Corp.</td>
</tr>
<tr>
<td>67</td>
<td>Stereo Corporation of America</td>
</tr>
<tr>
<td>68</td>
<td>TDK Electronics Corp.</td>
</tr>
<tr>
<td>69</td>
<td>Tele / Communications Division</td>
</tr>
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### TAPE HORIZONS

**A CHRISTMAS CASSETTE**

CHRISTMAS toys for children are often insubstantial or are things that do not hold a youngster's interest very long. However, there is one present you can give your child for Christmas that will continue to enrich not only his spirit, but his mind and ear as well long after the plastic pieces for games have disintegrated and the department store Santas have disappeared. That present is a cassette recorder. Musical education should begin years before offspring can be trusted with your home component system, and traditionally the solution has been an inexpensive record player. Today, a low-cost cassette recorder may well be a better answer. Based on my experience with a four-year-old daughter, here are some factors to consider in shopping for a cassette recorder to insure your child a Merry Christmas.

If you stick to a brand that can be serviced locally, the $25-$40 range is probably the best. (You're likely to need repairs at some point, kids being as they are.) In any case, however, check the recorder out thoroughly before taking it home from the store; on some low-price versions the fast-forward and reverse functions tend to stall toward the beginning and end of a cassette. A mono unit will be perfectly satisfactory; since the stereo tracks on a cassette are adjacent, a mono head with a single gap spanning half the tape width will pick up both tracks. Several models in the price bracket I indicated have some form of automatic recording-level control. For a pre-schooler's use this is almost a necessity. Pop-out ejection mechanisms are rare in low-cost machines, but if loading is straightforward, even a young child can learn to insert and remove cassettes successfully.

I recommend avoiding a playback-only unit for two reasons. First, children love to record and hear their own (and others') voices. This is one of the major reasons why a cassette recorder is preferable to a record player for youngsters. Started young enough, children lack "mike fright" altogether, and my daughter has made up any number of stories on cassettes which my wife and I will treasure, together with dialogues with the dog and her as-yet-inaudible infant brother. Secondly, while the Harrison tape catalog shows a growing number of prerecorded children's cassettes (a Sesame Street release is among those available), you'll still want to dub many young people's classics from borrowed LP's and FM broadcasts. Many low-cost cassette recorders lack an auxiliary input jack, but if they come supplied with the usual high-output crystal or ceramic microphone, you may be able to use its input for direct dubbing from a component system if a patch cord with the proper connectors can be obtained.

I recommend "name brand" blank cassettes not so much for reasons of fidelity as of durability. Several manufacturers have cassette splicers for effecting repairs should a tape break. In order to save batteries, you can buy an inexpensive a.c. adaptor. Its low voltage will pose no shock hazard should the child unplug it from the recorder. A final suggestion: while you're visiting this season, get Grandmother to read Dr. Seuss' *Fox in Socks* and other favorites onto a cassette. This can ease later bed-time ordeals.
What good is a cartridge that tracks at 3/4 of a gram but delivers less than 3/4 of the music?

Great.
For tracking.
But not for listening.
If you love music, you want 100% of the music all the time. And many cartridges just don’t deliver.

Pickering’s XV-15 Series does. Every time.
The trouble with many pick-ups is that at higher frequencies they experience a severe loss of output. This leads to a lack of instrumental definition in those ranges so great it may be difficult to distinguish the precise sounds of the oboe, clarinet, flute, etc.
The sounds literally blend together masking the music—and not only at the higher frequencies. When distortion takes place in any part of the audio spectrum it can be reflected throughout the entire spectrum. The result: a masking effect over all the music.

In contrast to this, Pickering’s XV-15 series delivers 100% music power 100% of the time.

Our point is simple: when it comes to cartridges, a track record doesn’t count unless you sound great—at any frequency.

Pickering: for those who can hear the difference.

Pickering XV-15 cartridges range from $29.95 to $60. For more information write Pickering & Co., Inc., 101 Sunnyside Blvd., Plainview, N.Y. 11803.
This ad entitles you to peek under counters, behind displays, and around curtains at any E-V LANDMARK 100 showroom, to see where that great sound is coming from.

(A clue: don't rule out those little speakers.)

When we first demonstrated the LANDMARK 100 system at hi-fi shows we noticed a peculiar reaction. Knowledgeable listeners seemed to be looking everywhere but at the system.

So we asked them why. "We're trying to find the hidden speakers and amplifiers," they admitted. And some wouldn't be content until they had personally checked behind display walls, in closets and under tables.

We let them look to their heart's content. And to listen with a growing conviction that this system was indeed unique. With deeper bass and bigger sound than seemed possible from such modest proportions. Plus uncannily low distortion.

The questions came thick and fast. How? Why? How did we do it? Our brochure provided the facts (the same booklet we'll be happy to send you). It explains about our Acoust-Array® speakers that have to be just 10" on a side to provide the right blend of direct and reflected sound for best control of stereo dispersion.

And we also tell you about Servo-Linear® motional feedback. This ingenious circuit senses actual cone motion — continuously comparing and correcting it to agree perfectly with the original signal.

The brochure tells more: about the performance of our sensitive AM/FM stereo tuner, 100** watt stereo amplifier, exclusive Stereo-V magnetic cartridge, and the 4-speed component-quality automatic turntable. And the price, just $399.95 suggested retail.

But no printed word can duplicate the listening experience. It can only attempt to explain it. That's why a LANDMARK 100 is waiting to be heard at your nearby Electro-Voice showroom. In just a few minutes you can receive a liberal education in the state of the art.

Enjoy yourself. Soon.

© Electro-Voice trade mark. Patents apply for Acoust-Array design.
**Music power. ± 1 dB (80 watts 11-18). 40 watts continuous sine wave.

ELECTRO-VOICE, INC., Dept. 1204F
616 Cecil Street, Buchanan, Michigan 49107

Electro-Voice® a GULTON subsidiary