CHINESE MUSIC, PAST, PRESENT, AND FUTURE
According to Audio Times, a leading publication devoted to audio manufacturing and retailing: "No piece of audio equipment is as eagerly awaited as the 'one four-channel unit that does everything — i.e., the receiver with built-in circuitry for SQ, RM and CD-4 record decoding.'"

**It's here!**

Pioneer has taken another giant step forward. Our new collection of quadraphonic receivers — QX-949, QX-747, QX-646 — has this total capability. They reproduce CD-4, SQ, RM and discrete four-channel sound without adaptors, add-on decoders or demodulators. And they're specifically designed to fully meet all of the standards established for these matrix and discrete program sources.

Bearing in mind that two-channel is, and will continue to be, a tremendous source of listening pleasure for many years to come, these new units are designed for it, along with their total quadraphonic capabilities. The QX-949 and QX-747 reproduce two-channel with augmented power due to Pioneer's new Power Boosting circuitry.

**A whole new world of discrete sound with the built-in CD-4 demodulator**

While many quadraphonic receivers have limited degrees of four-channel capabilities, Pioneer offers maximum versatility with built-in CD-4. Without it you can't enjoy the increasing number of CD-4 discrete discs (the true four-channel record) from leading recording companies like RCA, Warner, Atlantic, Elektra, and others. CD-4 is a 'must' for optimum quadraphonic listening enjoyment.

Since the CD-4 circuit incorporates FET's and IC's, continuous, stable performance is assured. In addition, it uses a 30KHz subcarrier similar to that used in FM multiplex broadcasting. The subcarrier is demodulated by a Phase Lock Loop (PLL) circuit for each channel. The result is optimum channel separation — absolutely necessary to achieve the full, rich impact of quadraphonic reproduction. Convenient and simple-to-use front/rear left and right separation controls are on the front panels of all three models.

**SQ and RM decoding bring to life the hidden ambience of matrixed and stereo records**

With built-in RM circuitry, you can experience new brilliance from your present collection of two-channel stereo records and tapes. FM broadcasts, too. Also, new vistas of enjoyment unfold when you play the new four-channel SQ matrix records being released by Columbia, Capitol, Epic and Vanguard, to mention just a few of the prominent SQ record producers. No matter what the quadraphonic program source or the record label, Pioneer's new quadraphonic receivers flawlessly reproduce them all.

**Total Capability Mode Switch — Fingertip switching to CD-4, SQ, RM quadraphonic sources, as well as two-channel stereo.**

**Matchless performance with powerhouse capabilities**

As is traditional with all Pioneer receivers, the new quadraphonic units have power to spare. For example, the top model, QX-949, has a power output in four-channel operation, of 40 watts RMS/channel at 8 ohms, 20-20,000 Hz, four channels driven. THD and IM distortion is only 0.3% at 1 KHz.

Switching to two-channel operation, the new Pioneer Power Boosting circuit delivers 60 watts RMS/channel across the 20-20,000 Hz spectrum, with both channels driven, at less than 0.3% distortion.

By using super-size power transformers in the QX-949, in combination with four 10,000 microfarad electrolytic capacitors, this high power output is obtained at very low frequency. And it's further insured by direct-coupling in the output stage.

**No overload with speaker protector circuit**

Since direct-coupling feeds the signal directly to the speakers, an automatic...
Pioneer.
The very best
AN OPEN LETTER TO EVERYONE WHO HAS EVER BOUGHT
PIONEER EQUIPMENT -- OR HOPES TO

Many people who are ardent followers of the progress of high fidelity -- and Pioneer's advancements, in particular -- have asked us why we have limited our involvement in quadraphonic. The answer is quite simple.

By definition, high fidelity means pure, perfect sound reproduction. The number of channels has nothing to do with this state of perfection. Consequently, we have been directing our primary efforts to producing the finest 2-channel high fidelity equipment available. And we are continuing to do so.

During the past two years we have listened with great interest to the comments of consumers and audio dealers throughout the country. There appeared to be a 'wait and see' attitude because of the lack of 4-channel standardization on the part of manufacturers of equipment, records and tape.

However, the choice of a standard quadraphonic system has presently been narrowed down to where 4-channel is a viable, practical and delightful reality.

For this reason we have proceeded with every bit of enthusiasm and know-how at our command. The result is this new line of Pioneer quadraphonic receivers. These are total capability instruments. They embody all the presently known quadraphonic state-of-the-art. And they compare in all respects to the magnificent capabilities of Pioneer stereo instruments to produce the virtually perfect sound reproduction demanded by the audiophile.

If you've waited to buy a 4-channel receiver that could reproduce all quadraphonic reproduction systems -- Pioneer has made the waiting worthwhile. We are proud to present to this industry these superb Pioneer "all-in-one" quadraphonic receivers.

Sincerely,

Bernard Mitchell
President
source is in operation, the sound level of each channel can be monitored by viewing the large scope-type level indicator on the top two models. Left and right front/rear controls permit instant adjustment. Indicator sensitivity controls allow for a maximum of −30dB adjustments at any sound level. The level indicator may also be used to view CD-4 channel separation adjustments made with the CD-4 separation controls.

**Inputs/Outputs for total versatility**

Pioneer has endowed these models with terminals for a wide range of program sources. The only limitation is your own listening interests and your capability to experiment with sound.

**Convenient features increase listening enjoyment**

Along with the total capability of these receivers, Pioneer has incorporated a wide array of additional, meaningful features. All three instruments include: loudness contour, FM muting, an extra wide tuning dial, two sets of bass/treble controls for front and rear channels, function and mode selector with multi-colored indicator lights. Further refinement is offered with the QX-949's multiplex noise and high/low filters, plus signal strength and center tuning meters in one housing.

Admittedly, these new Pioneer quadraphonic receivers, like fine sports cars or cameras, are not inexpensive. However, they represent the high fidelity industry's most outstanding value. We have built them with the same quality, precision and performance you've come to expect from Pioneer stereo equipment. We offer them to you with the same pride and conviction that has always compelled you to say — "Pioneer, the very best."

QX-949 — $699.95; QX-747 — $599.95; QX-646 — $499.95. Prices include walnut cabinets.

U.S. Pioneer Electronics Corp., 178 Commerce Road, Carlsbad, New Jersey 07707
West: 13300 S. Estrella, Los Angeles 90248 / Midwest: 1500 Greenleaf, Elk Grove Village, Ill. 60007
Canada: S. H. Parker Co.

**Specifications**

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<td>40 watts (8Ω)</td>
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<td>THD/IM Distortion</td>
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<td>60dB</td>
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**Inputs**

- Phono
- Tape Monitor (2 (2-ch.) 1 (4-ch.))
- Dolby adaptor input
- Auxiliary

**Outputs**

- Speakers (2 (Front) 1 (Front))
- Headset (1 (Front/Rear))
- Dolby adaptor output
- Tape Rec. (2 (4-ch.) 1 (4-ch.) 2 (2-ch.) 1 (2-ch.))

**CD-4 separation controls**

Regardless which quadraphonic model you choose, Pioneer's new CD-4 separation controls for front and rear channels, function and mode selector with multi-colored indicator lights. Further refinement is offered with the QX-949's multiplex noise and high/low filters, plus signal strength and center tuning meters in one housing.

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The AR-LST is a lot of speaker.

The AR-LST (Laboratory Standard Transducer) was developed to fill the needs of audio professionals, but its unsurpassed quality has made it greatly desired for quality home music systems.

The LST incorporates a total of 9 drivers mounted on three surfaces to provide extremely broad dispersion. And while it normally has flat frequency response, a front-panel knob may be used to select any of six pre-determined frequency response curves to suit different listening requirements and personal preferences.

You can get a great AR speaker for less money, if you're willing to settle for a little less speaker. If you've listened to the LST, you won't.

Write us for complete detailed information.

"Lab measurements and listening tests confirm that this is an outstanding reproducer, second to none, in linear wide-range response and low distortion. The performance of the LST is truly prodigious. Its response was found to be among the most linear yet measured for a loudspeaker... virtually no directivity or coloration could be detected throughout the LST's range. "It actually can handle power peaks up to 553.8 watts without distortion, while furnishing an output level of 112dB, which attests both to its ruggedness and dynamic capabilities." HIGH FIDELITY.

"I soon found that these speakers tell me more about the sound than any others I have ever listened to. They represent for me a reference standard that is the present day state of the speaker art." STEREO & HI-FI TIMES.

"In a word, it is superlative. To my ears, it can reproduce music from recordings with a verity I have never before experienced. For me, it is now the system against which others must be judged." AMERICAN RECORD GUIDE.
THE MUSIC

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COVER: Illustration and calligraphy by Tora (see page 161 for details).
"AN IMPRESSIVE ACHIEVEMENT."

Excerpts from the equipment report in Stereo Review, from technical data supplied by Hirsch-Houck Laboratories.

"...the versatility of the Fisher 504 is exceptional, as a review of its features will show. Our test results speak for themselves."

"FM distortion was 0.17% in mono and was actually lower in stereo, measuring 0.15%. Stereo separation exceeded 40 dB from 30 to 2,600 Hz (reaching 50 dB in the 100- to 200-Hz range), and was better than 25 dB at all frequencies up to our measurement limit of 15,000 Hz."

"...it was entirely 'bug-free,' everything operated in its intended manner, controls were clearly marked, tuning was smooth and noncritical, muting action was excellent, etc. In other words, it is a superior product which does everything Fisher claims for it and then some. All in all, the Fisher 504 is a first-rate receiver and an impressive achievement."

"...the best value we've ever encountered in a quadraphonic receiver." — High Fidelity, January, 1973, from technical data supplied by CBS Laboratories.

"The Fisher 504 is so loaded with features and so competent in its performance that we can confidently say it represents the best value we've yet encountered in a quadraphonic receiver."

"When the unit is switched from quadraphonics to the stereo mode, an odd thing happens. Into 8-ohm loads the total rated power increases from 128 watts (32 x 4) to 180 watts (90 x 2), into 4-ohm loads it drops from 160 watts (40 x 4) to 100 watts (50 x 2). This behavior...is a concomitant of the unusual 4/2-channel switching configuration plus the amplifier's feedback circuits...Suffice it to say that for quadraphonic use, the 504 delivers plenty of power for each of the four loudspeakers including extremely inefficient ones—of conventional design in any normal room, and even enough power for two sets (eight loudspeakers) in many situations.

"The tuner is also exceptionally fine. The stereo quieting curve is so good that it resembles the mono curve in many inexpensive receiver; the 504's mono curve is superb. The ultimate quieting in both (better than 50 dB in stereo, 60 dB in mono) suggests the finest of separate tuners."

"A price of $529.95 is not peanuts, but we have yet to examine in detail any quadraphonic receiver—at any price—that offers more, over-all, to the music listener."


"Fisher Radio has been in the receiver business as long as there has been a receiver business, so it is no great surprise to find that their latest effort is a well-thought-out unit with exceptional performance.

"The first thing that strikes you about the 504...is its bulk. It measures 21" x 7" x 17" and weighs 43 pounds. But, considering what this unit has inside it, the size is not excessive."

"Perhaps, from a practical standpoint, its human engineering is one of the unit's most outstanding features. In spite of its 21 front-panel controls, its 27 input and output jacks, and its 21 speaker and antenna connections, we found this a very easy unit to master in a short time. But then, Fisher has been designing these things for a long time."

For free test report reprints, write to Fisher Radio, Dept. SRIO, 11-40 45th Road, Long Island City, N.Y. 11101.

FISHER 504
Studio - Standard
A THOROUGHLY SUBJECTIVE ALLEGRO

WILLIAM WARBURTON, an eighteenth-century Bishop of Gloucester, is credited with observing that “Orthodoxy is my doxy; heterodoxy is another man’s doxy.” This sly differentiation springs to my mind whenever a reader writes to complain that our reviewers are not being “objective”—which is, often as not, merely another way of saying that their opinions do not agree with his. Though it is not strictly true that we surrender to subjectivity whenever we open our mouths (remember that our faces themselves can express an opinion perfectly well), a pure unclouded objectivity in aesthetic matters is an extraordinarily difficult attitude for humankind to sustain—which is no bad thing, since it is largely useless anyway.

A purely objective account (to avoid the word “review,” since it suggests an individual, subjective viewpoint) of a record release could contain every “fact” imaginable in it, but the report would be worthless without some kind of subjective evaluation as well. The objective facts would tell us only the names of the composer, the work, the players, and the issuing company, plus the record number, the suggested selling price (a rather “subjective” figure in any case), and perhaps the playing time. A quick glance at our review section will reveal the not negligible chinks in what little defenses they have. For criticism is armor for their prejudices; what they get is not a report but a report of their own critics. If that seems scarcely sensible of the critic, remember that he writes in a far from ideal world, that few among his readers will be ideal students. He will be to work himself out of his job, to teach his audience to know what he knows, to see (or hear) not so much what he sees as how he sees—to become, in short, their critics and good criticism—though there are as many and as many of the other kind—of a purely subjective nature. As for orchestral tempos, it is enough to ask what one can make objectively of such vagueness from the composer as “allegro, ma non troppo.” How fast is “fast”? When does it become “too fast”? And even if it were possible to answer such questions, is there any reason to believe that the objectively “correct” speed would be subjectively pleasing to every—or any—listener?

It may be that those who inveigh most heatedly against “subjectivity” in criticism of the arts are those most unsure of their own taste, those least ready to defend their opinions against the challenges of rude dissent. What they want—indeed, need—from criticism is armor for their prejudices; what they get are shafts that find the vulnerable chinks in what little defenses they have. For criticism is a pedagogical, not a legislative, activity; its concern is not the laying down of aesthetic laws, but the sharpening of aesthetic perception. (It should go without saying that I am speaking of good criticism and good critics—though there are as many as many of the other kind—present company excepted—as in any other field.) The goal of the good critic should be to work himself out of his job, to teach his audience to know what he knows, to see (or hear) not so much what he sees as how he sees—to become, in short, their own critics. If that seems scarcely sensible of the critic, remember that he writes in a far from ideal world, that few among his readers will be ideal students. He will be kept in business by those greater numbers who, being either too busy or too lazy to take the time or too lazy to take the trouble, are content to accept him as a service, to rely on him to do their choosing for them. Therein, of course, lies the best reason for a critic’s existence: he is useful. But don’t expect him to be either objective or infallible; only you are that.
The best automatic you can buy is also the hardest to get.

It's almost axiomatic that the best takes longer to make. Most likely because the concentration is on making it right rather than making it fast. And that's precisely the reason the Miracord 50H Mark II is hard to get: it takes longer to make... precisely.

For example, let's take a simple, but critical, thing like speed accuracy. You'd think that all it would take is a good motor plus some kind of device to set speed accurately. Well, the 50H Mark II has a powerful hysteresis-synchronous motor and a built-in stroboscope to set speed accurately. But so do several other good automatics. What makes the 50H Mark II unique, and takes a lot of extra effort, is its ability to maintain speed accuracy no matter what. You don't have to take our word for it, either, because there's a simple way to prove it for yourself. Just put on a stack of records, say ten, and turn the machine on. (Obviously, you'll have to go to a dealer to do this, so make sure he sets the speed first by means of the strobe.) Now look at the strobe. You'll see that the speed remains dead on. To really convince yourself how tough this is, do the same test on any other automatic there. Pick the ones which are reputed to be best. You'll find that their strobe will quickly develop a case of the jitters.

Now we're not going to burden you with lengthy explanations about all the effort we have to put in to get the force required to activate those pushbuttons down to 14-oz. just for convenience. We did it to avoid that inevitable initial shock other systems cause every time you start a record, resulting in wild gyrations of the arm and possible record damage.

Of course, even if that initial shock did occur, the arm of the 50H Mark II wouldn't be thrown by it. Because it happens to be balanced in all planes. It also happens to have a unique method for setting tracking force and cartridge overhang which also tends to reduce distortion as well as record wear. Add to that the least vulnerable pivot of any automatic turntable (especially important if you ever have to move the unit) and you've piled up more reasons why this automatic retains its accuracy so long. And takes longer to make.

We could continue this description of the unique, time-consuming features we've built into the Miracord 50H Mark II. But we think we've given you enough to give you a good idea of the machine. To get more details, go to your dealer, or send us your name and address. We'll send you literature which not only describes the 50H Mark II but also details all the other ELAC automatic turntables.

One more thing. Suppose you become convinced and want a 50H Mark II. Will you be able to find one? Well, you may have to check two or three dealers. But although the 50H Mark II may be hard to get, it's far from impossible.


MIRACORD 50 H Mark II
Bicentennial Controversy

- According to a recent news item, the Chicago Lyric Opera has commissioned an opera to honor the Bicentennial of the United States. In the apparent belief that two hundred years of independence are insufficient for America to have produced a native composer equal to the occasion, the powers that be in Chicago have awarded their commission to the Polish composer Krzysztof Penderecki. We certainly intend no reflection on Mr. Penderecki’s undoubted abilities, but the American Music Center, on behalf of its large membership of composers, deplores this regrettable all-too-typical example of reverse chauvinism. In any other country with a musical culture as highly developed and creative as ours, the idea that such a significant national anniversary should be commemorated with a foreign work would be greeted with shocked incredulity. We don’t suppose the Lyric Opera intended to make a deliberate gesture of contempt for the community of American composers, but such a gesture, made inadvertently, remains equally offensive. Perhaps other musical organizations making similar plans will wish to ponder the implications of this commission.

Ezra Laderman
President, American Music Center
New York, N.Y.

The Editor replies: It does begin to look as if we are never going to get out of our rompers. The last time we held one of these national birthday parties, we got Richard Wagner to toss off a casual note or two for the benighted colonialists. Where music (and a lot of other things) is concerned, we are still Romans waiting for the latest word from the Greeks. It is at least a fact, if not a fault, of our national character, one perhaps explained by our unusual cultural heritage, that we continue to last like children after the approval of the world, that we despise the homemade and overvalue the imported. But we will preserve the world’s approval only when we have learned to please ourselves first.

“Gradus ad Parnassum”

- Herr Dr. Beckmesser’s A/august article “Gradus ad Parnassum” (i.e., “Some Cellists Get In for Free”) contains only one error: He confuses a cappella (which you let him spell capella, and that would be a hairy performance) with a capuculo. It is nonetheless true that the former means “from the head,” but this is in fact a song from the shower.

Dominique René de Larmer
Bloomington, Ind.

Herr Dr. Prof. Beckmesser replies: Surely M. de Lerma’s French background must have taught him; if nothing else has, that the double-p spelling belongs to that ancient and honorable tradition of music “from the chapel” which has so delightfully been preserved for us by the music-publishing firm of the same name. I am grateful to him, however, for laying to rest that pernicious error of pop-musicology, to the effect that “capuculo” refers to the general class of Mexican folk music. That notion, as M. de Lerma correctly points out, is simply all wet.

More on Moeran

- That the music of E. J. Moeran is virtually unknown in America, as David Hall acknowledges in his review of his Sinfonietta (August), is certainly no cause for satisfaction. A Chausson to John Ireland’s Franck, his one symphony, like Ireland’s Fantasie, his one sonata, like Ireland’s Scherzo, is certainly no cause for satisfaction. A Chausson to John Ireland’s Franck, his one symphony, like Ireland’s Fantasie, his one sonata, like Ireland’s Scherzo, is certainly no cause for satisfaction.

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David Wilson
Carmel, Cal.

Cheers for Canada

- I would like to thank Noel Coppage and Stereo Review for the thoughtful essay on some of Canada’s fine musicians (“I Hear Canada Singing,” August). It is good to see these fine artists get the publicity they deserve—particularly Ian and Sylvia, not because they deserve it more, but because they get so much less.

Two more Canadian musicians who deserve greater recognition in the States are David Wilfen and Bruce Cockburn, who have been known to perform together. Wilfen is the composer of More Often Than Not, performed by Fred Neil, Ian Tyson, and Eric Andersen. He has an album on the Fantasy label. Cockburn has two Canadian albums out and his songs have often been recorded by Anne Murray, but it is his personal appearances which have endeared him to a great many Canadians.

Joe Gallagher
Elwood, Neb.

Liza Minnelli

- Just wanted to commend Peter Reilly for the review of Liza Minnelli’s latest fare, “The Singer” (August). It was a refreshing change of pace from the usual patronizing reviews of critics who somehow cannot get out of their minds that Miss Minnelli is Judy Garland’s daughter. As Mr. Reilly notably pointed out, she is “not a star. She is an ambitious and talented creation of canny show-biz management.” Thank you, Mr. Reilly, for “telling it like it is” in another excellent review.

Gerald McFadden
Drexel Hill, Pa.

A Stamp for Ives?

- The United States Postal Service has initiated a series of commemorative stamps entitled the American Art series and has honored (or will soon honor) Robinson Jeffers, Willa Cather, Henry O. Tanner, and composer George Gershwin. As next year, 1974, marks the 100th anniversary of the birth of the great American composer Charles Ives, I feel that a stamp honoring him in this series would be appropriate. Those who agree with me might want to write the Postal Service requesting such a stamp. Write the Stamp Advisory Committee, United States Postal Service, Washington, D.C.

Douglas B. Moore
Williamstown, Mass.

Elitism and All That

- Underneath the elitist, pseudo-intellectual [sic] writing style of Stereo Review’s entire staff lies a great deal of valuable information, which is why I continue reading it. But the “popular” music reviews are especially offensive. Apparently, the self-indulgent use of sophomoric [sic] vocabularies is designed to “show” the reader (the high level of reviewer intelligence and sophistication).

In the August issue, however, your cacophony of words was exposed as the literary exhib (Continued on page 10)
DIRECT DRIVE DC MOTOR

$+\text{CrO}_2 = +\text{Dolby}$

Frequency Response 20Hz–17kHz
Wow & Flutter Less than 0.10%
Signal to Noise Ratio More than 60dB

We made up the formula. But we didn’t have to make up the specs. Because they’re from our RS-276US cassette deck and they really speak for themselves. But the features that make them possible are worth a closer look.

The direct drive DC motor puts the capstan right on the motor shaft. Does away with gears or belts. And substantially reduces wow and flutter.

And our patented HPFTM recording/playback head means reliable high frequency response. Because its super-hard composition resists wear for ten years.

There’s Dolby* to deal with tape hiss. And it’s adjustable for any kind of tape.

And the recording bias can be switched to take advantage of the superior frequency response of CrO$_2$ tapes.

Some of the other outstanding features are solenoid-operated function controls. Locking pause control. Photo-electronic Auto-Stop. Three-digit tape counter with Memory Rewind. And optional remote control.

The RS-276US. The concept is simple. The execution is precise. The performance is outstanding. The name is Technics.

*Dolby is a trademark of Dolby Laboratories Inc.

200 PARK AVE., NEW YORK, N.Y. 10017
FOR YOUR NEAREST AUTHORIZED TECHNICS DEALER, CALL TOLL FREE 800 447-4700. IN ILLINOIS, 800 322-4400.

Technics by Panasonic
Words or music?

We'll be glad to tell you all about the millivolts and dB's and watts in Altec AM/FM Stereo Receivers. Or talk to you about things like low distortion and sensitivity and separation. Because when it comes to the specification word game, our receivers stand toe to toe with the very best of them.

But as important as good specs are, what you really end up buying when you get a stereo receiver is its sound—the unique way it translates the complex information on today's dynamically recorded source material into music that truly satisfies your ear.

That's why we invite you to compare Altec AM/FM Stereo Receivers with any other comparably priced receivers on the market. Compare specifications, to be sure. And features. And dollar for dollar value. But most of all, compare sound.
ty good reviewer, but two of his reviews in the August issue can only be the result of some extremely uncomfortable malady which attacked him as he was listening to the records.

My diagnosis is dyspepsia, but it could be some other similar affliction. I refer to his reviews of Steve Goodman’s “Somebody Else’s Troubles” and Ellen McIlwaine’s “We the People.”

In the case of Ellen this is the first time in my life I have heard a reviewer complaining about the versatility of an artist. Usually it’s the other way around. Ellen becomes “conceited” because she shows she can handle a variety of material, and “flaunts” her “mastery of vocal technique!” What the hell does he want the poor girl to do—sound like Karen Carpenter?

As for the Goodman review, Noel’s remark about The Ballad of Penny Evans sounding “totally ridiculous” shows such poor taste that I can hardly believe it. I remember hearing Steve sing this beautiful ballad to a packed house in Hill Auditorium on the University of Michigan campus, when he appeared there with Kris Kristofferson. The “jury” that night gave Steve a standing ovation, and that’s a rather discerning crowd.

Mr. Coppage replies: To the members of the Ultimate Jury in the Inquiry Into Just Who Has Dyspepsia Around Here: The accused hereby reports that he has reread the reviews mentioned to refresh his memory and see if perhaps he could expy an axe with which to bludgeon Mr. Fulton’s lance, and observes that Mr. Fulton’s conclusion that the McIlwaine review complains about versatility is not supported by any language in the review; that “conceit” as used in the review and “conceited” as apparently understood by Mr. Fulton are not the same thing; that the accused continues to believe, perhaps stubbornly, that it is legitimate for a reviewer to find faults with technical showiness for its own sake; and that the accused finds it difficult to believe that Mr. Fulton finds it difficult to believe the accused could show such poor taste as to suggest that Steve Goodman’s singing of Penny Evans shades toward the ridiculous—the accused points out, with some pride, that he has said and does say (although not, anymore, to stewardesses) things in considerably poorer taste than that, when he really gets wired up—and that, in any case, he doubts that Mr. Fulton, himself a critic, actually means to suggest that reviewers base their judgments upon standing ovations. Moreover, the accused hereby affirms that the point is moot now, as far as he, individually, is concerned, as he has seen Goodman in person a couple of additional times since the review was written and Goodman’s vocals on those occasions seemed excellent; he is convinced that Goodman has real style and is particularly good at communicating with live audiences, and he has accordingly filed his positive vote with the foreman of the jury.

Brown, Blue Oyster, and Bruce

In Joel Vance’s review of the Blue Oyster Cult’s “Tyranny and Mutation” album (August), he asks “But if we are going to have blowsy and meandering ‘poetic’ lyrics, why not call in Jack Bruce?” Jack Bruce has never (with the exception of Traintime on Cream’s “Wheels of Fire” album) written a lyric in his recording career. Peter Brown has always written most of the lyrics for which Jack Bruce writes the music. This was so with all Bruce’s group efforts and solo LP’s.

Dan Reimer
Canoga Park, Cal.

Oh, well, let’s call him in anyway.

Pink Floyd Fan

I think that Stereo Review has been manifestly unfair to a British rock group by the name of Pink Floyd, and seems to be purposely undermining its talent. Joel Vance’s review of the album “The Dark Side of the Moon” (August) is practically an obituary, and represents a bigoted, one-sided opinion. If Mr. Vance gave the group a fair hearing, he would realize that his taste in rock and r & b does not apply to a space rock band like Pink Floyd. Noel Coppage praised the group in the “Letters” section of the same issue, but this could easily be missed by the average reader, who would be exposed only to the torpedoing by the Nineteenth Jury in the Inquiry Into Just Who Has Dyspepsia Around Here. The price quoted for the Nakamichi 1000 cassette deck in the August “New Products” column was given incorrectly through a printer’s error as $1,000. The correct price is $1.100.

Correction

The price quoted for the Nakamichi 1000 cassette deck in the August “New Products” column was given incorrectly through a printer’s error as $1,000. The correct price is $1,100.

Before you make your final selection, listen to the music. (Then read the words if you need more convincing.) Ask your nearest Altec dealer to demonstrate the Altec AM/FM Stereo Receiver that fits your budget with the loudspeakers of your choice. Listen at background levels and listen at concert hall intensity. Listen to the very lowest lows and the very highest highs. Listen for smoothness and accuracy and lack of coloration. And listen carefully.

The difference you’ll hear is the sound of experience.
BOOKS RECEIVED
Compiled by Louise Gooch Boundas


Originally published in 1960 by the Labor Education Division of Roosevelt University, Chicago, this book contains one hundred songs, most of them associated with the American labor movement. The piano arrangements are simple, guitar chords are indicated, and an introduction discusses each song's origin and history. The brief discography lists some of the recordings by such artists as Pete Seeger, Woody Guthrie, Leadbelly, Odetta, and Merle Travis.


This short volume is divided into three parts discussing Miss Sutherland's life, her voice, and her recordings. It is an adulatory once-over-lightly of the Australian soprano's career written in rather pedestrian prose by a British critic who is described on the jacket as "a longtime friend and admirer of Joan Sutherland." The illustrations are a selection of the most beautiful photographs ever taken of Miss Sutherland. The book contains a list of the singer's operatic debuts and a discography, but no index.


This collection of sheet music will probably find its way onto many a coffee table at Christmas time, but let us hope it won't stay there, for its content suits it for playing and singing just as surely as its format does (it is spiral-bound, within a hard cover, so that it will lie flat). There are seventy-four songs from sixty-three shows, from sixty-three songwriters in a highly innovative music, establishing. He was one of the most innovative musicians in America as performed by eleven artists, as well as photographs and short biographies of the stars and a brief history of the forty-eight-year-old Grand Ole Opry itself.


Mr. Rettinger is concerned not only with the physics of sound, room design, and noise control, but also with the relationship of noise to the quality of our environment. The book is illustrated with charts, graphs, and examples.


The first edition of "The Scrapbook History of the Mechanical Piano in America as Told in Pictures, Trade Journal Articles, and Advertising," as it describes itself, was published in 1961, and the author has taken the opportunity of a second edition to put his book in a handier format, make some corrections (though you may still find a typo here and there), and add an index and some more illustrations. The result is entertaining and check-full of information.


For his biography of "Empress of the Blues" Bessie Smith, Chris Albertson (who is a contributing editor of STEREO REVIEW) conducted numerous interviews with the great singer's friends and associates and his book throws new light on her life and art. It is illustrated with photographs. (If you plan to read the book before the movie comes out, better hurry. Ronnie Elder is at work on a screenplay for a movie to be based on Bessie; it will be directed by Gordon Parks and will star Roberta Flack.)


Ross Russell, now a jazz writer and lecturer, was once associated with Dial Records, and, when Charlie Parker was under contract to Dial, Russell was the saxophonist's personal manager. That establishes his credentials. Parker's credentials, of course, need no establishing. He was one of the most innovative musicians in a highly innovative music, and anyone who is more than casually interested in jazz owns every Parker record he can get his hands on. Such a person should also own this well-written biography. The book includes a discography, and is illustrated with photographs and pertinent documents.
Most audio equipment manufacturers introduce new products as soon as they're good enough to meet industry standards. We wait 'til they're good enough to meet ours.

Maybe it's due to our Scandinavian heritage. Maybe it's because it's more important to us to be the best on the market rather than the first. But that's the way we do things at Tandberg. We set our standards high. Meet them. Then exceed them. And only then do our products meet the public.
The Tandberg engineers present
A cassette recorder that shames most reel-to-reel decks
A medium priced tape deck that tops all comers
And a top-of-the-line deck that sets a new standard in the industry

The Tandberg TCD 300 Stereo Cassette Deck

Here, at last, is the definitive cassette deck—good enough to meet Tandberg standards—in fact, good enough to superecede the standards of most reel-to-reel tape recorders.

Our Norwegian engineers designed the TCD 300 with all the care and attention that's gone into TANDBERG's reel-to-reel decks. They began with the safest possible tape handling system—a dual-capstan, closed-loop tape drive—that automatically positions the tape for maximum stability... minimum wow and flutter.

They also included three motors (one hysteresis synchronous motor and two DC reel motors: the drive system and a diabolically clever fast forward/rewind system) to give you performance never before achieved in a cassette deck. And all three motors turn off automatically at the end of the tape on both recording/playback and fast forward/rewind functions. There's even a thoughtful automatic release on the pinch-roller mechanism, to disengage the tape... and relieve the pressure that so often ruins prized cassettes, if they should jam.

Of course there's a Dolby* noise-reduction system on the TCD 300... as well as a pair of peak-reading meters that register record and play levels. There's also a switch that lets you set the TCD 300 for optimum performance whether you're using low-noise, high-output, or chromium dioxide tapes. And you needn't worry about the sound heads—they're the best in the business.

And just to make the TCD 300 the ultimate cassette player, it's adaptable to horizontal or vertical use—all you do is decide which way you like it best and it's all set up for sound.

*The word “Dolby” is a Trade Mark of Dolby Laboratories Inc.
The Tandberg 9000X Stereo Tape Deck

You could call the Tandberg 9000X the first professional machine for home use... or you could call it the closest thing to perfection that ever had a power switch. Either way, you'll know it's extraordinary—at the very first threading.

To begin with, we've simplified the preliminary procedure down to true, one-handed threading. And once that's done, a new tape transport mechanism takes over, providing precisely the proper configuration of head and tape... minimizing dropout as well.

The servobrake mechanism on the 9000X maintains what some engineers termed "the impossible"—constant, perfectly optimized tape tension.

The hysteresis synchronous motor on the 9000X—only one of the three motors used—insures stabilized tape handling... the other two motors provide ultra fast forward and rewind. And that's just the beginning. Thanks to our advanced integrated logic circuitry, you enjoy fast, precise, push-button control on all the modes and functions of the 9000X. Fingertip-controls that offer unsurpassed ease and reliability of operation.

We've also added new tension take-up arms for gentle tape handling. Linear motion potentiometers for output/input levels. And a remote control option for the easiest operation imaginable.

Tandberg Crossfield recording does the rest: quieter recording, truer sound reproduction.

Of course, the 9000X has full facilities for sound on sound, mono mixing, echo, A-B test, and everything else sophisticated tape recording demands.

The other master touches on the 9000X—the only stereo tape deck that guarantees its minimum specs as performing specs. And that's quite a performance.

The Tandberg 3300X Stereo Tape Deck

Younger brother of the incomparable 9000X, the Tandberg 3300X provides performance and features that far surpass anything in its price range. The performance of this stereo tape deck exceeds others by a wide, workable margin. And no wonder, every engineering innovation you'd expect (and some you didn't) were lavished on the 3300X.

Our Crossfield recording technique assures an outstanding frequency response, and a better signal-to-noise ratio than you'll find on competitors machines at twice—even three times—the price. In fact, the Crossfield technique provides extraordinary fidelity at a tape speed of 3 3/4 i.p.s.—saving you a sizeable amount of money on tape costs alone.

Like its older brother, the 3300X affords remarkable recording versatility: it records in stereo or mono, from a receiver/tuner or from its own microphones; it plays back via a separate stereo amplifier or directly through attached headphones; and since the 3300X has separate recording and playback heads, you may monitor while you record or immediately after.

Naturally, this sophisticated stereo deck provides sound on sound, so you can add new material to previously recorded tapes... and echo, for special-effect, delayed-sound recording.

And the 3300X hasn't even begun to do its stuff. The photocell sensor turns the mechanism off automatically at the end of a tape... there are conveniently located inputs for dynamic microphone, receiver/tuner and record player... and two illuminated peak-reading meters provide you with true, instantaneous readings for both channels.

The specifications at the right will give you a good idea of just about everything the 3300X can do. But to really appreciate its versatility, lend an ear—the 3300X was engineered to surprise and delight the most critical audiophile.
Receivers are perfectable ... two that prove it

The TR-1055
Trying to describe the superb craftsmanship of the Tandberg TR-1055 in a few paragraphs is virtually impossible.

The TR-1055 combines outstanding audio elements ... in the best possible proportions ... to create results unlike any you've ever heard.

To be specific, the tuner section on the TR-1055 ranks among the finest ever created - even when compared with separate component tuners. Our highly sophisticated AM and FM tuners both utilize dual gate MOSFETS ... the best available. And an integrated stereo decoder with phase locked loop oscillator. And two 4 pole phase linear ceramic filters give you superb FM selectivity. Distortion level? Not just low ... but truly negligible ... thanks to our integrated circuit IF-amplifier, limiter and detector.

The direct coupled, protected TR-1055 is a power star, too ... accommodating 3 tape recorders ... capable of delivering 2 x 55 watts power into 8 Ohm with less than 0.2 % distortion over the audio range. And the dual power supply circuits (something most manufacturers don't bother with) are just one more example of our engineers singleminded perfectionism. But check the minimum specs at right for all the features that put the TR-1055 light years ahead of its closest competition. Of course, as is usually the case with a Tandberg, you can't see most of these features. But you hear all of them, and isn't that what counts?

The TR-1020 A
Rest on their laurels? Tandberg engineers barely take time to look at them. They're too busy trying to improve on their best ... and that's how the brilliant new TR-1020 A was born. It's a new version of the highly acclaimed TR-1020 ("flawless", "superb" were the reviewers' words) - now even better!

Our engineers use MOSFET transistors in both AM and FM to ensure the highest possible overload capacity ... and remarkably high sensitivity. Ceramic filters provide outstanding selectivity. And Tandberg's meticulous technology guarantees silent, exact location of stations on the dial scale.

Here's usable power, too (2 x 40 watts into 8 Ohm with less than 0.2 % distortion over the audio range). That's clean real power. And you'll hear the results of our true complimentary output transistors. Cross-over distortion is undetectable. (That's a fact, not a promise. If you turn the TR-1020 A to a low, background listening level ... you still hear astonishingly clear, transparent sound.)

Just look at the specs for a better understanding of all that's built into the TR-1020 A. And keep in mind that as always, Tandberg guarantees these specs as working realities - not mere lab figures reflecting optimum conditions.

TANDBERG OF AMERICA
We've spent 40 years building a reputation for the finest audio equipment available ... we're not going to stop now.

We're our only competitors

Address: TANDBERG OF AMERICA INC. Labriola, Court Armonk, N.Y. 10504
Everybody in the business talks specifications. We're no different. Except that our specs—like the ones on this page—are literally minimum performance standards. Not design averages. Not theoretical maximums. Not figures reached using hand-picked, maximized units. But realistic figures that add up to this: We guarantee that any new Tandberg product you take out of the box will perform at least as well as advertised.* Under actual recording and playing conditions in your very own home.

How can we make this guarantee? Because our tape recorders and receivers undergo scores of high-standard tests and quality checks during construction. And because every unit is field-tested—twice. First by unforgiving Norwegian engineers back home in the Land of the Midnight Sun. And then again by our steely-eyed technicians over here. Only after this final inspection do we ship it to a Tandberg dealer.

We don't hide behind our specs. We stand behind them.

### Tape Recorder Specifications

<table>
<thead>
<tr>
<th>Model</th>
<th>TCD-300</th>
<th>9000X</th>
<th>3300X</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speeds</td>
<td>1 1/2″</td>
<td>7″, 3 1/4″, 1 1/2″</td>
<td>7″, 3 1/4″, 1 1/2″</td>
</tr>
<tr>
<td>Speed Tolerance</td>
<td>± 1%</td>
<td>± 1%</td>
<td>± 1%</td>
</tr>
<tr>
<td>Wow &amp; Flutter Maximum, W.R.M.S.</td>
<td>1 1/2%, 0.15%</td>
<td>7 1/2%, 0.06%</td>
<td>7 1/2%, 0.07%</td>
</tr>
<tr>
<td>Frequency Response ± 2 dB Specified tape</td>
<td>1 1/2%, 50-13,000 Hz</td>
<td>7%, 0.15%</td>
<td>7%, 0.15%</td>
</tr>
<tr>
<td>Signal Tape Noise, Maximum Speed IEC, A-curve, 3% Harmonic Dist.</td>
<td>Normal, Dolby</td>
<td>LH Tape, 4-Track 65 dB</td>
<td>LH Tape, 4-Track 64 dB</td>
</tr>
<tr>
<td>Harmonic Dist., max., from recording amp, 0 dB</td>
<td>0.5%</td>
<td>0.5%</td>
<td>0.5%</td>
</tr>
<tr>
<td>From playback amplifier, 0 dB</td>
<td>0.3% at 0.775 V</td>
<td>0.3% at 1.5 V</td>
<td>0.3% at 0.75 V</td>
</tr>
<tr>
<td>From tape at 0 dB recording level, 0 dB</td>
<td>3% or less</td>
<td>less than 3%</td>
<td>less than 3%</td>
</tr>
<tr>
<td>Dimensions: Length</td>
<td>15 1/2″</td>
<td>15 1/2″</td>
<td>16&quot;</td>
</tr>
<tr>
<td>Height</td>
<td>4 1/2″</td>
<td>4 1/2″</td>
<td>7″</td>
</tr>
<tr>
<td>Depth</td>
<td>9 1/4″</td>
<td>16&quot;</td>
<td></td>
</tr>
<tr>
<td>Weight</td>
<td>14.5 lbs.</td>
<td>34.5 lbs.</td>
<td>34.5 lbs.</td>
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</table>

### Stereo Receiver Specifications

<table>
<thead>
<tr>
<th>Model</th>
<th>TR-1020A</th>
<th>TR-1055</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Section</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Output Power: Continuous, both channels driven, 0.2% distortion, 20 to 20,000 Hz, 8 ohms</td>
<td>2 x 40 watts</td>
<td>2 x 55 watts</td>
</tr>
<tr>
<td>Power Bandwidth at 8 ohms, 0.2% distortion</td>
<td>7 Hz to 30 kHz</td>
<td>4 Hz to 40 kHz</td>
</tr>
<tr>
<td>Intermodulation, (250 Hz/8 kHz or 60 Hz/7 kHz, 4:1)</td>
<td>0.2%</td>
<td>0.2%</td>
</tr>
<tr>
<td>Damping Factor at 8 ohms max. output, 20 to 20,000 Hz</td>
<td>39</td>
<td>50</td>
</tr>
<tr>
<td>Signal/Hum and Noise, max. output, 8 ohms, preset level controls at 0 dB: Tape 1 &amp; 2, 300 mV input signal</td>
<td>82 dB</td>
<td>82 dB</td>
</tr>
<tr>
<td>Mag phono, 4 mV input/1 kHz</td>
<td>68 dB</td>
<td>68 dB</td>
</tr>
<tr>
<td>Mag phono, 10 mV input/1 kHz</td>
<td>76 dB</td>
<td>76 dB</td>
</tr>
<tr>
<td>Phono Overload</td>
<td>100 mV</td>
<td>100 mV</td>
</tr>
</tbody>
</table>

### FM Section

<table>
<thead>
<tr>
<th>Model</th>
<th>TR-1020A</th>
<th>TR-1055</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sensitivity at 30 dB signal/noise</td>
<td>2 μV/300 ohms (typical 1.5 μV)</td>
<td></td>
</tr>
<tr>
<td>Signal/Noise at 1 mV antenna voltage, unweighted (IHF)</td>
<td>68 dB, Mono; 66 dB, Stereo</td>
<td></td>
</tr>
<tr>
<td>Distortion (IHF) 100% modulation</td>
<td>Mono, less than 0.2%; Stereo, less than 0.3%</td>
<td></td>
</tr>
<tr>
<td>Selectivity: Carrier down, (alternate channel)</td>
<td>100 dB</td>
<td>100 dB</td>
</tr>
<tr>
<td>IFH Dynamic</td>
<td>80 dB</td>
<td>80 dB</td>
</tr>
<tr>
<td>Capture Ratio, 1 mV antenna signal (selectively measured)</td>
<td>0.9 dB</td>
<td>0.9 dB</td>
</tr>
<tr>
<td>Channel Separation</td>
<td>40 dB, 100-12,000 Hz</td>
<td></td>
</tr>
</tbody>
</table>

### General

<table>
<thead>
<tr>
<th>Model</th>
<th>Dual gate mosfet amplifier and mixer</th>
<th>Dual gate mosfet mixer</th>
</tr>
</thead>
<tbody>
<tr>
<td>AM Section</td>
<td></td>
<td>Dual gate mosfet mixer</td>
</tr>
</tbody>
</table>

*All Tandberg specifications are subject to improvement without notice.*

TANDBERG

We're our only competitor.

TANDBERG OF AMERICA, INC. LABRIOLA COURT, ARMONK, N.Y. 10504 A. ALLEN PRINGLE, LTD., ONTARIO, CANADA

OCTOBER 1973

CIRCLE NO. 68 ON READER SERVICE CARD

17
NEW PRODUCTS

APL-9 Speaker System

- A new speaker system from Applied Physics Laboratory, the APL-9, is intended to approach the performance of the larger APL-16 system while using fewer drivers and a smaller enclosure. The APL-16, the APL-9 is a multi-directional sound radiator in the form of a pentagonal column with three driver arrays, one of which faces directly into the listening area. The other two arrays are on the two rearmost panels of the enclosure to provide an element of reflected sound. Each of these arrays consists of three 51/2-inch cone drivers (a total of nine) arranged in vertical rows. All drivers are operated in phase over the full audio-frequency range and are wired together by means of a specially designed passive network that provides a nominal system impedance of 8 ohms. The fully sealed enclosure is constructed of 94-inch particle board for the vertical panels, with 11/16-inch board used for the bottom and top. An amplifier providing 18 watts continuous power per channel is required to drive the system, which has a power-handling capacity of 55 watts per channel continuous into 8 ohms. Dimensions are 251/2 inches high, 191/2 inches wide. The five vertical sides of the cabinet are covered in brown grille cloth; top panels are available in walnut finish, or with an inlaid slab of imitation slate. The speakers are priced at $496 per pair.

BGW Model 500R
Stereo Power Amplifier

- A new high-power basic stereo amplifier from BGW, the Model 500R, has a rated continuous output of 200 watts per channel into 8 ohms with both channels driven and a power bandwidth from under 5 to beyond 20,000 Hz. Hum and noise are more than 100 dB below rated output, and harmonic distortion is below 0.2 per cent (typically 0.01 per cent or less). Over the range of 20 to 20,000 Hz, frequency response is within +0, -0.25 dB. The input impedance of the amplifier is 47,000 ohms, and damping factor at low frequencies exceeds 1,000 for 8-ohm loads. The satin-finish silver front panel of the 500R is adorned only with a light-emitting-diode pilot lamp and two large handles. In back are the inputs (phone jacks), the outputs (five-way binding posts), and the circuit-breaker/power switch. The amplifier's internal protective devices include a thyristor-activated shut-off circuit and current-limiting techniques. As the 500R, the unit measures 19 x 51/4 x 11 inches, and is drilled for rack mounting. Price: $685. A version with a 7-inch-high front panel (Model 500 R-7) is also available.

Elac/Miracord Model 760
Automatic Turntable

- BENJAMIN has added a new model, the 760, to the Elac/Miracord line of automatic turntables. The three-speed turntable (331/3, 45, and 78 rpm) has a 12-inch nonferrous platter driven by a four-pole induction motor. Separate calibrated adjustments are provided for tone-arm tracking force and anti-skating compensation, and the tone-arm cueing lift mechanism is fully damped. In the automatic mode, pushbuttons initiate the play sequence, cueing the tone arm to the record diameter selected. The automatic-play spindle, which can be replaced by a shorter spindle that rotates with the platter for manual operation, can hold a stack of up to ten records. The 760 has a pitch control, permitting a continuously variable adjustment of ±3 per cent around the nominally correct value of each playing speed, and the platter has stroboscope markings around its edge for the 331/3- and 45-rpm speeds. Wow and flutter are 0.05 and 0.01 per cent, respectively; rumble is -40 dB. The tone arm's lateral tracking error is less than 0.4 degree per inch, and the bearing friction is under 0.05 gram. Dimensions of the chassis are approximately 141/4 x 121/4, with clearances of 31/2 inches above and 3 inches below the motorboard required. Price: $189.50, excluding optional wood base ($17.50) and dust cover ($13.95).

Kenwood KR-8340 AM/FM
Four-Channel Receiver

- THE Model KR-8340 is representative of the new four-channel AM/FM receivers recently introduced by Kenwood. Capable of supplying 25 watts per channel continuous into 8 ohms across the full audio bandwidth with all four channels driven, the unit will accommodate discrete four-channel sources and has built-in decoders for material recorded with the RM and SQ matrix systems. In addition, the KR-8340 will reproduce CD-4 discrete discs by means of an optional module (the Model KCD-2) that plugs into a receptacle provided at the rear of the receiver. The module, which has complete sensitivity and separation controls for the CD-4 system, mates directly with electrical connectors within the receptacle slot (which will also accept Kenwood modules for any future four-channel systems that might be developed). An illuminated indicator above the receiver's tuning dial signals (Continued on page 20)
Announcing "The Twenty-four Wives of Henry VIII" OR "The Six Wives of Henry VIII" in QUAD.

"This album touches a lot of bases in the course of 'Six Wives': Bach and his rapid toccata style is obviously anchor-man and Wakeman's strongest personal ancestor, but there are whiffs of rag-time, Chopin, jazz, modal English folk songs, French chromaticism, bagpipe tunes and some purple MGM effects courtesy of the Mellotron. Wakeman's electronic sophistication constantly introduces fresh textures through a most subtle and well-integrated use of ARP and Mini-Moog Synthesizers.

This music is a quad mixer's dream and everything here is heightened by an imaginative use of placement and a good sense of balance. Many happy listenings." — John McClure, Independent producer

"Devoid of lyrics, it is bursting with diverse sounds...a bold piece of work—improvisatory, imaginative...Wakeman writes in a manner that has the punch and power of rock combined with the taste and cohesion of traditional symphonic fare." — TIME
the presence of a CD-4 subcarrier on a phono disc.

The KR-8340’s controls include a master volume knob, separate bass and treble controls for the front and rear channels, concentrically mounted left-right balance controls for both the front and rear speaker pairs, a separate front-rear balance control, and mode and input selectors. A row of push-on/push-off buttons selects either or both of two four-channel speaker arrays that can be connected to the receiver, operates tape-monitor switching for two two- or four-channel tape decks, and introduces loudness compensation, FM interstation-noise muting, and high- and low-cut filters. A ninth pushbutton reduces the sensitivity of the four front-panel meters that serve to monitor levels in all channels continuously. A signal-strength tuning meter functions for both AM and FM, and stereo headphone jacks for the front and rear channels are provided.

Further specifications for the KR-8340 include 0.8% per cent harmonic and intermodulation distortion at rated output, and signal-to-noise ratios of 60 dB for the phono inputs and 75 dB for high-level inputs. In two-channel operation: the front and rear power amplifiers are "strapped" to provide a continuous output of 70 watts per channel into 8 ohms, both channels driven. Built-in protection circuits monitor both the output-stage current and power-supply voltage to detect overload or unsafe operating conditions. The FM section has an IHF sensitivity of 1.9 microvolts, a 1-db capture ratio, 80 dB alternate-channel selectivity, and 65 dB AM suppression. Image and i.f. rejection are 80 and 100 dB, respectively; stereo FM separation is 40 dB at 1,000 Hz and 35 dB at 10,000 Hz.

A new circuit configuration in the receiver’s multiplex section is said to provide improved stereo separation by more effective cancellation of crosstalk signal components. Overall dimensions of the KR-8340 are 21 1/4 x 6 1/4 x 14 3/8 inches, including the supplied walnut end pieces. Price: $619.95, with the optional KCD-2 module costing $79.95 more. Kenwood also has three more new four-channel receivers, with similar features and controls, ranging in price from $419.95 to $749.95. The top-of-the-line Model 9340 receiver has a built-in CD-4 demodulator.

Circle 118 on reader service card

Utah MP-2000 Speaker System

- A new speaker system from Utah, the Model MP-2000, is a three-way design suitable for shelf or free-standing installation. The enclosure, with a volume of about 4 cubic feet, employs a 12-inch woofer and a tuned, ducted port for low-frequency propagation. The mid-range is a 5-inch cone unit, acoustically isolated from the enclosure’s internal pressures. The tweeter is a 1-inch phenolic dome type that radiates through a high-frequency horn. The system’s crossover frequencies are 2,500 and 5,000 Hz, with 6-dB-per-octave slopes. Power-handling capability exceeds 60 watts; amplifier power of 10 watts per channel is said to be fully adequate to drive the system. A continuously variable control to adjust the output levels of the mid-range and tweeter is located on the back of the enclosure, adjacent to the input connectors.

The MP-2000 is finished in oiled walnut veneer with a removable acoustical-foam grille held in place by Velcro fasteners. Available grille colors are blue, brown, and burnt orange. Dimensions are 15 1/4 x 24 x 12 inches. Price: $139.95.

Circle 119 on reader service card

Sylvania AM/FM Four-Channel Receivers

- SYLVANIA has moved into the four-channel market with two AM/FM receivers, essentially identical except for power output. The Model RQ3748 (shown) is rated at 50 watts per channel continuous, all four channels driven simultaneously into 8 ohms at any frequency from 20 to 20,000 Hz, with less than 0.5 per cent harmonic or intermodulation distortion. Under the same conditions, the Model RQ3747 provides 25 watts per channel with the same distortion levels. For two-channel operation the front and rear power amplifiers of the receivers are “bridged” to provide 8-ohm continuous-power outputs of 125 (RQ3748) and 60 (RQ3747) watts per channel, both channels driven in stereo. Signal-to-noise ratios are 60 dB for phono, 70 dB for high-level inputs, and frequency response is 20 to 30,000 Hz ±1.5 dB. FM specifications for the two receivers include IHF sensitivities of 1.9 microvolts, 1.5-dB capture ratios, 55-dB alternate-channel selectivity, and image and i.f. rejection of 60 and 90 dB, respectively. Stereo separation is 35 dB at 1,000 Hz and 25 dB at 10,000 Hz. AM suppression is 45 dB. A 50-dB signal-to-noise ratio is achieved for an input of 2.8 microvolts. Full quieting occurs at an input level of 20 microvolts, affording a maximum signal-to-noise ratio of 67 dB. The FM muting threshold is 5 microvolts.

In their control and switching facilities the two receivers are virtually identical. In addition to discrete four-channel capability, both have built-in SQ decoders with switchable circuits to enhance front-back separation for appropriate recordings. Bass and treble controls are separate for the front and rear channels; input and mode selection is by means of pushbuttons, with lever switches for speakers (four pairs accommodated) and FM interstation-noise muting. The high- and low-cut filters have 12-dB-per-octave slopes. Connections for four-channel tape decks are provided, with monitor functions for each, as well as front and rear headphone jacks, signal-strength and channel-center tuning meters, and adjustable tuning-dial illumination. Only the balance controls differ on the two receivers: the RQ3747 uses a three-knob configuration and the RQ3748 has individual level adjustments for each of the four channels. Both receivers have master volume controls. The units are identical in size—21 1/4 x 7 x 15 inches—and come with walnut-finish wood cabinets. Prices: RQ3748, $549.95; RQ3747, $449.95.

Circle 120 on reader service card
Lend us your ears and JVC will give you a true 4-channel demonstration Quadradisc*

Here is the new exciting sound of the seventies... waiting for you at your local JVC dealer today. A CD-4 compatible stereo/discrete 4-channel Quadradisc demonstration record — designed specifically for evaluating a CD-4 four-channel system.

While you’re listening to this fascinating record, made with the ultimate up-to-the-minute recording techniques, look at the three new, exciting JVC 4-channel units that help make discrete quadrasonic sound possible. Each one features a built-in CD-4 Demodulator to play the latest compatible discrete 4-channel discs incorporating four independent sound channels. Now for the first time, discrete 4-channel captures the natural reverberation, purity, presence, movement and resolution of music never fully realized on a record before CD-4. These receivers also include two built-in matrix decoders to get the best out of matrix encoded programs, plus a realistic 4-channel effect from conventional 2-channel program sources. Other advanced features include JVC’s patented Sound Effect Amplifiers that break the sonic spectrum into five bands, so you can exercise tonal control and complete freedom over sound in all crucial frequency ranges to compensate for room acoustics and individual tastes. Then there is JVC’s exclusive Balanced Transformer-Less circuitry that links up the amps, so that all four are used when playing 2-channel stereo for double the output power, controlled right from the front panel.

These are only a few of the many JVC innovations that reflect the ultimate in 4-channel engineering and design. For complete details and your CD-4 demo record, visit your local participating JVC Hi-Fi Dealer today. For his name and address, call this toll free number, 800-243-6000. In Connecticut, call 1-(800)-882-6500, or write JVC America, Inc., 50-35B 56th Road, Maspeth, N.Y. 11378.

*(Valued at $6.95. Yours for only a handling charge of $1.00.)
Cassette Difficulties

Q. Recently I have been buying a variety of brands of cassette tapes in an effort to find a reliable make. But I find that except for a few, they all suffer from speed fluctuation. Can you explain these problems for me?

PHIL DAVIS
Caribou, Me.

A. If you are in love with the 69c cassette specials available at your local drugstore, then either the cassettes or your machine could be at fault. However, if you are having troubles with the standard brands, such as are advertised in the pages of this magazine, then the chances are that your machine is out of adjustment mechanically or is otherwise defective. Of course, you'll find an occasional lemon even among the best brands of cassettes, but if you are having troubles with even five per cent of the name-brand cassettes you try, the drive mechanism in your machine almost surely needs adjustment.

Super-Power Add On

Q. I'm using a late-model receiver with a 40+40 watt rating and I would like to step up to one of the super-power amplifiers. Is it okay if I use my old receiver as a preamplifier, or should I trade it in for a new preamplifier and tuner? What would you suggest?

N. WONG
North Chicago, Ill.

A. First of all, make sure that whatever improvement you expect from stepping up from 80 to 300 watts or more will actually take place. What I'm saying is that an increase in power is not a cure-all. If you have had sound because of standing waves or other room-acoustic conditions, or inadequate speakers, or whatever, super-power is not a panacea. However, if your problem is that your amplifier simply cannot supply enough power to your speakers to achieve the listening levels you like without the amplifier's going into distortion, then greater power will help—assuming that your speakers can take it.

As to whether or not you will be better off keeping your present receiver or trading it in toward a separate preamplifier and tuner, this would depend on whether your present receiver has all the inputs and functions you like or need, and on whether the tuner and the preamplifier sections are up to the performance specifications you want.

If, after considering all of these factors, you decide to keep your present receiver, check to see whether it has a pre/main input-output setup as is common on many Japanese-built units. If it does, all you need do is plug in your new power amp to the "pre" output (after removing the jumpers or moving the pre/main switch from its "normal" position). However, a better idea might be to get yourself a four-channel SQ/RM matrix adapter and connect it to the tape input/output jacks of your receiver. The new super-power amplifier could then be used to drive your front speakers and the internal amplifier of your receiver could be used to drive a new pair of small rear speakers.

Speaker Power Response

Q. I've heard the term "power response" applied to speakers, and it seems to relate to a speaker's frequency response rather than its power-handling ability. Can you explain the concept for me?

ERIC LIPPS
Clinton, Mass.

A. When I first encountered the power-response concept about ten years ago, it immediately cleared up some puzzling questions involving frequency-response measurements. For years, manufacturers had been providing me with anechoic-chamber measurements which showed their speakers to be reasonably flat up to perhaps 15,000 Hz (cycles per second in those days). When I listened to the same speakers at home, in many cases I found their high-frequency response was audibly far below the level of their mid-frequencies. I didn't understand this contradiction until I understood power response. The discrepancies arose simply because the frequency-response curve supplied to me was taken only with a microphone placed on-axis (directly in front of the speaker system). And although the high-frequency sound-pressure level put out by the speaker remained fairly constant on-axis, the high-frequency energy reaching the areas not directly in front of the speaker diminished almost in direct proportion to the increase in the frequency of the test signal. In other words, the total energy (or power response) coming out of the speaker fell off considerably at high frequencies despite the fact that the on-axis test microphone showed no loss. Of course, a microphone placed off-axis would have shown the loss of highs.

When a speaker with narrow high-frequency dispersion such as I've just described is installed in a normal room, a variety of effects can take place, depending on the specific acoustic circumstances. In general, if the room has enough hard surfaces to be fairly reflective, and the listener is distant enough from the speakers, the sound will be somewhat homogenized and the "beaming" of the tweeters will not be quite as evident. However, in a normally "soft" room, a listener may hear excessive highs when he is directly in front of the speakers, and inadequate highs when he is off at an angle. Note that boosting the treble will only aggravate the on-axis shrillness. The situation can be improved somewhat by installing directional speakers angled slightly inward so as to have them "cross-fire" into the listening area. A better solution, assuming that the speakers are good aside from their high-frequency beaming, is to install a pair of Microstatic wide-dispersion high-frequency adapters (see test report in the June 1971 issue).

Some manufacturers use a reverberant chamber to test a speaker's power response. The irregularly shaped chamber with highly reflective interior wall treatment homogenizes any sounds generated within it and adds both the on- and off-axis frequency response together to provide a total power response. A highly directional speaker, no matter how bright it sounds on-axis, will show a high-end deficiency when measured in a reverberation chamber.
Here are the best reel tapes made by 3M, the "Scotch" people.

With LOW NOISE/DYNARANGE, we became the overwhelming choice of professional recording studios. It was a top notch tape, having a 3 dB improvement in signal-to-noise over standard oxide tapes.

Then we gave them an even better tape. We came up with HIGH OUTPUT/LOW NOISE, the "206" and "207" tapes: a 6 dB improvement in signal-to-noise over standard oxide tapes.

Immediately they became the new standard of the industry. The reason is simple. They're faithful.

You use these tapes when you want to keep what you record.

So we put the tapes, all set with leaders and trailers, into a black storage box with a smoked lid. It looks beautiful while it waits.

You can't buy better tapes than "Scotch".
Start someone on a pipe today
(Why not yourself)

**GLOSSARY OF TECHNICAL TERMS**

- **Bandwidth** is a convenient technical term for the range of frequencies over which an audio or radio device or circuit is intended to operate. For example, the most frequently encountered “20 to 20,000 Hz” is the audio bandwidth. In its strictest technical sense, a bandwidth specification usually states the approximate range of frequencies (bandwidths) at which levels are 3 dB down from their values at the center of the band. In looser usage it merely indicates what range of frequencies is—or should be—handled.

- **Bass** is the name for the low-pitched musical tones (or frequencies), starting at perhaps 200 Hz and descending on down to about 16 Hz, approximately the lowest note in the registers of some large pipe organs. For the vast majority of music recordings, an audio system with a reasonably uniform bass response down to 45 Hz is probably adequate.

- **Bass-reflex** is a type of speaker enclosure, based upon the principle of the Helmholtz resonator, that uses one or more openings in the cabinet (called ports or vents) through which bass frequencies can emerge to reinforce the output of the front of the woofer’s cone. In a true bass-reflex design, the size of the port is carefully adjusted (tuned) so that the Helmholtz acoustic resonance of the air in the enclosure interacts with the electro-mechanical resonance of the woofer to provide smoother and usually more extended low-frequency performance. In many modern bass-reflex speaker systems, a relatively narrow conduit—called a duct—extends from the port opening into the interior of the enclosure. The duct provides an acoustical resistance that damps and smooths the low-frequency response of the system. Theoretically, bass-reflex designs are somewhat more efficient than acoustic-suspension systems over their operating frequency ranges, but a recent practice has been to damp enclosures and ports heavily—essentially a trade-off of electro-acoustic efficiency for response smoothness.

- **Bias**, in tape recording, is a steady signal of very high frequency (50,000 Hz or above) that is generated within the tape recorder and applied to the tape along with the audio signal to be recorded. In the proper amount, the bias signal both increases the efficiency of the recording process and reduces distortion. If set too high a level for the type of tape being used, the bias signal will reduce the high audio frequencies on the tape by partially erasing them as they are recorded; too low a bias level, on the other hand, will cause the finished recording to have a rising high-frequency response and something of an increase in distortion. “Bias” is also the term for a d.c. voltage or current applied to a circuit such as the output stage of a power amplifier to adjust it to the desired operating characteristics. This type of bias has much the same distortion-reducing and output-increasing effect as tape-recorder bias.

- **Binaural** (literally, “two-eared”) recording is a two-channel microphone technique designed to produce recordings specifically for stereo-headphone listening. To make such a recording, two microphones are placed so that the distance between them approximates the width of the human head (sometimes a dummy head, made of, say, soft rubber, is used, and the microphones are inserted into the ear cavities). When the recording is heard through stereo headphones, the listener’s head becomes, in theory, the dummy head present at the live performance, and his two ears perceive everything the two microphones did, and in just the same way. Although binaural recording is potentially capable of vivid and convincing impressions of realism, many listeners, owing to various psycho-acoustic factors, experience some spatial distortion and displacement of sound sources from their true locations.

---

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Tandberg tops Tandberg three ways

With the new 9000X 3-motor tape deck,
the new 3300X medium-price deck.
And the new TCD-300 stereo cassette deck.

At Tandberg we aim for just one level of quality...the highest. Now we've topped ourselves. With three new tape machines unmatched in sound and specifications.

Our new top-of-the-line is the three motor 9000X with the most sophisticated logic control system in tape recorder history. 15 integrated circuits do the work of almost 700 transistors to assure flawless, fingertip operation and proper sequential functions. True one hand tape threading.

And a rugged new remote controllable transport, with servo brakes, tape tension arms for maximum stability and gentle tape handling.

We have even improved our unexcelled Crossfield recording technique, that provides startlingly true full frequency response and noise free recording at 3 3/4 ips. In fact, the 9000X is limited only by the quality of tape you record with. Linear motion input/ output potentiometers, sound on sound, echo, mono mixing, monitoring, front panel 8 ohm headphone output.

The 9000X is a professional quality machine for home use. Just $649.50

Tandberg's brilliant new 3300X will set a new standard of excellence in the medium price field.

A slightly less sophisticated version of the 9000X, it features a rugged new transport, with improved Tandberg Crossfield recording. Its record/playback response and signal/noise ratio are better at 3 3/4 ips than most other recorders at twice the price and at twice the speed. The 3300X features easy to use illuminated peak reading meters to eliminate guesswork, slide potentiometers, echo, sound on sound, mixing, front panel headphone jack and monitoring facilities with photoelectric end-stop. All for just $399.90

And now—the world's first three motor, dual capstan, ferrite head, dolbyized cassette recording deck—The Tandberg TCD-300.

That's right—three motors. One precise hysteresis synchronous drive motor for constant tape speed. Two D.C. reel motors which let you wind or rewind a C-60 in 40 seconds. Dual capstans to provide maximum stability and minimum wow and flutter—even with poor cassette tapes. Dolby*, CrO2 tape switches to optimize performance and produce an incredible 63 dB s/n ratio. Real head room to minimize distortion.

Dual Peak Reading meters, electronic push button control, servo-controlled wind, rewind and autostop, built in microphone preamplifiers, and a recording/playback quality equal to many reel-to-reel recorders.

At last a true music fidelity cassette recorder. Sound exciting? You bet, and only $399.90.

So there you have them—a Tandberg trio of newsmakers. And they're made the only way we know how...better.

*TOLBY is a registered trademark of Dolby Laboratories, Inc.

TANDBERG
We're our only competitor.

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A. Allen Pringle Ltd., Ontario, Canada

OCTOBER 1973

CIRCLE NO. 69 ON READER SERVICE CARD
It does precisely what it's told.

The new ADC-XT 10.

If you believe, as we do, that the ultimate test of any speaker is its ability to produce a true audible analog of the electrical signal fed to it, you'll be very impressed with the new XT 10.

The XT 10 is a two way, three driver, system employing a newly developed ten inch, acoustic suspension woofer with an extremely rigid, light weight cone and a specially treated surround that permit exceptionally linear excursions.

Matching the XT 10's outstanding low frequency performance are two wide dispersion tweeters that extend flat frequency response to the limits of audibility (see accompanying frequency response curve) and significantly improve power handling capacity.

All three drivers are mounted in a beautifully finished, non-resonant, walnut enclosure. And in place of the conventional grille cloth is an elegant new foam grille.

An extraordinarily accurate transducer, the XT 10 is characterized by very flat frequency response, excellent high frequency dispersion and extremely low distortion. Finally, it is distinguished by outstanding transient response assuring exceptional clarity and definition.

As a result, the ADC-XT 10 rivals and in many instances, surpasses the performance of units costing several times as much.

But why not experience for yourself what a truly well behaved speaker sounds like. Audition the XT 10 at your ADC dealer now.

For more detailed information on the ADC-XT 10 write: Audio Dynamics Corporation, Pickett District Road, New Milford, Conn. 06776.
DECODING THE DECIBEL: Perhaps few technical terms are more widely used (and less clearly understood) than the decibel, abbreviated dB. The decibel is not usually used as an absolute quantity such as a watt or a volt; it expresses rather a ratio between two power levels \( P \): for example, \( x \) decibels = \( 10 \log_{10} \frac{P_2}{P_1} \). Some common power ratios and their decibel equivalents are shown in the table on the following page. As the table shows, a ten-fold power increase corresponds to a 10-dB increase. But doubling the power is equivalent to a 3-dB increase. The relationship is therefore not a one-to-one correspondence with the actual power level: ten watts is 10 dB more than 1 watt, but 100 watts is only 10 dB more than 10 watts (see table).

Power is equal to voltage \( (E) \) squared and divided by resistance \( (R) \). Thus, if the load resistance remains constant, the power is proportional to the square of the voltage. Decibels are frequently used to express voltage ratios, with the relationship \( \text{dB} = 20 \log_{10} \frac{E_2}{E_1} \). This is valid only when both voltages are measured across the same resistance, though incorrect usage is unfortunately quite common.

Let us now examine the use of the decibel in audio-equipment specifications. If the power response of an amplifier is specified as 20 to 20,000 Hz ±1 dB, the ±1-dB tolerance means the output power of the amplifier can vary ±20 per cent from frequency to frequency over that range when it is driven by an input signal voltage of a constant level. A 20-watt amplifier can deliver from 16 to 24 watts and still remain within this specification; the output of a 100-watt amplifier could range between 80 and 120 watts.

A signal-to-noise ratio of 60 dB means that the noise power measures one-millionth of whatever the reference-power output (in watts) of the signal is. When the measurement is in terms of voltage, as it frequently is, 60 dB corresponds to a voltage ratio of 1,000. A preamplifier with a 1-volt rated output would have a noise-output “signal” of 1 millivolt.

A tone control that boosts the amplifier’s frequency response by 10 dB at 50 Hz calls for it to deliver ten times more power at that frequency than in the “flat” setting. If the power levels of typical music programs were equal for all frequencies (which, fortunately, they are not), and if we assume that 1 watt is an average mid-range power output, even this moderate boost might require the amplifier to generate 10 watts when a 50-Hz signal came along. The possible hazards of an excessive tone-control range are obvious. Some tone controls can boost up to 20 dB. In this example, the amplifier, while operating at a 1-watt mid-range level, would have to deliver 100 watts at 50 Hz with an equivalent drive signal! A slight (barely perceptible) 3-dB volume increase would double these power requirements, to 2 watts at middle frequencies (easy) and to 200 watts at 50 Hz (unthinkable for most amplifiers and speakers).

The selectivity characteristics of tuners are also described in terms of decibels. An alternate-channel selectivity rating of 60 dB means that a signal only 400-kHz away from a desired signal must be 1,000 times stronger (in microvolts) than the desired signal to produce the same output. If the interfering signal is 5,000 times stronger, its program will override the desired program. A better tuner, with 80-dB selectivity, would reject signals up to 10,000 times stronger, and might avoid interference problems the 60-dB tuner would be subject to. On the other hand, if the strengths of all the received signals on alternate channels fall within a 100-to-1 range, only a 40-dB selectivity would be required.

The same situation exists for images and spurious responses. The decibel rating expresses the ratio between wanted and unwanted signals for the same tuner output. Since we are usually dealing with volt-
In tuner measurements, the $E_2/E_1$ relationships from the table are applicable. In only one case can the decibel be used in an absolute sense—in the measurement of acoustic sound-pressure levels. For sound pressures, 0 dB is fixed at 0.0002 dyne per square centimeter; "SPL" (sound-pressure level) following the decibel number indicates acoustic values are meant. (Actual acoustic sound-pressure levels, stated in dynes per square centimeter, are usually too unwieldy to use because of the extremely wide numerical range likely to be encountered.) An acoustic level of 0 dB is considered to be at the lowest limit of audibility. Even a very quiet home in an isolated location will usually have a background noise level of 30 dB or more. Typical listening levels might be in the 70- to 80-dB range, while a level of 100 dB, even on brief program peaks, would be considered deafeningly loud by many people. The smallest audible change of level is between 1 and 3 dB, depending on the test conditions.

One might ask why decibels are used instead of the equivalent ratios of voltage or power. The decibel can express vast voltage and power relationships with a smaller number that is not only much easier to compute with, but to interpret subjectively as well. It is difficult, for example, to grasp the significance of an image-rejection ratio of 10,000 to 1, as compared with the equivalent 80 dB. A two-to-one improvement—say, 20,000 to 1—might appear to be a very large change, but when it is expressed as a change from 80 to 86 dB, the two ratings can be compared in a way that is more meaningful to the mind and to the ear.

Also, when it is desirable to show very small quantities (such as percentages of distortion and noise) on graphs, the decibel permits the use of an expanded vertical scale. A linear representation, by contrast, would crowd all the data into a tiny area just above the zero line. In short, the decibel may be conceptually difficult, but it’s certainly handy—and luckily one need not appreciate all its ramifications in order to use it in comparing specifications.

### DECIBEL CORRESPONDENCES

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<th>$E_2/E_1$ (volts)</th>
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<tr>
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</table>

Laboratory Measurements. The integrated-room frequency response of the JVC SX-3 was very uniform and free of sharp peaks or dips. Flattest overall response, measured with the rear-panel switch set for reduced bass, was $\pm 2.5$ dB from 50 to 18,000 Hz. There was a slight emphasis of about 2.5 dB in the mid-range between 400 and 2,000 Hz, and a similar broad peak centered at 80.
We can warranty our components for five years. Because we know what's inside them.

Dependable stereo performance depends in great part on the parts that make up each component.

In order to give you the longest warranty* in the stereo industry Yamaha engineers had to feel confident in the reliability of all the various parts that go into our many audio products.

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And some very clear, natural sounding reproduction from our receivers, amplifiers, tuners, speakers, turntables and tape decks.

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YAMAHA
We know what's inside.
The excellent tone-burst response of the SX-3 is illustrated at (left to right) 100, 1,000, and 5,000 Hz. The dispersion at high frequencies was good, and the tone-burst response was uniformly excellent.

Efficiency was moderately low, as is typical of other acoustic-suspension systems of comparable size. About 0.5 watt input was needed in the mid-range for a 90-dB sound-pressure level at a distance of 1 meter from the speaker: at other frequencies, about 1 watt was required. The low-frequency harmonic distortion at 1 watt was under 1.5 per cent down to 50 Hz, reaching 6.5 per cent at 35 Hz. With 10 watts of drive (a very loud listening level), the distortion reached 2.2 per cent at 60 Hz, 5 per cent at 50 Hz, and 16 per cent at 35 Hz. The system impedance was between 4 and 5 ohms in the 20- to 30-Hz range as well as between 3,000 and 20,000 Hz. It rose to 10 ohms at the bass-resonance frequency of 65 Hz, and to above 20 ohms at 1,200 Hz.

Comment. Upon first hearing the JVC SX-3, we were struck by its easy, effortless sound. It was always sweet and musical, but with a tendency toward warmth or even heaviness in the bass when placed on the floor. Use of the reduced-bass-response switch is clearly indicated in such a case. The SX-3's smoothness and freedom from obvious coloration make it a sonically "invisible" speaker, in the sense that one soon becomes unaware of its presence. This, of course, is an ideal attribute and makes the speaker very easy to listen to for extended periods.

This same characteristic was further evidenced in our simulated live-vs.-recorded tests, where only a slight softness in the extreme highs prevented the SX-3 from receiving a solid "A" rating (we would classify it as an "A-"). However, a slight assist from the amplifier's treble tone control was sufficient to produce a nearly perfect simulation of the original program. The expressed goal of JVC was to build an accurate reproducer, with a uniform, well-dispersed output over a wide frequency range, free of obvious transient distortions and nonlinearities. Our tests indicate that they have been quite successful in reaching that goal.

The somewhat unconventional appearance of the JVC SX-3 might make it seem slightly out of place in a traditionally furnished room, but its appearance struck us as a triumph of functional design. At any rate, it is a truly fine speaker whose sound would do justice to the finest of high-fidelity components.

For more information, circle 105 on reader service card

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**PE 3060 Automatic Turntable**

- The PE 3060, Perpetuum-Ebner's finest automatic turntable, is imported by Impro Industries, Inc. Its heavy, cast nonferrous platter, $10^{3/16}$ inches in diameter, is driven through a rubber idler wheel by an induction/synchronous motor. A lever selects the operating speed (33⅓/4, 45, or 78 rpm), and a concentric vernier speed adjustment has a range of about 6 per cent overall. A separate stroboscope disc is supplied for setting the turntable speed. The tone arm, measuring 8¾ inches from pivot to stylus, is mounted on gimbal bearing assemblies. The tracking-force dial, incorporated in the pivot structure, is calibrated from 0 to 3 grams, with a rated accuracy of ±0.1 gram. There are calibration marks at 0.1-gram intervals from 0.2 to 1.5 grams, and at 0.5-gram intervals from 1.5 to 3 grams.

Anti-skating correction is applied by a sliding lever on the motorboard. There are separate scales, marked to correspond to the tracking force for conical and elliptical styls. This placement of the anti-skating control, physically separate from the arm, makes adjustment possible while a record is playing. The straight tubular arm is balanced by an elastically isolated counterweight that is rotated for "fine-tuning" the balance adjustment. The offset cartridge head has an integral finger lift and a cartridge-mounting slide, removable for easy installation, which has provision for exact overhang adjustment with a plas-

(Continued on page 32)
KLH is well into its second decade of manufacturing extraordinary high performance loudspeakers that don't cost an extraordinary amount of money. We've kept costs down by making every loudspeaker ourselves. And by selling a staggering number of them.

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CIRCLE NO. 34 ON READER SERVICE CARD
tic jig with the player. A small button on the end of the slide adjusts the cartridge's vertical tracking angle for a single record or the center of a stack of six. The button, which latches and unlatches when pushed, is marked to indicate single-play or automatic mode of operation.

A single, long light-pressure lever initiates the playing cycle when moved to the left; it interrupts play, returns the arm to its rest, and shuts off the motor when moved to the right. For manual operation, the arm is simply lifted from its rest post; this action starts the motor. An arm lock is integral with the rest. The cueing lever, placed to the right of the arm, operates very smoothly with damped action in both directions.

A unique feature of the PE turntables is their automatic record-sensing and indexing system, which prevents the arm from leaving its rest during automatic operation unless a record is on the platter. A small feeler post an inch or so distant from the center of the platter (within the usual record-label area), senses the presence of a record and allows the arm to index. It is also used in a most ingenious manner as part of the record-size indexing system. The platter is "dished" so that the post is depressed further by a 7-inch record than by a larger disc. A second "feeler" emerges from the motorboard just outside the platter area when automatic play is initiated. If it contacts the edge of a record (and the center sensing post is partially depressed), the arm indexes for a 12-inch diameter. If it does not, the arm moves in to play a 10-inch disc. Finally, if it rises fully and the center sensing post is fully depressed, the arm indexes for a 7-inch diameter.

An automatic-play spindle, holding up to six records of the same size, locks into the center hole of the turntable with a twist (it does not have to be removed when unloading records). An optional automatic spindle is available for 45-rpm, 7-inch records. For single-play operation, an interchangeable short spindle is supplied that rotates with the turntable. The price of the PE 3060 is $169.95. An optional wooden base and dust cover are $12.95 each.

- **Laboratory Measurements.** The unweighted rumble (combined lateral and vertical) was -39 dB, and the lateral rumble alone was -42 dB. With RRL1 audibility weighting, the rumble was -55 dB. These measurements are about as good as we have ever measured on an automatic turntable.

The wow and flutter were also low, the former being 0.06 (45 rpm) to 0.07 per cent (33⅓ rpm), and the latter 0.04 per cent for both speeds. Corresponding figures for 78 rpm were 0.075 and 0.05 per cent. The turntable operating speed was absolutely unaffected by line-voltage changes from 105 to 135 volts, and the vernier adjustment range was +5.3, -4 per cent—a somewhat greater range than is usually available. The cycling time in automatic operation was better (shorter) than average: 10.5 seconds at 33⅓ rpm, 8 seconds at 45 rpm, and 5.5 seconds at 78 rpm.

The tone-arm pivot friction was low, and we judged it to be quite compatible with PE's minimum rated tracking force of 0.5 gram. In setting up our first sample, we found that after the arm was initially zero-balanced in the horizontal plane in accordance with the instructions, the applied tracking force measured 0.4 to 0.5 gram higher than the dial indication. A second sample, however, was quite accurate. And in both samples, once the zero setting was correct, the tracking-force dial proved to have less than 0.05 gram error from 0.5 to 1.5 grams, and negligible errors of less than ±0.2 gram at higher settings. At the top of a half-inch stack of records, the tracking force increased by a negligible 0.1 gram at a 1-gram initial setting of the calibrated dial.

The arm's lateral tracking error was extremely low, falling within the measurement resolution of our protractor. Between record radii of 2.5 and 6 inches, the error was less than 0.25 degree per inch, and it was still only 0.5 degree per inch at a 2-inch radius. Using a 1-gram vertical tracking force, any anti-skating setting from 1 to 2 grams seemed to give good results. There was no arm-position drift during cueing descent, even at the maximum anti-skating setting. The measured capacitance of the turntable's signal cables was 245 picofarads—a figure typical of modern record players.

- **Comment.** The performance of the PE 3060 speaks for itself. Clearly, this unit belongs in the top rank of automatic turntables, and is easily able to hold its own in comparison with some costing considerably more. Even more important was its smooth, gentle, and flawless operation. It is not unusual, in our experience, to find such problems as "hang-up" of records in automatic operation, excessive sensitivity to jarring when operating the controls, etc. None of these idiosyncracies marred the performance of the PE 3060. And aside from its fine performance, we consider the PE 3060's unique record-sensing system to be a significant feature, somewhat analogous to an especially tasty icing on an already well-baked cake.

For more information, circle 106 on reader service card

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Yamaha TB-700 Stereo Cassette Deck

- Most of the real differences among high-end cassette decks lie in their flexibility and special operating features. The Yamaha TB-700 has many features that can be found on other quality machines: Dolby noise reduction, a hot-pressed ferrite head, and automatic end-of-tape shut-off and tape-drive disengagement. But it has some other features that are less common, including a three-position tape selector (which sets optimum recording bias, equalization, and level for standard and low-noise ferric-oxide tapes as well as for chromium-dioxide tape). It also has separate line and microphone inputs with full mixing capability, and a fast-acting, slow-release limiter to prevent distortion on unexpected program peaks. The TB-700 also has a motor-speed (PITCH) control that in playback provides a ±5 per cent variation about the nominal 17/8-ips tape speed. The speed control acts through the servo system that normally stabilizes the d.c.
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Take the Concord CR-250, for example. It's rated at 25 rms watts per channel. What the spec doesn't say is that we arrived at that rating with both channels being driven at rated output, using an 8-ohm load with total harmonic distortion no higher than our listed 1%.

Frankly, that's the most conservative way a receiver can be rated. For example, if we had given the rating with only one channel driven into a 4-ohm load, our power rating could have gone as high as 33 rms watts per channel. But we know that when you use the CR-250 in your home, you'll be driving both channels and more than likely your speaker impedance will be 8 ohms.

In other words, we would have been honest, but not brutally honest. And that's important when our receiver prices are so modest.

Now we don't mean to imply that all other manufacturers rate their equipment less conservatively than we do. We don't know which ones do and which ones don't. All we can say for sure is that the Concord CR-250 specs are brutally honest. And so are the specs on all of our receivers.

In some cases, that seems to put us at a disadvantage. We're willing to accept that. Providing you're willing to accept the idea that, specs notwithstanding, our receivers may actually sound better when compared against theirs in a listening test. And listening is the real test. It's where honesty proves to be the best policy.

If you want to know more about the CR-250, just send us your name and address and we'll be glad to mail you a full color brochure which describes our entire line of receivers, starting with our modestly-priced CR-100 and including our new CR-400 quadraphonic receiver. Like the receivers, the brochure is brutally honest, too.


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"The feel of precision machinery... rumble was inaudible"  
**Hi Fi Stereo Buyers Guide**  
"Absolutely no speed error at either 33½ or 45 rpm"  
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"The turntable suspension is almost impervious to jarring or bumping"  
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motor speed, making the Yamaha machine independent of line frequency (it can be used in 50-Hz areas without mechanical modifications) and reasonably immune to line-voltage changes.

The TB-700 has two illuminated meters (reading recording-input or playback-output levels) toward the rear of its top panel, with RECORD and DOLBY indicator lights between them. Three toggle switches control the a.c. power, limiter, and Dolby systems. A fourth toggle switch, working in conjunction with a pushbutton, adjusts the recording characteristics for the three types of tape. There is also a three-digit index counter.

In front of the switches are seven slider controls: two pairs of recording-level adjustments, permitting separate settings on each channel for the microphone and line inputs; two playback-level sliders, detented lightly at their mid-points (−10 dB); and, finally, the PITCH (speed) control slider calibrated in approximate percentage change about the detented center 1½-ips speed setting. At the left of the panel is the cassette well, with a tinted window exposing the center portion of the cassette during operation. The six transport-control pushkeys in front of the well are: RECORD, rewind, fast-forward, PLAY, STOP, and EJECT. A smaller square PAUSE button completes the operating control lineup.

Along the front edge of the wooden base are the stereo headphone jack and two ¼-inch microphone jacks (designed to receive the outputs of dynamic microphones with impedances between 200 and 50,000 ohms). In the rear of the base are the line inputs and outputs, with a high/low input-sensitivity switch to accommodate a wide range of input levels. There is also a DIN input/output connector. The Yamaha TB-700 measures 15¾ inches wide, 9¾ inches deep, and 4¼ inches high, and it weighs 11 pounds. Price: $289.50.

**Laboratory Measurements.** We measured the playback response of the Yamaha TB-700 with two different test tapes, obtaining similar (and outstandingly good) results. With the Nortronics AT-200 tape, the response was +1 dB from 31.5 to 10,000 Hz, and with the Teac test tape it was ±0.8 dB from 40 to 10,000 Hz. For record-playback response measurements, we used several different types of tape, together with different settings of the recorder's Dolby switches. With all ferric-oxide tapes, there was a peak at about 14,000 to 15,000 Hz, preceded by a shallow dip in the 10,000-Hz region. With TDK SD tape, either the STD (standard) or LH (low-noise, high-output) bias setting produced a response varying only about ±2 dB from 50 to 16,000 Hz (the LH position gave a slightly more prominent 15,000-Hz peak). A BASF LH cassette with the LH bias setting gave a response similar to that of TDK SD. Memorex, with STD bias, was ±3 dB from about 45 to 16,000 Hz. The flattest measurements were obtained with CrO₂ (chromium-dioxide) tape and the appropriate switch settings. The high-frequency peak was negligible, and the overall response was ±2. 5 dB from 40 to 16,000 Hz.

We checked the frequency response, with the Dolby system on, at levels from −20 to −40 dB. A slight misadjustment was evident at the −20 dB level, resulting in a 5-dB response dip in the 4,000- to 9,000-Hz range. At other levels, the overall response was unaffected by the Dolby system. An input of 46 millivolts (HIGH switch position) or 10 millivolts (LOW) produced a 0-VU recording level at the line inputs. A 0.3-millivolt level was needed for 0 VU at the microphone inputs. The playback output was 0.65 volt. Using Memorex tape and STD bias, 3 per cent distortion was measured at 0 VU. With TDK SD and LH bias, 3 per cent occurred at +3 VU, and with CrO₂ tape at about +1 VU.

The signal-to-noise ratios (referred to the levels corresponding to 3 per cent distortion) were 53 dB with Memorex (STD), 54.5 dB with TDK SD (LH), and 53.7 dB with Memorex CrO₂. The noise reduction afforded by the Dolby system improved these figures by 4.5, 6, and 6.8 dB, respectively. Measured through the microphone inputs, the noise level was about 10 dB higher.

Since the PAUSE button turns the motor on and off, the tape does not start or stop instantaneously, but the sound is muted before the tape begins to slow down, and it returns smoothly after the tape has again come up to speed. This feature nicely eliminates the usual slow-down and start-up wow during playback pauses, but it does not prevent a recorded wow if the PAUSE button is pressed or released during recording with an input signal present. With the PITCH control at its center detented position, the tape speed was exact. The measured range of adjustment was +5, −4.4 per cent. Increasing the line voltage from 120 to 135 volts had no effect on speed, and lowering it to 105 volts reduced the speed only 0.5 per cent. The wow and flutter were, respectively, 0.06 and 0.16 per cent—typical of a good cassette transport. In fast forward or rewind, a C-60 cassette was handled in about 93 seconds.

**Comment.** Needless to say, since its measured performance was on a par with other high-quality machines, the Yamaha TB-700 sounded as good as any cassette recorder we have heard. Its compatibility with different ferric-oxide tape formulations, highly accurate yet adjustable tape speed, and microphone mixing capability do, however, set it apart from many competitive machines. The signal-overload limiter circuit was also excellent, with an attack time of a fraction of a second and a decay time of 4 to 5 seconds. It proved virtually impossible to make a distorted recording with it in use, since a sudden (Continued on page 44)
We invented the first high-fidelity speaker.
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In 1915, our Mr. Pridham built the first moving-coil loudspeaker, true ancestor of high-fidelity horns. We've been improving sound ever since. And everything we've learned in the intervening years has gone into our new MAX Series 3-way speaker systems. So that you can get everything out of them: completely natural uncluttered sound, good presence, smooth, clean dispersion and response.

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CIRCLE NO 41 ON READER SERVICE CARD
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The concepts of direct and reflected sound, acoustically-coupled full-range speakers, active equalization, and flat power radiation have emerged from the research as fundamental for optimum music reproduction. We doubt that these will change.

However, what is changing is the accuracy with which we can realize these concepts in a producible speaker design and the adaptability of the design to a wider range of home environments. The 901 series II represents the combination of all the technological advances that have emerged from our research department over the past five years.

The 901 series II features a completely new equalizer design. It provides a type of equalization for program source variations not available on other speakers. The new equalizer also enables the 901 series II to adapt to a much wider range of room environments. The 901 series II can even be played in front of drapes and still reproduce music with the proper frequency balance.

The new cone formulation in the 901 drivers provides an unprecedented uniformity of response. BOSE now employs a blue coloring and the BOSE logo to distinguish the basic cone material for special quality control measures, starting right with the manufacture of the cone material.

The 901 series II represents a new height in precision control of audible performance in production speakers. This is thanks to the recent introduction of the SYNCOM™ II speaker testing computer, developed by BOSE specifically to measure performance parameters directly related to our aural perception of sound.

The 901 series II carries a FIVE-YEAR warranty covering parts and labor on both the electronic active equalizer and on the speakers.

*If you would like to know about the research that developed the 901, and about the state-of-the-art of sound recording and reproduction, you will want to read Dr. Bose's articles in the June and July '73 issues of TECHNOLOGY REVIEW. A 20 page combined reprint of these articles is available from BOSE for $.50. Also we'll send you a complimentary copy of the 16 page, full-color 1801 amplifier brochure and information on the new BOSE 901 and 501 series II speakers. Write Dept. RS and request the "complete literature package."

bose 501 series II

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- By 100% selection and matching of the woofers and tweeters with the SYNCOM™ II computer--the unique computer designed and constructed by BOSE CORPORATION and put into service in August, 1973, to achieve a new level of speaker performance.

The Performance:

You must be the judge. If our efforts have succeeded, you will know immediately when you A-B the 501 series II with any other speaker up to the price of the 901 series II. (If you make the test in a store, be sure to clear at least 20 inches on each side of the 501, so that its reflected sound will be free to bounce off the rear wall.)

bose

The Mountain, Framingham, Massachusetts 01701
increase of input signal (to as much as 50 volts!) produced a transient lasting (we estimate) less than one-tenth of a second, followed by perfectly normal sound quality. A sudden level reduction was heard as a drop in volume because of the slower decay time, but less abrupt program-level changes were followed smoothly and imperceptibly.

The headphone volume, though hardly ear-splitting, was considerably higher than that provided by most cassette decks. It should be evident from our report that we have here had a very positive reaction to the first Yamaha product to reach our test bench.

For more information, circle 107 on reader service card

Altec 710A AM/FM Receiver

- The Altec 710A is a compact, medium-power AM/FM receiver. Its front-panel controls consist of five knobs and eight pushbuttons forming a line across the lower portion of the panel and a large tuning knob to the right of the "blackout" dial area, which occupies most of the panel. The control markings are considerably more legible than on most of the audio equipment we have tested recently.

The knob-operated controls include a power/speaker switch (for two pairs of speakers, either singly or in combination), bass and treble tone controls, and balance and volume controls. The tone controls have detented center-flat settings and four positions of boost and cut, and the balance control is detented at its center setting. Four of the pushbutton switches select the program source: PHONO, FM, AM, and AUX. The others control tape monitoring, FM muting, loudness compensation, and stereo/mono mode. There is also a front-panel headphone jack. The dial scales are very legible, and are calibrated at 1-MHz intervals for FM. Identifying letters (FM, AM, etc.) are illuminated to show the selected mode. The tuning meter is of the relative signal-strength type.

In the rear of the Altec 710A, the speaker and antenna terminals are spring-loaded insulated clips. A slide switch reduces the FM sensitivity to prevent overload from very strong local signals, and another switch changes the FM muting threshold was 9 microvolts. Ultimate quieting was 75.4 dB in mono and 58.4 dB in stereo. FM distortion was 0.56 per cent in mono and 1 per cent in stereo. The capture ratio was a good 1.3 dB at 1,000 microvolts (4 dB at 10 microvolts), and the AM rejection was exceptionally good at 60 dB. Image rejection was a satisfactory 57 dB, and alternate-channel selectivity was 34.4 dB on the high-frequency side and 41.5 dB on the low-frequency side of the received channel. Though not exceptional, this was completely adequate for our listening area, which is served by more than fifty FM stations. The audio-frequency response was down 2 dB at 30 Hz and 3 dB at 15,000 Hz. Stereo separation was excellent—better than 25 dB from 30 to 15,000 Hz, and reaching 43 dB at 1,000 Hz. The FM muting threshold was 9 microvolts.

(Continued on page 50)

The curves below compare the levels of random noise and of total noise, hum, and distortion with the audio-output level as input-signal strength increases. Both mono and stereo are shown.

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The headphone volume, though hardly ear-splitting, was considerably higher than that provided by most cassette decks. It should be evident from our report that we have here had a very positive reaction to the first Yamaha product to reach our test bench.

For more information, circle 107 on reader service card

Altec 710A AM/FM Receiver

- The Altec 710A is a compact, medium-power AM/FM receiver. Its front-panel controls consist of five knobs and eight pushbuttons forming a line across the lower portion of the panel and a large tuning knob to the right of the "blackout" dial area, which occupies most of the panel. The control markings are considerably more legible than on most of the audio equipment we have tested recently.

The knob-operated controls include a power/speaker switch (for two pairs of speakers, either singly or in combination), bass and treble tone controls, and balance and volume controls. The tone controls have detented center-flat settings and four positions of boost and cut, and the balance control is detented at its center setting. Four of the pushbutton switches select the program source: PHONO, FM, AM, and AUX. The others control tape monitoring, FM muting, loudness compensation, and stereo/mono mode. There is also a front-panel headphone jack. The dial scales are very legible, and are calibrated at 1-MHz intervals for FM. Identifying letters (FM, AM, etc.) are illuminated to show the selected mode. The tuning meter is of the relative signal-strength type.

In the rear of the Altec 710A, the speaker and antenna terminals are spring-loaded insulated clips. A slide switch reduces the FM sensitivity to prevent overload from very strong local signals, and another switch changes the FM muting threshold was 9 microvolts. Ultimate quieting was 75.4 dB in mono and 58.4 dB in stereo. FM distortion was 0.56 per cent in mono and 1 per cent in stereo. The capture ratio was a good 1.3 dB at 1,000 microvolts (4 dB at 10 microvolts), and the AM rejection was exceptionally good at 60 dB. Image rejection was a satisfactory 57 dB, and alternate-channel selectivity was 34.4 dB on the high-frequency side and 41.5 dB on the low-frequency side of the received channel. Though not exceptional, this was completely adequate for our listening area, which is served by more than fifty FM stations. The audio-frequency response was down 2 dB at 30 Hz and 3 dB at 15,000 Hz. Stereo separation was excellent—better than 25 dB from 30 to 15,000 Hz, and reaching 43 dB at 1,000 Hz. The FM muting threshold was 9 microvolts.

(Continued on page 50)

The curves below compare the levels of random noise and of total noise, hum, and distortion with the audio-output level as input-signal strength increases. Both mono and stereo are shown.

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The headphone volume, though hardly ear-splitting, was considerably higher than that provided by most cassette decks. It should be evident from our report that we have here had a very positive reaction to the first Yamaha product to reach our test bench.

For more information, circle 107 on reader service card

Altec 710A AM/FM Receiver

- The Altec 710A is a compact, medium-power AM/FM receiver. Its front-panel controls consist of five knobs and eight pushbuttons forming a line across the lower portion of the panel and a large tuning knob to the right of the "blackout" dial area, which occupies most of the panel. The control markings are considerably more legible than on most of the audio equipment we have tested recently.

The knob-operated controls include a power/speaker switch (for two pairs of speakers, either singly or in combination), bass and treble tone controls, and balance and volume controls. The tone controls have detented center-flat settings and four positions of boost and cut, and the balance control is detented at its center setting. Four of the pushbutton switches select the program source: PHONO, FM, AM, and AUX. The others control tape monitoring, FM muting, loudness compensation, and stereo/mono mode. There is also a front-panel headphone jack. The dial scales are very legible, and are calibrated at 1-MHz intervals for FM. Identifying letters (FM, AM, etc.) are illuminated to show the selected mode. The tuning meter is of the relative signal-strength type.

In the rear of the Altec 710A, the speaker and antenna terminals are spring-loaded insulated clips. A slide switch reduces the FM sensitivity to prevent overload from very strong local signals, and another switch changes the phone gain by about 10 dB to accommodate cartridges having different output levels. There is a pivoted AM ferrite antenna, two speaker fuses, a line fuse, and two a.c. outlets, one of which is switched.

The Altec 710A is rated at 2.5 microvolts IHF FM sensitivity, and at 30 watts per channel continuous-power output into 8 ohms over the full audio-frequency range, with both channels driven, at less than 0.5 per cent harmonic or intermodulation (IM) distortion. It is supplied with a metal cabinet finished in simulated wood grain. The receiver measures approximately 16½ x 9⅝ x 15½ inches, and it weighs 23½ pounds. Price: $375. A walnut cabinet is available for $29.95.

- Laboratory Measurements. The FM tuner of the Altec 710A had a 2.2-microvolt IHF sensitivity, reaching a 50-dB signal-to-noise (S/N) ratio at 3.3 microvolts in mono. In stereo, S/N was 50 dB at 35 microvolts. Ultimate quieting was 74.5 dB in mono and 58.4 dB in stereo. FM distortion was 0.56 per cent in mono and 1 per cent in stereo. The capture ratio was a good 1.3 dB at 1,000 microvolts (4 dB at 10 microvolts), and the AM rejection was exceptionally good at 60 dB. Image rejection was a satisfactory 57 dB, and alternate-channel selectivity was 34.4 dB on the high-frequency side and 41.5 dB on the low-frequency side of the received channel. Though not exceptional, this was completely adequate for our listening area, which is served by more than fifty FM stations. The audio-frequency response was down 2 dB at 30 Hz and 3 dB at 15,000 Hz. Stereo separation was excellent—better than 25 dB from 30 to 15,000 Hz, and reaching 43 dB at 1,000 Hz. The FM muting threshold was 9 microvolts.

(Continued on page 50)
GREEN FIRE.
110 PROOF.

GREEN CHARTREUSE, 110 PROOF... FOR MEN WHO LIKE TO PLAY WITH FIRE.
IMPORTED BY SCHIEFFELIN & CO., N.Y.
The breathtaking sound of an AR-1500

The Heathkit AR-1500 Stereo Receiver — you'll hardly believe your ears

One of the most universally praised AM/FM receivers on the market — and in kit-form! That way we can give you the kind of circuitry a knowledgeable engineer would design for himself for no more than you would pay for someone else's ordinary receiver.

Conservatively rated, the AR-1500 puts out 180 watts, 90 per channel, into 8 ohms, with less than 0.2% intermod distortion, less than 0.25% harmonic distortion. Two computer-designed five-pole LC filters and the improved 4-gang 6-tuned front end combine for an FM selectivity better than 90 dB, 1.8 uV sensitivity. And here are some things the specs won't show you. There are outputs for two separate speaker systems, two sets of headphones, biamplification, and oscilloscope monitoring of FM. Standard inputs — all with individual level controls. Electronically monitored overload circuitry. There are even two dual-gate MOSFETS, one J-FET and a 12-pole LC filter in the AM section for super sound there!

But don't let the astounding performance throw you. You can build yourself an AR-1500 even if you have never built an electronic kit before. Parts are packaged in convenient sub-packs, so you assemble one circuit board at a time without confusion. And there's no second guessing the Heathkit Assembly Manual. Every step is explained and illustrated. Plus there are extensive charts showing voltage and resistance measurements in key circuits as they should appear on the built-in test meter. You fully check-out your work as you go! Of course, all this special circuitry stays with the receiver so you can perform service checks over the life of the component.

The AR-1500 is simply the best receiver we have ever offered. And at the low kit-form price, it's an incredible value for the audiophile who demands excellence. Build it, listen to it, and you'll believe it.

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Frequency Response: ±1 dB from 20 Hz to 10,000 Hz. 20 kHz and 28 kHz frequencies, 40 watts into 8 ohms. Channel Separation: 55 dB or greater. AM Antenna: Built-in rod type; connections for external antenna and ground on rear chassis apron. Image Rejection: 70 dB at 600 kHz. 50 dB at 1400 kHz. IF Rejection: 70 dB at 1000 kHz. Harmonic Distortion: Less than 2%. * Hum and Noise: 40 db. * AMPLIFIER — Dynamic Power Output per Channel (Music Power Ratings): 50 watts (8 ohm load); 120 watts (4 ohm load); 50 watts (16 ohm load); 100 watts (4 ohm load); 40 watts (16 ohm load). Power Bandwidth for Constant -25% Total Harmonic Distortion: Less than 8 Hz to greater than 50 kHz. * Frequency Response (1 watt levels): -1 dB, 7 Hz to 80 kHz. — 3 dB, less than 5 Hz to 120 kHz. Harmonic Distortion: Less than 0.25% for 20 Hz to 20 kHz at 60 watts output; less than 0.1% at 1000 Hz with 1 watt output. Intermodulation Distortion: Less than 0.1%, with 60 watts output, using 60 and 6,000 Hz mixed 4:1, less than 0.1% at 1 watt output. Damping Factor: Greater than 60. Input Sensitivity: Phono, 1.8 millivolts; Tape, 140 millivolts; Aux, 140 millivolts; Tape Mon, 140 millivolts. Input Overload: Phono, 145 millivolts; Tape, greater than 10 volts; Aux, greater than 10 volts; Tape Mon, greater than 10 volts. Hum & Noise: Phono (10 millivolt reference), — 75 dB. Volume control in minimum position. — 90 dB referred to rated output. Channel Separation: Phono, 55 dB; Tape and Aux, 55 dB or greater. Output Impedance (each channel): 4 ohm through 16 ohms. Tape Output Impedance: Approximately 50 ohms. Input Impedance: Phono, 40 k ohm (RIAA** Equalized); Aux, Tape and Tape Mon, 100 k ohms. Tape Output: Tape or Aux inputs, 1 volt output with 0.2 volt input. GENERAL — Accessory AC Outlet Sockets: Two. One switched and one unswitched (220 watts maximum). Power Requirements: 120 or 240 volts 50/60 Hz AC. 40 watts idling (zero output) and 356 watts at full output with no load on accessory outlets. Dimensions: Overall — 18 1/2" W x 3 1/4" H x 13 7/8" D. *Rated IHF (Institute of High Fidelity) Standards. **Rated RIAA (Record Industry Association of America).
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Only the Heathkit Audio-Scope gives you triggered sweep for a stable, jitter-free trace without constant realignment. Inputs are provided on the rear panel of the Audio-Scope for Left-Front, Left-Back, Right-Front, Right-Back, and Multipath. Any of these inputs can be switched and observed on the cathode ray screen, independently, or in combination.

In addition, a front panel input is provided for observing any external source, permitting you to use the AD-1013 as a conventional oscilloscope for checking out malfunctions in various stages of your tape equipment, receiver, amplifier, tuner, turntable, etc. A built-in independent 20 Hz to 20 kHz low distortion audio oscillator provides a convenient means of setting up and checking your 4-channel or 2-channel stereo system. Front panel controls are provided for frequency selection of the audio oscillator as well as controlling the amplitude of the generated signal. Outputs from the audio oscillator are located on both front and rear panels. Output voltage will not vary with frequency change.

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SPECIFICATIONS

AD-1013 SPECIFICATIONS — FRONT PANEL — Scope Inputs: Vertical Sensitivity: 25 millivolts P-P/cm; input impedance: 100 kΩ. Frequency Response: 5 Hz to 200 kHz ± 3 dB. Audio Oscillator Output: Range: 50 Hz to 20 kHz. Voltage Level: 2 mV to 3 volts (rms) (variable). Output Variation: ± 25 db 50 Hz to 20 kHz. Output Impedance (front panel jack). Approximately 6000Ω. Calibrator Voltage: 1.0 volt P-P ± 5%. Total Harmonic Distortion: 1% or less REAR PANEL — Oscillator Output Impedance: 5000Ω. Multipath Input (Scope Horizontal and Scope Vertical): Sensitivity: 25 mV P-P/cm. Input Impedance: 100 kΩ. Frequency Response: 5 Hz to 20 kHz ± 3 dB. 4-Channel Input Sensitivity: 1 volt P-P/cm. Input Impedance: 5000Ω. GENERAL — Triggered Sweep Generator: Range: 10 Hz to 100 kHz. Power Requirement: 240 or 400 volts AC, 50/60 Hz; 15 watts with no accessory load. AC Switch on rear panel: Unswitched. Dimensions (overall): 5 lbs. H x 13½" W x 13½" D.

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OCTOBER 1973

CIRCLE NO. 29 ON READER SERVICE CARD

49
The rear-panel connectors on the Altec 710A consist of phono jacks and spring-loaded insulated clips for antenna and speaker wires. Four perforated covers conceal output transistors.

volts, and the automatic stereo-switching threshold was 10 microvolts. Leakage of the 19-kHz stereo-broadcast pilot carrier into the audio outputs was 52 dB below 100 per cent modulation at 400 Hz. The AM tuner frequency response was rather limited, being down 6 dB at 50 and 2,400 Hz, referenced to 400 Hz.

The audio amplifiers clipped at 35.4 watts per channel, with both channels driven into 8-ohm loads at 1,000 Hz. With 4-ohm loads the output was 48.3 watts per channel, and into 16 ohms it was 23.5 watts per channel. Harmonic distortion with a 1,000-Hz test signal was 0.3 per cent at 0.1 watt, and fell to about 0.09 per cent between 15 and 30 watts output. The intermodulation (IM) distortion was between 0.45 and 0.25 per cent over the same power range. At very low output levels it rose gradually to 1 per cent at 1 milliwatt.

At the rated 30 watts output (or less), harmonic distortion was typically from 0.1 to 0.15 per cent over most of the audio-frequency range. It reached a maximum of 0.3 per cent at 20,000 Hz, and measured only 0.17 per cent at 20 Hz.

Through the aux input, 0.1 volt was needed for a 10-watt output, with a very good S/N ratio of 82 dB. The phono sensitivity was 1.25 (t.o) and 4.1 millivolts (HI), with noise levels respectively -77 dB and -72 dB referred to a 10-watt output. Phono overload occurred at 60 millivolts (t.o) and 200 millivolts (HI). The former is good, and the latter is exceptional—more than adequate for any phono cartridge we know of.

The tone controls had a range of +10 and -12 dB below 100 and above 10,000 Hz. The loudness compensation boosted both low and high frequencies at reduced volume-control settings. The RIAA phono equalization was extremely accurate—within 0.5 dB overall from 30 to 15,000 Hz.

Comment. The Altec 710A is a capable, no-nonsense receiver for people who are more concerned with basic function than with flashy styling or control frills. In spite of its rather modest appearance—or perhaps because of it—this receiver can do just about anything required of a high-quality stereo receiver, and do it well. Our tests confirmed Altec's somewhat conservative ratings for the 710A, and we could not fault its listening quality and overall handling characteristics.

For more information, circle 108 on reader service card

What's the gimmick with new Avid Speaker Systems?

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Avid's Series 100 Speaker Systems are the premium quality products of extensive research and testing by a team of audio experts whose knowledge and experience is unsurpassed in the field today (Avid has pioneered in the design of quality audio components for broadcasting, industry and education for the past 20 years). Each Series 100 model is unrivaled for performance and value in its class.

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The proof is in the listening. And that's where Marantz design concepts come into play. The transducers in Marantz speaker systems are engineered to handle an abundance of continuous power, so you get distortion-free sounds that are as pleasing as a nibble on the ear.

We bought the Marantz Imperial 5G Two Way Speaker for just $99. Perfect for our budget and it delivers fine sound separation even with minimum power equipment. And there are five other quality Marantz speaker models starting as low as $59 and all are available with the new Marantz acoustically transparent foam grill.

Whatever your power and budget requirements, keep this in mind. Marantz speaker systems are built by the people who make the most respected stereo and 4-channel equipment in the world.

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The TEAC 3340S gives you a wealth of creative tools. You’ll have 8 inputs (4 mic and 4 line) with individual level controls, and 4 output level controls.

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TEAC
The leader. Always has been.
On July 18 of this year, Columbia Records held a press conference to announce the signing of the young conductor Michael Tilson Thomas to an exclusive contract. There is a significance to the signing, and to the press conference, that seems to go beyond the bounds of the ordinary, and that is worth some discussion.

To begin with, the press conference itself was the first (that I can remember, at least) in some time to be attended by Goddard Lieberson. Lieberson, at Columbia, carries a certain special aura about him. He was, of course, the president of the company before Clive Davis, at a time when Columbia may not have made as much money as they have made, for several years at least, under Davis, but when its reputation as a musical institution was considerably higher than it is today. Lieberson, after all, is a composer and a musician, a first-rate producer, and essentially a "record man." Davis is a lawyer. Lieberson had an interest in music for the sake of the music as well as for the money, and Columbia Records had a certain pride, at that time, in the very non-commerciality of some of the music they released. It was not that they were unconcerned about selling records; far from it. Rather, the release of something as far out as, say, Webern, made everything else not quite so far out—say, Bartók—look commercial, and Columbia marketed Bartók the way other companies marketed Brahms.

At any rate, Lieberson was at the conference, and with him something of the old Columbia feeling seemed to be in the air. Thomas was a logical artist for them to sign and Columbia was a logical company for him to sign with: everyone was aware of the propriety of the situation. Thomas is a young man with ideas. His first two Columbia ideas, which he announced at the conference, are to record the complete music of Carl Ruggles and the complete music of Perotin, the twelfth-century Notre Dame composer. Nobody blanched, nobody fidgeted. It seemed like old times.

Actually, the idea is far from unpromising commercially. Quadraphonic sound is a reality, and its major stumbling block has been a lack of imaginative musical scholarship concerning the repertoire and its spatial layout. Both the Ruggles repertoire and the Perotin offer possibilities for musically inventive uses of four-channel recording, which will in turn add to the basic interest of this all-but-unknown music.

Thomas is twenty-eight years old, currently the Director of Young People's Concerts with the New York Philharmonic, Principal Guest Conductor of the Boston Symphony, and Director of the Buffalo Symphony. He is the Wunder-kind type and reminds everyone, especially Leonard Bernstein, of Leonard Bernstein. Though he has previously made records (even a piece by Ruggles) for Deutsche Grammaphon, he is obviously Columbia's kind of artist, not DG's. The German tradition has been to leave ancient music to the musico-logical specialists (they make special labels for them—Archives, Das Alte Werk, etc.) and contemporary music to the contemporary specialists (frequently composer-conductors—Maderna, Stockhausen, etc.). It is doubtful that a hot young prospect who wanted to explore the extremes of the repertoire would have fitted in with their thinking very comfortably or for very long.

But he obviously will fit in with Columbia's thinking; in fact, he will be part of that thinking. He will not have to do standard repertoire with a standard orchestra, but will lead, at times, the New York Philharmonic, the Cleveland Orchestra, perhaps his own Buffalo Symphony Orchestra, and various smaller ensembles and pickup groups deemed valuable for special projects. Lacking only information on repertoire specifics, the Thomas-Columbia future unrolls before our eyes like a preselected road map.

The interesting question now is what RCA will do—for the United States, in terms of classical music, is still a two-company country. In the past, most readers will remember, the specific competitions between RCA and Columbia kept things interesting in the classical field and probably benefited both companies as well as the industry as a whole. There was something almost sports-like in the teaming of Toscanini, Munch, Heifetz, Rubinstein, and others on the one side, versus Walter, Ormandy, Bernstein, Stern, and Serkin on the other. Is there the possibility of such a benevolent rivalry again?

There are, of course, other young conductors besides Thomas. The one that comes to mind most immediately is James Levine, another sort of Wunder-kind, with a musical personality quite different from Thomas's. If Thomas is a Columbia-type artist, it seems to me that Levine is very definitely an RCA type. His first area of interest is opera, and RCA is an opera company. But he obviously will fit in with Columbia's thinking; in fact, he will be part of that thinking. He will not have to do standard repertoire with a standard orchestra, but will lead, at times, the New York Philharmonic, the Cleveland Orchestra, perhaps his own Buffalo Symphony Orchestra, and various smaller ensembles and pickup groups deemed valuable for special projects. Lacking only information on repertoire specifics, the Thomas-Columbia future unrolls before our eyes like a preselected road map.

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CIRCLE NO. 51 ON READER SERVICE CARD
by Henry Pleasants

MODERN opera has been in the forefront of the late season. At Glyndebourne we have had Gottfried von Einem’s The Visit of the Old Lady, a British premiere, and at Aldeburgh the world premiere of Benjamin Britten’s Death in Venice. The Royal Opera at Covent Garden has transferred Britten’s Owen Wingrave from TV to the stage, and has revived – with discouraging results at the box office – Alban Berg’s Wozzeck.

This concentration has thrown into sharp focus one of the persistent vexations of modern opera: the conflict of orchestra and word. They are all literary operas, drawing on Duerrenmatt, Mann, James, and Buechner. And they deal primarily with problems: greed, homosexuality, pacifism, and social injustice.

The problems are set forth, developed, and argued in a literary manner, if hardly in texts that do justice to the original authors. But the composer’s medium, the instrument by which he gets into the act, so to speak, is the symphony orchestra. In every case with the operas under discussion – least so in Death in Venice – the orchestra intervenes between singing actor and listener, rendering most of the text unintelligible.

To compound the mischief, the writing for voices is in a declamatory or parlante style closer to speech than to song, and often less musical even than speech. The listener is denied the purely lyrical pleasure provided in older operas by arias and concerted numbers, where textual intelligibility is less telling than melodic and vocal blandishment. No one leaves a modern opera whistling or humming a memorable melody, which is one of the reasons why, once the excitement and notoriety of a premiere are past, so few ever go back.

The coincidence of Owen Wingrave and Death in Venice offered further food for thought about the place of opera in a cinematic age when so much of humanity spends so much of its life looking at a moving picture screen. Owen Wingrave was written for TV and Death in Venice for the stage. The overriding impression I took away from Death in Venice was that it should have been the other way around.

Death in Venice has, to begin with, seventeen scenes, with action and setting shifting constantly from Venice to Lido and back again, from beach to hotel, from gondola to dry land. Not all the ingenious stagecraft of Colin Graham and the graphic skill of John Piper could solve the problem of confining so much movement, so much scenery, and so many people to a mere stage. Nor could they realize, as Visconti’s film did, the pervasive and symbolic presence of the sea, the sunbaked beach, the period charm of an Edwardian Lido, and the threat of a festering Venice.

There were other difficulties in translating Mann’s novella into opera, not the least being that the novella is written largely in indirect discourse. In a film, or on TV, this could be accommodated by the use of a narrator. In Britten’s opera, the indirect discourse becomes dialogue and monologue, and in Myfanwy Piper’s libretto the result is a dire catalog of stifled and improbable utterance. It is hard to imagine so fastidious a person as Gustav von Aschenbach saying: “Foul halations rise under the bridges, oppress my breathing, dispel my joy.” or “I feel my spirits soar,” or “O voluptuous days, O the rapture I suffer, the feverish chase, exquisite fear . . . .” And page after page of the same, and worse.

Another problem, more easily solved on film than on stage, is the fact that, in the novella, Aschenbach and the boy never speak to each other. The boy is simply an object. Britten has made him a dancer, and has treated him and his playmates, even his family, choreographically. It is an imaginative ploy, but, while heightening the import of Mann’s Hellenistic allusions, it also seems to be loading the dice against poor Aschenbach. The grace of Mann’s narrative is its understatement. Britten, with his balletic play, has spelled temptation in capital letters.

What saved the venture, at least in this production, was Peter Pears’ superlative vocal and histrionic performance as Aschenbach, a crowning achievement in an already illustrious career. Pears was nearly matched by John Shirley-Quirk, appearing and reappearing as Aschenbach’s Dionysian tempter in the form of the traveler, the gondolier, the top, the hotel manager, and the barber. Finally, there was the familiar marvel of Britten’s way with orchestra and chorus, fluently realized by Steuart Bedford in place of the absent composer, who is convalescing from heart surgery.

Owen Wingrave at Covent Garden, on the other hand, was fascinating as proof that transferring an opera from TV to opera house may be just as difficult as transferring a standard opera from opera house to TV. The problem, in either case, is essentially a matter of space. Opera in the opera house assumes a considerable distance between audience and stage. Opera conceived for TV assumes no distance at all. The Royal Opera production could not get around the fact that Britten, in fulfilling his BBC-TV commission, knew exactly what he was doing and why.

The Visit of the Old Lady, curiously, was the first of Einem’s operas to be heard in England, discounting a recent university production of The Trial. It was, predictably, less indulgently received than Britten’s operas have been, although hardly inferior. Einem’s problem – and it is sometimes Britten’s too – is that he overwrites for the orchestra, and seeks to ride the din by setting for his singers vocal requirements that are the very opposite of singing, often manageable only by recourse to unseemly and unintelligible yelling. But he also knows how to pace and build a meaty scene. The Visit of the Old Lady is an unpleasant opera, just as it was an unpleasant play and an unpleasant film. But it has its moments of real theater, and Kerstin Meyer, as the old lady, knew what they were.

A possibly significant shift in operatic procedure may be noted in Death in Venice. There are longish stretches where Aschenbach sings in unmeasured recitative, accompanied, and quietly, only by piano. Much is left to the singer’s discretion, and with a singer such as Pears, every word is heard. It seems to be looking back to Monteverdi – and that’s not such a bad idea.
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CIRCLE NO. 36 ON READER SERVICE CARD
A report by

William Livingstone

M ost international scholarly or professional meetings are set in the large capitals of the world, but the convention billed as the First World Record Congress (Primo Congresso Mondiale di Discografia) took place from June 11 to 18 of this year in the surprisingly small city of Treviso, Italy. Located in the Veneto region, not far from Venice, Treviso is a pleasant, attractive little city unspoiled by tourism.

Participants in the congress had little time to explore Treviso, however, because the energetic critic Giuseppe Pugliese, who directed the congress, had planned a full agenda of lectures and conferences. These covered such aspects of recordings as production and distribution, copyright protection, records as educational tools, criticism, jazz, rock, spoken word, and the discographies of Guillaume Dufay, Verdi, Wagner, Mahler, and Janáček.

Most of the meetings took place in Treviso’s Teatro Comunale, a beautifully decorated, well preserved nineteenth-century opera house whose board of directors had organized the congress. The polyglot assembly could hear the proceedings in simultaneous translation in Italian, English, French, or German. Italians predominated, of course, but critics, editors, musicologists, record producers, and collectors had come from such countries as the United States, Japan, England, France, Austria, Germany, Poland, and Czechoslovakia.

Ronald Kemp of Great Britain reported that consumption of classical recordings in Western Europe had increased 400 per cent in the last five years. Musicologist Gutaro Kawakami pointed out that Japan, a leader in audio equipment, lagged behind Europe and America in record production, but in 1972 produced 152 million discs (on 140 labels), of which about 20 per cent were of classical music. Discussing production in Eastern Europe, Janusz Letowski, of the Polish Academy of Science, stated that classical records accounted for 40 per cent of the total output in Russia and 50 per cent in East Germany. Such statistics led the Italians to proclaim their country musically underdeveloped because only one out of every hundred records sold in Italy is classical. (According to the Recording Industry Association of America, 4 per cent of the LP’s sold in the United States in 1972 were classical records.)

The young townspeople of Treviso seemed more interested in the excellent exhibit of antique phonographs in a nearby palace and in the display of modern audio equipment in the lobby of the theater than in the proceedings inside. But a number of those attending the roundtables on jazz and rock, both of which were disappointing. The panel assigned to discuss “Where Is Jazz Going?” spent almost all its time telling where jazz had been. In the rock meeting an older critic attacked the twenty-five-year-old rock writer Massimo Villa, demanding to know whether Bob Dylan was for John Cage. Villa retorted that he’d like to know whether Cage was for Dylan.

The discussion on record criticism bogged down in a debate over whether a recording is an accurate document of live performance (I held that it isn’t and shouldn’t be). The mild argument that resulted was brought to a sensible end when a French editor intervened from the floor to state that the first purpose of record criticism is to guide readers bewildered by the great duplication of repertoire and help them decide which of the many recordings of Beethoven’s Fifth to buy.

Among the scholarly papers presented, the one on recent recordings of Mahler (by Ulrich Dibelius of Germany’s Hi-Fi Stereophonie) was much admired. He offered the opinion that we need no longer regard Bruno Walter as the ultimate Mahler conductor, and dismissed Leonard Bernstein for exaggerating certain elements in Mahler’s music.

But to me the star performer among the critics was Rodolfo Celletti, a highly regarded Italian vocal specialist, who spoke succinctly and authoritively on the role of records in the bel canto revival. Given due credit to Maria Callas, Celletti maintained that the revival really got under way after the Callas era and the London recording of Handel’s Alcina with Joan Sutherland as the real beginning of an epoch. Among the other bel canto albums singled out for praise were Donizetti’s Lucrezia Borgia with Montserrat Caballé (RCA), Donizetti’s Roberto Devereux and Maria Stuarda with Beverly Sills (both ABC), Rossini’s The Barber of Seville and Cenerentola with Teresa Berganza (both Deutsche Grammophon), and Rossini’s Semiramide (London) with Sutherland and Marilyn Horne, whom Celletti considers to be quite simply the greatest Rossini singer of the century.

A roundtable originally listed as “The Minor Works of Verdi” was retitled “The Other Verdi,” since few Italian critics are willing to admit publicly that anything Verdi wrote can be called minor. There was a little shouting (“How can you say you love Verdi if you don’t love La Battaglia di Legnano?”), but everyone agreed that the entire Verdi canon should be recorded.

Three prominent singers of the early period of recordings were honored by discussions of their recorded legacies: Enrico Caruso and Feodor Chaliapin, on the hundredth anniversary of their births, and Titta Ruffo, on the twentieth anniversary of his death. Professor John Clarke Adams of Syracuse University brought authority to the Caruso evening because he had heard the great tenor in live performance, and Marina Chaliapin, the very elegant daughter of the Russian basso, spoke charmingly about her father—he never practiced or did vocalises and was the despair of record producers because when he began to sing he would act his role and forget to sing into the horn.

For most of us the principal virtue of the congress was that it provided a pleasant atmosphere in which music lovers from many countries could chat and gossip. No monumental decisions were reached in Treviso—this was not the purpose of the congress—but a lot of information and impressions were exchanged and a few prognostications and hopes for the future were expressed. Mr. Kawakami recommended that Japanese manufacturers make a prompt decision on one standard four-channel system, Rainer Brock of Polydor International declared that the future of recordings lies in the video disc, and Pugliese deplored record companies’ reluctance to release sales figures and looked forward to a day when they will be made public in the same way as circulation figures of periodicals. Other speakers called for more attention to recordings from newspapers and clearer separation between criticism of live performances and recordings.

When it was over, we were treated to an all-Ravel concert by the orchestra of the Teatro La Fenice conducted by Georges Prêtre with Martha Argerich as piano soloist. It was moving, but after so many days and nights of talking about music without hearing a note, I could probably have been stirred by a rendition of Santa Lucia on the harmonica.
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CIRCLE NO. 31 ON READER SERVICE CARD
When he was thirty-two years old, Anton Bruckner accepted a position as organist of the cathedral in the Austrian town of Linz. In line with his duties there, he composed a considerable amount of choral music for the Roman Catholic liturgy. Then, in 1863, when he was nearly forty, he attended a performance of Richard Wagner's opera Tannhäuser, which completely changed his life as a composer. Shortly afterwards, he composed a Symphony in F Minor, now called the “Study” Symphony, which reflected Wagnerian harmonic and orchestrational techniques, and, once launched as a composer of symphonies, he proceeded to produce ten more over the remaining three decades of his life.

On New Year's Eve, 1873, Bruckner completed his Third Symphony, a work that so impressed Wagner that he asked Bruckner to dedicate it to him. This, needless to say, Bruckner was delighted to do. Two days after completing the Third Symphony, he immediately began another one. The Fourth, in E-flat Major, is the only one of the Bruckner symphonies to carry a title conferred upon it by the composer himself. In dubbing the score the “Romantic” Symphony he invited all kinds of speculation concerning his intentions. An early biographer, Ernst Decsey, declared that the first movement was all about knights in medieval days, and attached a similar “program” to the other sections. The devoted Brucknerian Gabriel Engel published a different account of the symphony's program in the January, 1938, edition of Chord and Discord, the quarterly journal of the Bruckner Society of America:

Many years after he had finished the original version of the Fourth Symphony, when its premiere was at last being planned, a friend said to him, “Bruckner, I know you must have had some story in mind when you wrote this symphony. It is so vividly descriptive. Come, tell us about it.” “Well, let’s see,” said Bruckner obligingly. “Perhaps you’re right. The first movement is a scene out of the days of chivalry. You know, knights and such things. The second is a rustic love scene. A peasant lad makes love to his sweetheart but she scorns him. The third movement is a hunt interrupted by a village dance, and the last—the finale—really, I'm sorry, but I’ve forgotten just what it was about.”

This casual dismissal of the last movement’s “program” is probably an indication of Bruckner’s real feelings where such matters are concerned. As a committed symphonist by the time of the Fourth Symphony, he probably never intended to suggest anything but a general mood and atmosphere in tagging the score “Romantic.” But in so doing he virtually affixed the seal of popular appeal to the work, as is so often the case with music that carries a descriptive subtitle.

Certifying to the popularity of the Fourth is the fact that it is the most frequently recorded of all the Bruckner symphonies, with eight different performances currently available. Among them, my favorites are those conducted by Daniel Barenboim (DG 2530336), Bernard Haitink (Philips 835385, reel-to-reel L9171), Eugen Jochum (DG 2-2707025, reel-to-reel K 9135), and Zubin Mehta (London CS 6695). Now available only on tape, but worth looking for on disc, is the one conducted by the late István Kertész (London CS 6480, reel-to-reel N 80177).

Jochum's performance inhabits a special and unique province. More than any of his younger colleagues, he stresses the mood of mystery and rapture in the score. This may be an old-fashioned concept, but it works quite well. With the Berlin Philharmonic in top form, and with powerful reproduction of the playing, Jochum’s is an eminently satisfying account. Haitink and Kertész adopt a more straightforward approach; both conductors observe the composer's markings faithfully, and the music emerges with welcome spontaneity. Haitink invests his account with a degree more of rhythmic flexibility, but Kertész has the better of it where sonic splendor is concerned. Mehta's is altogether more brilliant, with greater emphasis on the shifting moods of the music and an underlining of the richness of the scoring.

Which brings me to the newest of all the Bruckner Fourth recordings—Barenboim's, with the Chicago Symphony Orchestra. As he does with everything he touches, Barenboim invests this music with enormous personality. His is the most dramatic reading of the lot, with a contagious exuberance and vitality and great rhythmic snap. The Chicago Symphony musicians play for him with all their hearts, and the recorded sound is superb. You can't go wrong with any one of the five performances I recommend, but Barenboim's is for me the cream of the crop.
THE MUSIC OF CHINA

Now that the parting of the bamboo curtain once again affords the West a glimpse of the Middle Kingdom, perhaps a note or two from its ancient musical tradition will filter through as well

By Fritz A. Kuttner

The political developments of 1972 and 1973 have created a considerable interest in things Chinese among the American public, an interest that goes far beyond diplomacy. The likelihood of exchanges between the United States and the People's Republic of China in scientific, medical, technological, and cultural fields has given rise to a great deal of speculation and curiosity, and what we have thus far seen and heard of—for example—ping-pong, acupuncture, and Chinese acrobats has whetted our appetite for more information. Americans are beginning to wonder about such things as the state of music in China today. What is the possible future development of Chinese music, and what are its contributions to the international, particularly to the Western, musical scene likely to be?

Such questions are difficult to answer. Although China looks back on the longest uninterrupted musical civilization in the history of mankind—dating back to 1400 B.C. or even earlier—the first somewhat detailed and reliable information about Chinese musical traditions did not reach Western countries until around 1780 A.D. The reason for this is that China, throughout its long history, has preferred to live its cultural and social life in splendid isolation from most of its Asian neighbors and from European curiosity in particular. This was true even when Europeans made occasional contacts with the Far East between the eighth and seventeenth centuries. The bamboo curtain that came down around China with the establishment of the Communist regime in 1949 represented by no means a new policy of international isolation, but rather the reaffirmation of attitudes typical in the nation for a thousand years before our time. Under these circumstances, precise information about China's musical life at present is not only very scanty but rarely reliable.

Equally difficult and risky is any attempted prognosticating about the immediate future of Chinese music. The situation brings to mind an anecdote of the 1920's: General Joseph Pilsudski, then Premier of Poland, was asked by foreign journalists on the eve of a national election who, in his opinion, was going to win. He reportedly replied: "Gentlemen, I shall be glad to tell you what will happen in twenty or thirty years, but I can't possibly know what will happen tomorrow." So it is with China: predictions may be made only if one looks far enough into the
There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics.

Chairman Mao Tsetung

future—at least the risks are lessened, for by then both prophet and prophecies are likely to have been forgotten. But any prediction of a distant future must be based on our knowledge of what has happened in the past, and the best way to understand what the Chinese may do in years to come is to know what they have done previously.

The most important aspect of historical developments in the nation's musical life is its extremely slow movement over the ages. Most of the essential features of Chinese musical tradition were well established as early as the two Han Dynasties (from 202 B.C. to 220 A.D.). At that time, the Chinese already had a system of twelve semitones per octave, of which only five were used at a time for building scales and melodies (pentatonic scales), and they possessed a large arsenal of plucked string instruments, woodwinds, and percussion (including bells and sonorous stone chimes). Furthermore, they had organized vast orchestras to perform at court ceremonies, religious rites, and other official functions. Finally, they had created a large bureaucracy which was in charge of training, rehearsing, and conducting the musicians for all functions of state and also controlled the manufacture, standardization, storage, and maintenance of all instruments. That bureaucracy was even in charge of all official composition, musical acoustics, and theory, plus rules for the composition of poetry and song texts to be used in the musical settings for rites and ceremonial occasions.

In later centuries, subsequent dynasties added to this fairly rigid establishment of state-controlled and publicly financed musical practices with refinements, innovations, and moderate amounts of experimentation, especially in the range of private musical activities, which remained essentially the domain of a wealthy, highly educated elite. Outside of this privileged class there existed, as in most other civilizations, the music of the common people in the form of folksong and simple instrumental music, which were as amateurish and primitive as they are practically anywhere else in the world. Occasionally, for brief periods in history, the pentatonic scale system was experimentally extended to seven and even nine tones per octave, but these efforts never took hold for any length of time. In fact, up to the present, the masses of the Chinese people seem to prefer their five-tone scale to any extended tonal system, with one important exception: the Chinese are very fond of tonal inflections (up, down, or undulating) of the original pitches, and quite a few of their stringed instruments are constructed in a way that facilitates and encourages such pitch "deviations." This musical preference is obviously related to an important characteristic of the Chinese language, a so-called "tone" language in which tiny inflections (four to seven) of the speaking pitch drastically change the meaning of every word. For example, the syllable ma\(^1\) in a high, level pitch means an old woman or a nurse; in a high, rising tone, ma\(^2\) means hemp; in a low, rising tone, ma\(^3\) means horse; in a high pitch falling to low, ma\(^4\) means to curse, to abuse.

Attempts to introduce harmony or polyphonic techniques into the nation's music have been rather unsuccessful. And apparently no extensive rhythmic differentiation or complexity (as exists in the music of India, for example) has ever appealed to the Chinese either; the great body of their traditional music has been mostly in simple 4/4 time.

How utterly incompatible Chinese musical preferences were with those of Western civilizations may be suggested by the account of a French Jesuit priest, J. J. Amiot, who lived and worked in China for more than forty years. In a famous book on Chinese musical achievements and traditions (published in 1780 in Paris) he tells about the disas-
trous fiasco that occurred when he tried to introduce eighteenth-century French keyboard music to a highly sophisticated Chinese audience. Apparently a very competent harpsichordist, Amiot played a program of compositions by Rameau and other great French masters, but found that his listeners were not only unimpressed and uninterested but in fact heartily detested what they heard.

By the end of the nineteenth century the limited expressive means—five-tone scale and absence of harmony, polyphony, and rhythmic variation—along with the rigid, unchangeable tradition of the official repertoire produced the natural consequence: the nation's musical resources, having been overused, dried up. In 1911, the last dynasty abdicated and all the court and other official musical organizations disbanded. Then, except for simple folk and amateur music and the mass entertainment of Chinese opera, which is actually much more a kind of dramatic theater than a musical drama, the country's great musical tradition fell practically silent, creating an almost total vacuum in a nation that unquestionably ranks among the most musically gifted in the world.

With overwhelming impact, the wealth of Western music filled this vacuum. What had seemed impossible in 1780 became an amazing phenomenon of the period between 1900 and 1966. A generation of young Chinese, starved for great music, began flocking to Russian teachers who had arrived in the coastal areas after the Revolution of 1917. These Russians were soon followed by Italian, English, and French musicians who set up classes and helped to create music schools and conservatories. After 1933, when immigrant musicians from Nazi Germany and Austria settled in Shanghai, every conceivable kind of instruction in vocal training, theory, composition, instrumental performance, and conducting had become accessible to Chinese music students. Soon the best of them would go to Russia, Europe, and the United States to continue their education under famous performers and teachers. When I arrived in Shanghai in 1939, the city's municipal orchestra, a body of about seventy-five professionals under the direction of an Italian conductor, consisted exclusively of European instrumentalists. When I left the country, ten years later, practically every desk of the organization had been taken over by a Chinese instrumentalist, trained in China, playing under a Chinese conductor. By the 1960's, numerous young instrumentalists and singers had emigrated to Europe and the United States and established themselves as respected performers, including a number of very gifted composers and conductors. In Peking around 1965-1966 there was staged a giant Communist pageant which employed several hundred musicians playing every instrument of the Western symphony orchestra, in addition to hundreds of singers and dancers. The enormous score had been composed in a late-Romantic Western style by Chinese composers—not a really significant or original work, to be sure, but fully competent in the style selected for the work in all questions of rhythm, harmony, polyphony, and orchestration. The performance, circulated abroad in an abridged recording (six sides) in a limited number of copies under the name *The East Is Red*, proved to be highly professional by exacting Western standards for symphonic and choral productions—on a level, in fact, of which quite a few Western organizations would be proud. All of this had been developed, virtually out of nothing, within less than thirty years and in spite of the fact that probably only a few, if any, of the participants had ever been outside of China.

During the same period (from about 1930 to 1966) Chinese musical scholarship flourished after it had been all but dormant for several centuries. At the newly founded National Institute for Musico-
logical Research in Peking, a new breed of first-class historians and theorists were working and publishing on a level fully comparable to that of the best modern musicologists in Western nations.

But all of this rich achievement and work was brought to a sudden brutal halt with the onset, in 1966, of the so-called “Cultural Revolution,” which, among many other drastic measures, proscribed all cultural activities related, or thought to be related, to Western civilization. All performance and teaching of Western or Western-sounding music was banned; orchestras and other musical groups were disbanded; the National Institute in Peking was closed, even though its work had been devoted exclusively to Chinese musical history; distinguished musicians and conservatory administrators were reportedly jailed or shipped to rural districts to do forced agricultural labor for their indoctrination and “re-education.”

Rumors reaching the Western world told of roving bands of youthful Red Guards who allegedly destroyed countless Western musical instruments and assaulted performers known to have specialized in Western music. One horror story related that one of the nation’s best young pianists was attacked in his home in Shanghai and that both of his wrists were broken by these hoodlums to prevent him from ever playing the piano again. It will probably never be possible for Westerners to confirm or refute any of these stories, but considering the large amount of violence that has been reliably credited to the “Cultural Revolution,” it is not unreasonable to assume that the field of Western music was among the victims.

What the situation is now, in the fall of 1973, cannot be established with any degree of certainty, because for several years little indirect information (let alone comprehensive reporting) on the state of music in China has reached the Western world. So, at this point, speculation and intelligent guesswork will have to take over, based on the knowledge of the political-cultural conditions in other fields of activity since 1967. Most important in any such assessment is the realization that all views about the social, cultural, and political functions of music and the other arts have been radically changed in Communist China. The governing doctrine is that music, along with the other creative arts, must always and exclusively serve the education and indoctrination of the great masses of the population, must always further the policies, philosophies, or ideologies of the Communist state and its government. This view imposes definite and strict rules on the functions of music in society and excludes many of the other functions that music previously had in China and still has in Western countries. Music as entertainment or for simple enjoyment is out of favor for the time being, and even more so are the types of highly sophisticated music that might appeal particularly to an educated and well-to-do elite—but then a leisure class no longer exists in the People’s Republic. This situation obviously eliminates or at least severely restricts the creation and performance of instrumental (that is, “abstract”) music, which cannot very well carry ideological or political connotations and messages. Instead, emphasis is placed on songs, oratorio-type works, or other choral compositions, with or without instrumental accompaniment and, frequently, in combination with expressive dance and spoken recitations.

An important aspect of musical life is the economic situation of the musician, who cannot be trained and earn a living unless society pays for it in one form or another. Since in a socialist state no private funds are available for the training and maintenance of musicians, the state alone can allocate monies for this purpose. And thus the state decides who is to be trained and what those selected will be allowed or required to do with their skills. The consequence is that art of no type, form, or content can flourish and survive unless it is approved by the government agencies in charge of cultural affairs. Thus, for example, the whole repertory of the famous Chinese opera companies—of both the Peking and South China styles—has been banned because it was essentially based on heroic or romantic themes from Chinese history and legend. In order to fill the vacuum in China’s most popular mass entertainment, a large repertoire of new operas is being created, and these new works deal with the heroes of the Communist revolution, with work in the factories and in agriculture, or with other topics of an ideological or political nature. If you wonder whether there are no courageous individualists who insist on pursuing their own independent careers in music while being supported by families, friends, and admirers, the answer is that there cannot be. They would have no place to receive training and no opportunity to perform, except in a private home. And very soon the state would single them out as parasites and ship them off to do some “useful” work on a farm or in a factory because
they refused to play an assigned role within the nation's important plans for productivity.

At present no information is available as to what has become of the many performers and teachers of Western music. Presumably, most of them have been assigned to agricultural and industrial work. The same would probably be true of the musicological scholars who were engaged in historical and theoretical studies. Neither teachers nor scholars of Western music would be of much use now at any rate: economic factors must certainly have played some part in the suppression of Western music, which would require imported Western instruments (pianos and good violins are expensive), scores, textbooks, and recordings. All this calls for foreign currencies, of which there is always an extreme shortage in China, and the government is not likely to allocate funds for such "unnecessary frills."

Also unknown is the present situation of music schools, conservatories, teachers, and students in the field of traditional Chinese music, but it is safe to assume that this kind of activity is gradually returning to something resembling normalcy, for performances of this type are needed for political reasons and for ideologically controlled entertainment of the working masses. There are also the first faint indications of some relaxation in the previously imposed restrictions. The wife of Chairman Mao Tse-tung, Mme. Chiang Ching, who has exercised complete control over all cultural trends and activities (and personally revised a revolutionary opera for public performance), has recently reinstated the use of the piano, which had been banned in China since 1967. Similar signs of minor relaxations could be observed in an enormous exhibition of Chinese arts and crafts which opened in Peking in November 1972. Among the thirteen thousand exhibits there were quite a few that featured traditional or legendary subject matter of the type that would have been destroyed on sight by the Red Guards only a few years earlier. And the large number of traditional music instruments in the show indicated that traditional Chinese music is being encouraged by the government. Commenting on this new trend in the exhibition, the leading political-theoretical journal stated that the traditional arts and crafts should not be neglected but be "turned to suit present-day need." A major relaxation of previous rules brought the London Symphony to perform in Peking and Shanghai, and the Philadelphia Orchestra made the trek in September. And, for what it is worth, the film The Sound of Music is currently being shown in several Chinese cities. What all this may mean in the future is open to speculation.

And thus we now come to the "prophetic" look into the future of music in the People's Republic of China. According to General Pilsudski, this should be the easiest part of the task, but to me it seems extremely difficult. First, I will state emphatically that the Chinese people are so eminently gifted musically that they have a strong potential for de-
velopment in any conceivable direction. Their hearing, especially their precise sense of pitch, is, in my opinion, superior to that of the people of most Western nations. Their memory for melodic and rhythmic configurations is truly outstanding, and their gift for reading complex Western scores at sight commands the foreigner’s admiration. (Their talent for sight reading is well schooled from early childhood, of course, by training in their own very complex written language.) As instrumentalists, the Chinese share that fabulous stamina and patience displayed by many Orientals for acquiring manual-technical skills. Few Western students could stand the countless hours of cruel daily practice in the struggle for virtuosic mastership that I observed time and again among young Chinese musicians. Thus, I am convinced that they can achieve anything their government and society will permit them to achieve. If we add to these factors the weight of their enormous numbers—800 million people must produce, with statistical certainty, more highly gifted potential musicians than any other nation on earth—we should conclude that, on that basis alone, China could lead the world in musical achievement fifty or one hundred years from now.

On the other hand, we have a great unknown quantity: what importance and functions will a socialist government allot to music in China’s cultural life? The recent readmission of the piano as an officially sanctioned instrument indicates the possible revival of Western-style harmony and polyphony in the country’s musical creation. What seemed impossible to Père Amiot in China around 1760 now has a definite chance, for two reasons: the traditional monophonic five-tone system has been exhausted because of its extremely limited number of melodic or tonal combinations; also, the Chinese public’s frequent exposure to Western sound phenomena during the last forty to fifty years, via live performance, radio, and recordings, has led to a gradual and growing acceptance of that kind of sound. This does not mean that the future tone system in China will be the traditional Western system of twelve semitones per octave, with seven-tone scales and triadic (or more elaborate) harmony. The fondness of the Chinese for subtle pitch inflections—deviations from central or ideal pitch—means the easy acceptance of micro-intervals which are not easily accepted by a majority of Western listeners. It is therefore quite possible that future Chinese tone systems might be a good deal more complex or sophisticated than our traditional Western models.

Still, it is most unlikely that much in the way of musical experimentation, avant-garde movements, or “revolutionary” musical developments would be
We should take over the rich legacy and the good traditions in literature and art that have been handed down from past ages in China and foreign countries, but the aim must still be to serve the masses of the people. Chairman Mao Tsetung

equipment is needed for urgent military, scientific, and administrative tasks.

The highly commercialized popular music of the United States and other Western countries (including some of the European socialist nations) will have no comparable equivalent in China for quite a while because the state is unlikely to spend otherwise needed revenue for such "trivial and frivolous" mass entertainment. Music without important ideological functions will have, for some time to come, no place in this socialist society, and the private initiative that creates such entertainment in the West would be considered, in China today, a deplorable waste of national resources and manpower. The easy-going attitude toward professional standards that characterizes, with few exceptions, rock and other Western pop music styles today is unthinkable in China for another reason: traditionally, the Chinese have always taken great pride in supreme craftsmanship in all their arts and crafts. They would never admire nor reward amateurism or limited skills and training, nor would they encourage public appearances by less than finished performers—quite apart from official attitudes which would dictate suppression combined with contempt. American audiences now have had occasion to appreciate this Chinese pride of craftsmanship and supreme professional skill through tours in this country by two performing groups, the Shenyang troupe of acrobats (the Chinese have always excelled in acrobatics) and a famous group of dancers from Peking.

It would be wrong to assume that for ideological reasons governmental restrictions will bring most musical activities to a virtual halt for any length of time. Music in the service of the state has a tradition of more than two thousand years in China, and the country will always be able to mount spectacular pageants with hundreds or even thousands of performers. Court orchestras with up to a thousand instrumentalists, singers, and dancers have existed throughout the nation's history. One difficulty, however, may influence China's musical potential in the near future: musical skills atrophy and die rapidly if there is no fully active continuity of practice and performance and if there are not enough first-rate teachers to train the new generations. When the fabulous performers of the imperial court disbanded and became inactive in 1911 after the abdication of the last dynasty, it took less than fifteen years for a superb tradition of various performing arts to disappear. According to those still alive who witnessed these court offerings before 1911, there is really no comparison possible between the prevailing standards then and today, even considering the famous and internationally acclaimed Peking Opera Company of the 1950's and 1960's.

The future of Chinese music, seen in the broadest terms and over a relatively long period of time, is likely to be a complex amalgam of native tradition with Western idioms in a social context favoring folk art and ideological-educational mass functions. To what degree Western elements and "elitist" fine-arts developments will enter into this fusion process, however, will depend ultimately on what governmental policies encourage or prohibit.

For a fairly long period official emphasis in China will probably be on a "simple," nonintellectual music easily understood and accepted by all the people (although it may not be simple by our Western standards). Later on, as the economic and political condition of the country stabilizes and becomes stronger, the time for changed priorities and relaxed attitudes may arrive. By then the Chinese sense of competitiveness in the arts may be aroused, and governmental ambitions could partly free the nation's music for contests in the world arena.

The strongest factor in all future developments of music in China will therefore be the tension built up between the vast resources of national talent and the limited activities permitted to this talent under governmental restrictions. If this seems to hedge the prediction a good deal, it might be well to re-establish a sense of balance in our considerations by asking just how far we can really see into the future of music in Western civilization.

Fritz Kuttner, one of the world's leading authorities on Chinese music, has been a frequent contributor to Stereo Review on subjects as diverse as bells and the pianism of Simon Barere.
THANKS AND HOWDY: "After a welcome like that, it makes a fellow feel like he did when he was a little boy and got exactly what he wanted for Christmas. I'll tell you right now: we've got to pick awful pretty after a welcome like that. If somebody hasn't heard our show before, I'd like to warn you that we're just as informal as the music we play, and if you've come to hear a flashy show, doggone it, you're gonna be disappointed. But if you come to hear some good old country pickin', that's what we're here for."

Perhaps you first heard of him in the early Sixties. Some of the people who discovered Earl Scruggs then, and rediscovered Pete Seeger then, discovered also a blind North Carolina singer and guitar player named Doc Watson. Devotees of country music, many of whom ignored the whole folk "movement," soon came across Doc in their own circles; he certainly never regarded himself as anything but country, and his flat-picking style tended to identify him, in many minds, with bluegrass and its forerunners, the traditional country music first out and then in with people who like Country if you call it Folk.

And then, only recently, his involvement with several almost legendary country musicians in the Nitty Gritty Dirt Band's three-record "Will the Circle Be Unbroken" album beamed Doc's soothing, mellow voice and rippling guitar toward an entirely different—and vast—audience.

He was, as they say back home, "no spring chicken" when all this started—he's fifty now—and it has changed his audience a lot more than it has changed him.

Backstage, Doc says, "I grew up with genuine old-time country music, cut my teeth on it. I'm thankful for that. . . Another thing I'm thankful for is I grew up in a hard-working family. When I was about thirteen, my dad said, 'Well, I can't give you your sight, but I can teach you how to work and help yourself.' So he laid a crosscut saw over a log and I took the other end of it and we went to work. I didn't help cut down the trees, 'cause that was too dangerous, but once they were on the ground, I sure did a lot of sawing. It was hard work, but that kind of thing tones up your attitudes as well as your muscles. And once you worked the soreness out of your muscles, you'd sleep!—man, you never imagined such good sleepin'—and eat like a horse."

Leather Britches: "I better do a flat-pick tune right here, Merle. I'd like to do a little bit of a tune that I learnt from an old boy down home. . . The first part of this, now, for you fans of real old-timey country music, will sound a little like a dulcimer, but I finally get to makin' it sound like a guitar."

"I've added things here and there, but I've never deserted country pickin'," Doc says. "I've been lucky."

Ralph Rinzler, musician and folklorist, who was later to become the mandolin player of the Greenbriar Boys and still later to have his scholarship recognized—and himself hired—by the Smithsonian Institution, deserves most of the credit for "discovering" Doc Watson. Rinzler went to the South in the early Sixties, looking for Clarence "Tom" Ashley, an old-time banjo player from Tennessee, and happened to hear Doc. He of course recognized a great guitarist when he heard one. So did his partner, Greenbriar guitarist John Herald, who later backed Ian and Sylvia, among others.

"Johnny could do a lot of things," Doc says, "but he was shy. He was at my house one time and we were going over some things on the guitar, and then he wandered off and nobody knew where he was. We were saying, 'Where's John?' and lookin' all around, and finally we heard music—coming from under the porch. He was sitin' back under the porch steps, practicing. He says, 'Well, I didn't want to bother anybody.'"

In 1964, Rinzler persuaded Watson—"against my better judgment," Doc says—to work the coffee-house circuit full-time. Doc's son, Merle, larger than his father but conveys, almost with his whole body, the same sort of mellowness, was himself quite a picker by that time. He worked with his dad for the first time in 1964 and started traveling regularly with Doc in 1966. To understand what that means to Doc, it is not necessary to ask, or even to know (as owners of the "Circle" album know) that Doc named his son after Merle Travis, "hopin' some of that good pickin' would rub off"—but merely to see the two of them alone together on the stage, where Doc's best friend executes countless sweet, bluesy, sliding guitar riffs to complement Doc's more rhythmic style. Merle often flat-picks the lead, too, leaving Doc free to concentrate on singing in a nothin'-to-hide baritone.

Before the early Sixties, though, Doc and his wife, Rosalee, were scrambling to make a living. Doc was earning a little money playing electric guitar with a country swing band first called the Rail Riders (because Jack Williams, the leader, worked for the railroad, "and still does," says Doc) and later called Jack Williams and the Country Gentlemen. The acoustic guitar simply wasn't loud enough to compete with the other instruments in such a band in those days when guitar amplifiers were usually the only amplifiers available.

"Playing that electric guitar lightened my touch," Doc says. "Beyond that, it was just a matter of practice and hard work."

(Continued overleaf)
Deep River Blues: “I learnt this tune from the Delmore Brothers, but I never could pick it the way they did, somehow or other. And then I began to hear old Merle Travis pick the guitar and I thought, well, I’ll steal me one of old Merle’s licks and I’ll learn this thing some way. I learnt this little thumb vamp on the bass strings here...”

Doc and Merle still play coffee houses or folk clubs, but now they mostly play concerts. They are in great demand for concerts where the audience’s blue denim comes in the shape of bib overalls, and they are in just as great demand where the audience’s blue denim is laboriously and often beautifully decorated with patches and needlework.

“I can’t look out over an audience and see what kind of people are there,” Doc says, “but we’ve certainly had some warm response in such places as New York City. I’d say our audience is much broader since the ‘Circle’ album, and yet people are people. If you do your job and don’t talk down to people, I think you’ll find they usually treat you well.”

Doc talks to an audience the same way he talks to one person.

Life Gets Tedious, Don’t It: “(Voice in Audience: “Tennessee Stud!”) “We’re gonna find that one in a few minutes. Right now, I’d like to get a little fun song in, a sort of portrait in words of a lazy boy—I won’t say a country boy, ’cause if you changed a couple of words this could suit any old boy that didn’t want to move around much on a hot day. You know how that feels....”

Doc was born Arsel L. Watson in 1923 on land his great-grandfather, a Scotsman, received as a land grant when he emigrated to the United States. Doc’s present home is in the little Blue Ridge Mountain town of Deep Gap, North Carolina, within three miles of his birthplace. Getting back there is usually on his mind, or about to be. Recently, a small college in nearby Boone conferred an honorary doctor-of-music degree on him. “You better believe I go back home every chance I get,” Doc says. “Being with my wife and daughter (Nancy) is the most important thing in the world to me. We break these tours up in little pieces. To me, as much as I love to play for people, traveling is hard. It’s the real work involved in this kind of life—people call the shows the work, and after two hours or so before an audience you do feel as tired as you would after a whole day of hard labor, but it’s a different kind of tiredness, kind of pleasant. But traveling is a drag.”

Back home, Doc expects his neighbors to treat him like a neighbor, and mostly they do. “They might kid me about something like this honorary degree business,” he says, “but they pretty much treat me the way I treat them. The people who try to treat you like a celebrity are the same people that wouldn’t speak to you when you wore patches on your overalls and split your own stove wood. I don’t like that kind of people much.”

Match Box Blues: “Merle and I dearly love the good old traditional blues. Most of the time, we just pick like Doc and Merle. We don’t try to copy the old masters who really worked out these blues tunes...”

And no matter how diversified the music or the audience, Doc remains a country boy. Being a country boy may mean putting at least one old hymn on your album, no matter what, and plugging your latest recording on the concert stage, no matter how much the stage’s reputation— and Doc does those things (although he can couch a commercial in such a congenial nap of good-old-boy rambling rap that it’s almost a soothing experience) but being a country boy can also mean you hold strong opinions about who and what you are and who and what you are not.

That’s the second most important thing I can tell you about Doc Watson. Listening to him play is almost wholly an emotional experience. Aside from random mutterings such as, “No—what I just heard was impossible on a guitar; he couldn’t have done that,” few listeners have the energy to both listen to him and mess around with a technical analysis of what’s going on. Tone quality is even more important an identifying mark than speed, and the “hot runs” he uses for ornamentation have the effect of hitting everyone in the audience in the chest at the same time, forcing out an involuntary “Hoo!” Doc’s playing doesn’t make people sad; but it often makes them cry.

That’s the most important thing I can tell you about Doc Watson.
JUNE is the month of brides, honeysuckle, potential temperature inversions, and, for a fortunate few, departures for cooler climates. For many others it is also the time of the summer Consumer Electronics Show in Chicago’s gargantuan McCormick Place exhibition center. If you find it strange reading about goings-on in June when Labor Day is already a fading memory, be assured that this seeming retrospective has been carefully scheduled to reach you at about the time—if everything has gone right—that the new audio products first announced in June will be appearing on the shelves of your local hi-fi retailer. This is because the industry has spent the remainder of the summer not so much in merchandising (advertising and distributing) the new equipment displayed at the show as in actually building or even redesigning it on the basis of feedback from the dealers who came to see it.

The Consumer Electronics Show (CES) is a "trade-only" event held under the auspices of the EIA (Electronics Industries Association). Originally an organization that included practically every manufacturer of electronic consumer goods except the high-fidelity people, the EIA in the past few years has seen an increasing participation by the hi-fi industry. Although the audio press is included in the “trade” category, from the manufacturer’s point of view the really important show attendees are the audio store owners and managers throughout the nation who converge on Chicago to place orders for the products they hope to sell from autumn on.

Not too long ago, most of the products shown at the CES were small electrical appliances such as clock radios, TV sets, and portable and console record players. Last June, however, we found an enormous number of receivers, amplifiers, tape decks, speaker systems, blank tape in all formats, and even microphones and semi-professional recording consoles and mixers—vast assemblages of sophisticated electronic goods that indicate a virtual consumer obsession with high-quality sound recording and reproduction. In June, many of the products existed only as one-of-a-kind prototypes, and quite a few were completely inoperative wood-and-plastic shells with glued-on knobs. After these are actually built, debugged, and otherwise brought to completion, it will still take some luck and marketing dexterity for all of them to become available in time for the Christmas buying season. But, assuming they will, this is what the eager audiophile will encounter on his shopping tours during these late months of 1973.

(Continued overleaf)
Receivers

If you are in the market for a receiver, the market welcomes you. Audio manufacturers seem to be convinced that most of next year's equipment purchasers will be receiver-oriented, and they've done their technical best to quiet any possible misgivings there may be about two/four-channel versatility or obsolescence. This means that CD-4 has joined SQ and variously named versions of the so-called Regular Matrix as built-in features in many of the new four-channel receivers (see accompanying box). Pioneer's units will probably be the first available, hotly pursued by those from Akai, Fisher, Harman/Kardon, JVC, Kenwood, Onkyo (with automatic switching to the CD-4 mode), and Technics (by Panasonic), among a number of others. These are hardly isolated phenomena; almost all these manufacturers have equipped several of their models with CD-4.

Other options are more open-ended: Kenwood, like Marantz, provides an inconspicuous slot in several of its receiver models into which a four-channel adapter module—SQ, CD-4, or some future variant—could be plugged to become an integral part of the unit, under the direct control of front-panel selectors and knobs. On the other hand, Dolby B-Type noise-reduction circuits have been incorporated into Akai (stereo Model AA-910D) and Marantz receivers (in Marantz's case there are two Dolby circuits built into four of the new four-channel receivers). Technics has two four-channel models (the SA-8000X and SA-6700X) that offer a choice between a four-channel oscilloscope display and no CD-4, or CD-4 and no oscilloscope. Others who showed units with four-channel readouts of one kind or another are Kenwood, Marantz, Akai (meters), and Pioneer, which has developed an ingenious X-shaped illuminated display that uses filament coils of gradually increasing wire thickness.

Where does all this "discrete" CD-4 activity leave matrix SQ? Well, alive, healthy, and living almost everywhere. In its full-logic form, however, SQ was available at showroom time only in the Lafayette LR-4000 receiver, several Sony add-on decoders, and the upcoming Sherwood

THE MODE SELECTOR (CIRCA 1973)

An article in the September, 1958 issue of this magazine (which was then titled Hi-Fi & Music Review) took special note of one of the earliest examples of a modern stereo mode selector, a knob that graced the front panel of the H. H. Scott Model 130 stereo preamplifier—described as being a unit of "so much flexibility that it defies adequate editorial treatment." According to the reviewer, the Scott stereo selector not only performed with competence the five novel functions its legends specified, but it also activated a rectangular array of "Christmas-tree" panel lights that came on in various combinations to indicate stereo, reverse stereo, monaural, etc.

- Mono: Just what it says it is.
- Stereo: And so is this.
- Discrete: This switch position is for use with any true four-channel program source—that is, any external source with four separate outputs to be plugged into the receiver. The present four-channel "discrete" formats are: (1) open-reel tapes, (2) Q-8 tape cartridges, and (3) the outputs of an external CD-4 disc demodulator. However, an external "matrix" decoder could also be connected to the DISCRETE input jacks.
- RM: "Regular Matrix," usually signifying a built-in decoder that conforms—at least approximately—to the basic Sansui or Dynaquad decoding parameters. Any suitably encoded recording can be played with the switch in this position. This stop will also create a four-channel effect (ranging from insignificant to surprisingly good, depending on the program material) with normal two-channel stereo material. The RM designation is not universal. Some manufacturers prefer to use just the word MATRIX or some exotic quasi-technical coinage that contains the word. Marantz and Technics have variable adjustments (called "dimension" or "acoustic-field" controls) that work in conjunction with this position to alter the matrix parameters somewhat, redistributing the total available amount of speaker-to-speaker separation here and there between the four channels. This feature is especially useful in obtaining the best enhancement of two-channel material. And one gets the impression from carefully worded statements in the literature that some of these adjustments will provide something very close to correct SQ decoding.
- SQ: With few exceptions, the SQ decoders built into four-channel receivers are fairly elementary, and most of them lack any form of "logic" assistance, although there may be a separate pushbutton that increases the front-to-rear separation (essentially by sacrificing a little left-to-right separation). When considering an SQ unit, it is important to know whether it has no logic, semi- or front-back logic, or full logic. The difference is significant, since only full-logic SQ units can approach the inter-channel separation of the CD-4 system.
- CD-4/Aux: the "aux" part of this legend is a tip-off that this particular receiver does not actually contain built-in CD-4 facilities, although an external CD-4 demodulator could be plugged into the rear-panel jacks that are activated by this switch position (as could any other high-level four-channel program source, of course). The only sure guarantee of built-in CD-4 is the presence—somewhere on the receiver—of the left and right separation controls required to adjust the levels of the various signals picked up from a CD-4 disc.

—R.H.
With built-in SQ, RM, and CD-4 circuits, the Pioneer QX-949 is typical of the new "do everything" four-channel receivers. S-7244, which is slated to be the first receiver to incorporate full-logic SQ in the new three-IC (integrated-circuit) configuration.

The serious matrix-system alternative to SQ has for some time been Sansui's QS system, which basically conforms to — and was something of a model for — the Japanese RM (Regular Matrix) standard for encoding and decoding. QS appears in the form of RM, Dynaquad, and various unnamed matrix circuits that employ its basic parameters or something very close to them. However, in Sansui's new ORX series of four-channel receivers, which is led by the Model ORX-6500 and the elaborate ORX-5500, it achieves its highest point of sophistication to date. The "X" prefix stands for "Variomatrix," a separation-enhancement technique that works on a psychoacoustic principle that might be called "directionality masking." A professional Variomatrix decoder was demonstrated — and impressively — in the U.S. as early as autumn of last year. With the new Sansui receivers it makes its debut as a consumer product.

The subject of discrete four-channel FM may be moot just now, since the necessary FCC approval does not appear to be forthcoming for any such system in the near future. But that fact has not deterred its advocates. In one much-visited booth at the show was Lou Dorren, inventor of what many believe to be the most feasible four-channel FM technique, busily quadracasting via short-range transmitter to wherever nearby receivers were capable of picking up his signal. Panasonic was supplying the "black boxes" necessary to receive and decode the broadcasts, and these became fairly popular items during the show. Also unveiled by Panasonic was the first integrated-circuit CD-4 demodulator to be seen by western eyes; it contained two of what are said to be the largest IC's (they were designed by Dorren) ever manufactured for a consumer application of this kind.

Before we leave (temporarily) the subject of four channel, we should discuss the situation with four-channel amplifiers and preamplifiers — a situation which is, unfortunately for the quadraphile, relatively bleak. Aside from the previously seen Kenwood P-2000X prototype — bigger than the biggest breadbox and undoubtedly a real budget-buster — there were no new four-channel preamplifiers in evidence at the show. The eagerly awaited Phase Linear 4000 preamplifier has some four-channel features (specifically, a special logic-assisted SQ decoder, an "ambiance-extractor" circuit for synthesizing four channels from two, and a joystick balance control), but it is basically a two-channel device. The two channels you do get are rather remarkable, however, and include some cleverly designed dynamic-range expanders and a playback noise-reduction system that will, according to the evidence of my own ears, decrease or totally eliminate the noise on any program material whatsoever without affecting its musical content. Integral Systems' 20X preamplifier (scheduled availability is early 1974) will also have some four-channel features, as well as a newly developed record-playback noise-reduction processor that works on the compression-expansion principle. And, like Kenwood and BGW, they are also offering a big (250 watts times four in this case) four-channel power amplifier that is also capable of stereo operation. Marantz, meanwhile, leads in four-channel integrated amplifiers, with two just-announced additional models and a four-channel "adapter" — a control center to be added, together with a stereo power amplifier, to an existing two-channel system.

Tape

One by one, the three-head stereo cassette decks that have been waiting tantalizingly in the wings are making their bows. Sony brought one to Chicago from Japan — strictly a prototype at the moment, but certainly the basis for an actual product in the not-too-distant future — and Nakamichi has prepared a handsome $690 version of their Model 1000, to be called the Model 700. The machine attracting the most attention, however, was the Teac 850X, which has all the features of an open-reel, three-motor solenoid-controlled Dolbyized deck — except that there is a cassette loading bay where the reels would ordinarily be.

Back in four-channel land, JVC showed the Model 4CD-1680 cassette deck which, in accord with the Philips licensing requirements, lays down a total of eight thread-thin tracks (four in one direction, four in the other) on the tape and processes them all with four built-in channels of the ANRS noise-reduction system. (JVC's four-channel three-head cassette deck, if it ever appears, will truly be a marvel.) For those who want ANRS without the cassette deck, JVC now offers the NR-1020 two-channel add-on adapter. And for those who want neither, Wollensak (3M) has come out with the Model 8075 eight-track recorder deck (two-channel) with built-in Dolby circuits that can also be used to decode external Dolbyized sources.

Elsewhere, Technics displayed an in-depth line of stereo cassette machines, some with remote control and one with a direct-drive capstan. And BASF announced a cassette deck of their own, the Model 8200, with both Dolby and DNL (the Philips noise-reduction system), plus automatic chromium-dioxide bias/equalization switching acti-
vated by slots on the back edge of the cassettes. (As of the moment, only a few brands of cassettes have such coded slots.)

Teac also showed the Model 7300 open-reel deck, a three-motor, 10½-inch-reel machine with an entirely new direct-capstan-drive transport design that incorporates some unique, carefully thought-out operating features. Dual-capstan tape-drive systems are also to be found in the elaborate open-reel machines available from Sony as well as the larger units from Dokorder, which employ retracting pinch rollers to simplify tape threading. Dokorder will also offer a selection of head options, prealigned and accurately interchangeable in a matter of seconds with only a screwdriver. Dokorder's most expensive new unit is the Studio-9 ($949.95), which takes 10½-inch reels and has its electronics housed separately from the transport section rather like a cantilevered second-story.

On-location recording enthusiasts will welcome several new ways of handling taping sessions requiring a truly portable, battery-powered machine. The Stellavox SQ-7 is a four-channel open-reel recorder with fully professional specifications, and with an enormous list of available options to boot. Although not quite a pocket portable, it measures only 10½ x 8¾ x 5¼ inches and weighs 12 lbs—without its 10½-inch reel assemblies in place, of course. In the cassette format there is the Sony TC-152 SD, a carry-around recorder closely resembling a small cassette deck and equipped with a built-in monitor speaker, bias and equalization for high-performance tapes, and Dolby circuits.

**Turntables**

Answering the needs of an apparent consumer trend toward manual turntables are the new Dual 701, the Technics SL-1200 (little brother to the SL-1100A), the Pioneer PL-51, and the JVC VL-5. The first three of these have electronically controlled, low-speed direct-drive motor systems, and several feature special low-capacitance connecting cables for possible CD-4 use. Also available is an updating of the Thorens TD-160—with an added "C" suffix.

Into any of these units you might plug a Shibata-stylus-equipped phono cartridge such as the JVC 4MD-40X (developed in cooperation with Shure) or Audio-Technica AT125 (both $50), the Pickering UV15/2400Q or Stanton 780/4DQ (both $125), or the Micro/Acoustics QDC-1. The last three of these have domestically manufactured stylus specially shaped for playing CD-4 discs. The Micro/Acoustics model utilizes a unique solid-state transducing element said to avoid the losses and induc-

Whatever your aesthetics and budget, the industry has a turntable for you. This is the Model SL-1200 manual from Technics.

**Speakers**

Whatever is the deep, implacable urge that drives men to create new speaker systems, it has apparently reached epidemic proportions this year. New speakers were everywhere. There is, for example, an entire new line from Sansui, the SP series, using elaborate combinations
of mid- and high-frequency horns (with acoustic lenses) and cones (with metallic dust caps) in dual-ducted-port cabinets. Another line comes from an entirely new (to consumers, at least) company, Solar Audio Products, whose Ultralinear speaker systems employ sealed or ported enclosures, foam or fabric grilles, and even—on three models—circuit breakers to protect their innards from amplifier excesses. And enough new models to ported enclosures, foam or fabric grilles, and even—on three models—circuit breakers to protect their innards from amplifier excesses. And enough new models to make up an entire line were displayed by Marantz and Superscope, who led off this year with the floor-standing Marantz Imperials 8 and 9. The Imperial 8 has a rotateable mid-range/tweeter array that lets you set up stereo pairs (or four-channel quartets) for complementary dispersion characteristics.

The loudest spots in the McCormick Place Show were in the center of the aisle separating the RTR and Ohm exhibits, and upstairs at the Cerwin-Vega booth. RTR’s principal consumer offerings were some good-size column systems with 10-inch woofers and various other cone drivers on each of three vertical sides, but they let loose occasionally with the 25-inch woofer that is kept on hand for custom applications. Cerwin-Vega, whose high-efficiency systems are an audible presence wherever they appear, has just developed a new mid- and high-frequency driver, the Magnatag, that resembles an electrostatic speaker but actually employs a conductor-carrying flat-film diaphragm immersed in a strong magnetic field. And the Model F from Ohm Acoustics uses a 12-inch, higher-efficiency version of the unique Walsh driver that powers the Ohm A; the price—about $350—is considerably more attractive.

Infinity Systems also likes the Walsh “wave transmission line” principle, and designer Arnold Nudell—by special arrangement with Ohm—was able to build a Walsh tweeter into his Infinity Monitor, a tall system with a dome mid-range and cone woofer. The new tweeter will reach lesser models in the Infinity line as the designs are perfected.

KLH has a new speaker, the Model 28, which, in horizontal cross-section, is a triangle with truncated tips. There is a woofer and a tweeter on each of the three sides, behind panels of sculpted acoustic foam. The system’s radiation characteristics are therefore multi-directional, with two-thirds of the output destined to become reflected sound. It took a trek to a hotel in the center of Chicago to hear ESS’s full-range Heil system, but it was worth it. Like the Heil high-frequency driver, the new woofer generates its output through an air-squeezing action, but this time the squeezing elements are driven through mechanical linkages by a more-or-less conventional magnet/voice-coil assembly. In the hand-made prototype, the woofer in its housing resembled a perforated plastic cylinder lodged in the center of a large open-back baffle. Half the cylinder’s radiation appeared at the front of the baffle, half at the rear. It is safe to say that one seldom—if ever—hears that much clean, very low-frequency energy emitted from an open-back baffle of such limited dimensions. ESS hopes to have the system on the market by the end of the year, along with an under-$200 version of the amt-1.

At any moment, British Industries will be unveiling its new Venturi speaker systems, a series of three models (offering the choice of an 8, 10, or 12-inch woofer) using a new type of enclosure described as an “acoustic transformer.” Specially designed wide-dispersion horn drivers are also employed, as well as dome super-tweeters reserved for the range of frequencies between 15,000 and 23,000 Hz!

Three well-established manufacturers presented new floor-standing speakers, handsomely finished on five sides: the Jensen Model 15, large and powerful-looking, with five drivers altogether; the slenderer Altec Stonehenge I, a two-way system resplendent in Afromosia teak with protruding grille; and a $100 version of the EPI Microtower, slim and willowy by comparison, with small woofers and 1-inch dome tweeters distributed around the four sides of its top. And Janssen introduced its largest system yet, the Z-824, with two 12-inch woofers and eight 4 x 4-inch outwardly angled electrostatic elements shared by two outwardly angled mounting panels. (Janssen also showed the Jecklin Float electrostatic headphones with their strikingly styled U-shaped head-brackets.) Applied Physics Laboratory was also on hand with a new multi-directional design, the APL-9, patterned on the successful APL-16, and JBL displayed a repackaging of its Prima driver components in a striking natural-oak enclosure.

Acoustic Research and Advent, two companies with a very large share of the speaker market, have been working on small systems this year. The now venerable AR-4X has become the AR-4xa, with a new 1½-inch tweeter, and the just-introduced AR-8, especially intended for rock music, has a rear-panel switch that alters the system’s normal response to produce what is termed a “brighter, harder sound.” Advent’s latest, which hadn’t been given a name by Show time but which will be smaller and less expensive than the Smaller Advent, has a plastic-foam laminate enclosure. Woofer size is the same as for the Advent Smaller Speaker, but a bit of the deepest bass has been given up to increase electroacoustic efficiency. At a projected price between $50 and $60, the speaker is obviously intended for low-cost systems.

The Pritchard Loudspeaker from ADC has a three-section frontal area, with a central 12-inch woofer and outwardly angled 1½ and ¾-inch tweeters at either end.
By adjusting the levels of the two types of tweeters separately or in combination, a four-position switch provides several frequency contours—including depressed midrange—to suit different acoustical situations.

Crown International now offers two all-dynamic systems to complement its Auralinear line of electrostatic/dynamic hybrids. And Hegeman Labs has built a larger version of the Model 1, again employing a two-way configuration with the drivers coaxially mounted at an upward-facing angle. Both the woofer and tweeter cones are of drawn-aluminum construction.

Audioanalyst, a fairly new speaker manufacturer, has three well-made systems of more-or-less conventional design, and the “Pyramedia”—a $575 model built to the proportions if not quite the actual dimensions of the pyramid of Cheops—that is anything but. Avid is another new company, offering two- and three-way designs with exceptionally simple, clean styling and interchangeable grille panels. It is the contention of the Equasound people that the drivers in speaker systems must be adequately spaced apart to produce a sonic sensation of openness, and they have pursued this hypothesis in designing the Equasound 11a, a 3½-foot column with the tweeter at the top, woofer at the bottom, and the mid-range precisely in the middle.

The enclosures of the AFS (Acoustic Fiber Sound) speaker systems may be made, literally, of corrugated cardboard, but inside they are seriously designed and good-sounding products incorporating up to three-way driver configurations in the Nirvana “audiophile” series. Optional finishes, which are impressively colorful, include Naugahyde op-art graphics and synthetic “fun furs.” And there were more—many more—too numerous (or too humorous) to mention.

A Stereo Sampling

Does anyone remember two-channel stereo? A few manufacturers evidently do, among them Luxman, a new line to be distributed in the U.S. by Audio-Technica, which is offering a number of tuners and integrated amplifiers with impeccable specifications and vigorous styling, plus at least one receiver model. And certainly Crown International does, with its new successor to the popular DC-300. the 300A, and mono power amplifiers now achieving outputs up to 2,000 watts!

Simply from an aesthetic point of view, the Yamaha CR-1000 two-channel receiver would have to be rated as beautiful as any equipment seen at the McCormick Place Show. Its understated white-on-silver color scheme suggests a European influence, while the crisp (visually and tactilely), elaborate control layout of knobs, sliders, and switches projects a down-to-business attitude to perfection—sorry our picture didn’t turn out well. And the fact that it is also a powerful, uncompromising unit with several novel operating features doesn’t hurt a bit. (A close second place in the beauty contest goes to Harman-Kardon, for the rainbow tuning dials and beveled cabinets on its three CD-4 four-channel receivers.) Superscope’s new budget electronics are well represented in two channels as well as four, and they beckon you with tuning dials illuminated in a hard-to-forget shade of magenta.

Higher up in the price scale are a tuner from Marantz (the Model 115B) and three new tuners from Kenwood, all of them featuring a “double-switching demodulator” circuit that acts to cancel crosstalk introduced during FM multiplex decoding. Soundcraftmen’s ten-band audio equalizer is now available as a stereo preamplifier, incorporating gain and equalization circuits for a magnetic phono cartridge along with the necessary input switching. And for those in pursuit of ultimates, the Dynaco Stereo 400 power amplifier, at last generally available, costs $449 in basic kit form and $524 with front-panel meters.

The latest in stereo headphones is the Technics EAH-80A, an electrostatic model with electret diaphragms that don’t require the high polarizing voltages of the similar designs, and the Koss “Travler” (sic) headset that collapses clamshell fashion (after removal from the head, of course) into a pocket-size package that can be toted anywhere you might expect to find a jack to plug it into.

Afterthoughts

So much for the highlights of this summer’s CES. Are there any general conclusions to be drawn? Well, it appears that audio manufacturers have once again been reasonably successful in meeting three of their four main objectives: (1) they have kept the theory and practice of sound reproduction moving ahead toward (we trust) well-conceived ends; (2) they have mastered and put to use the applicable outgrowths of rapidly advancing electronic technology—and in many cases have managed to keep up with each other in doing so; and (3) in a time of difficult economic conditions they have beaten back costs to the point where we can still (usually) afford the equipment.

The fourth objective involves you, the consumer. Word is out that you’re back from wherever it was that you spent or misspent your summer, and that you are looking for more up-to-date sonic satisfactions to sustain you through the rigors of the months ahead. The audio industry therefore extends its invitation to visit your nearby dealer, where much of the equipment described above—and more—will be on display and in demonstration. Our behind-the-scenes vantage point at the Consumer Electronics Show has supplied us with many reasons to be sure you will find sound engineering, good workmanship, and the reasoned approach of designers who know what they’re up to (along with novel features, mere frills, and the inevitable frivolities). The manufacturers clearly expect this to be a banner audio year; perhaps you will find it so as well.

Harman-Kardon’s svelte-looking Model 900+- is one of the company’s three new four-channel receivers with built-in CD-4.
ONE of the leading rock magazines recently ran a cover story on “the surf-music revival,” calling attention to pop music’s apparent swing back to the sound and the spirit rock-and-roll had in 1963-1964, that special kind of celebration of youth and fun expressed through carefully produced three-minute singles. The article made a strong case for its claim, and further evidence has been coming in since. When even a top MOR group such as the Carpenters sees fit to include a whole side of songs like Fun Fun Fun and Dead Man’s Curve in their latest album, something is undeniably going on. And most of it, along with a few seldom-explored aspects of what has come to be called “the youth culture,” can be traced back to a few tremendously influential musicians.

Hawthorne, California, is located about ten miles southwest of central Los Angeles. It is a place indistinguishable from its adjacent municipalities—Lawndale, Gardena, El Segundo, and Compton—a place of wide, endless boulevards, tall palm trees, clear blue skies, fresh sea air, and signs everywhere pointing the way to nearby Manhattan Beach. It is also the home of the Beach Boys, who, like all their Hawthorne schoolmates, have spent a lot of time at the beach. Surf music, you see, wasn’t just another arbitrary record-industry gimmick like some of the derivative fads that followed it (ski and skateboard music, for instance). It was a music that grew up around what seemed, in the innocent vastness of southern California, at least, to be the way an entire generation was going. Before the fad-following hodads showed up, attracted by surf music, a well-defined beach culture already existed among the high school and college kids of Orange County and West Los Angeles (as well as other spots up and down the coast) who had grown up on sun, surf, and beach parties.

Sharing the beaches with the natives was another group later to be known as Original Surfers and upon whom some light was shed in Tom Wolfe’s The Pump House Gang. As the legend goes, the Originals were a noble breed of bronzed outlaws who roamed the coasts of California, Hawaii, Australia, and Africa, as they had in some numbers since the mid-Fifties, in search of more challenging waves. From all accounts they really were an exceptional bunch, in some ways more avant-garde than the beatniks of their day, with their heavy use of psychedelic drugs, their underground comics (disguised as surfing magazines), and the Far Eastern mysticism any old surfer will tell you was at the center of their fascination with the sea. They may also have played some part in instilling the ideals of responsibility-free, pleasure-oriented living in the kids they encountered on the beaches, ideals which...
were to preoccupy youth throughout the Sixties. But this was marginal at best: the cult of pleasure as a way of life was more likely a direct outgrowth of the times and of the socio-economic conditions that prevailed in southern California.

The surf having always been there, and a youth culture having been developing throughout the Fifties all over the country, it was probably the post-Sputnik boom in the aerospace industry, with its resulting increase in population and affluence in the region, that catalyzed the factors that produced the surf culture. It was almost surreal: newly uprooted families living on land that had been pasture but a few months before, in prefab communities fresh off the drawing board, where the only thing you could count on was a new shopping center or housing tract springing up every time you turned your back. In these surroundings, there was nothing to keep the children of affluence from creating their own society based on the mobility their parents couldn’t wait to give them and the leisure time they couldn’t avoid. It all added up to a real culture, one in which status was determined by style, dress, prowess at the beach, and skill at customizing and racing cars. It had no history, but it soon had its myths, myths that were not long in being put to song—and being augmented and enlarged by song as well.

Whatever the first “surf record” was, it would be as hard to pin down as the first rock-and-roll record. It might be said that surf music got under way in 1961 with *Barbara Ann* by the Regents, *Moon Dawg* by the Gamblers, and Dick Dale’s first hits, but in fact it dates back at least to 1959—probably even earlier. Surf music was nearly all instrumental, blending the insistent energy of Johnny and the Hurricanes, Link Wray, and the other white instrumental rock groups that were setting one of 1959’s biggest musical trends with the fluidly improvisational guitar sound of Freddy King and other black blues instrumentalists. All over the country in 1959 and 1960, local bands were playing instrumental rock, as opposed to the rockabilly of a few years earlier and the new studio-rock they couldn’t duplicate. In California, many of these bands found residence in beach houses and dance halls, in areas near the beach where kids gathered in the summer.

Dick Dale was the first big name in surf music. In the course of two years at the Rendezvous Ballroom in Balboa, he built up a large following and popularized a dance called the Stomp (later the Surfboard Stomp). Dale was a singer as well as a guitarist, but it was for such instrumentals as *Let’s Go Trippin’, Deltone Rock*, and *Miserlou* that he became legendary. As Dale’s sound came to be identified with surfing, other groups up and down the coast began putting out similar records, their titles taken from the surfing vocabulary, their sound the heavy tom-tom beat and lead rhythm guitar that were taken to symbolize the speed and power of an actual surfboard ride. In 1961 and 1962, local record labels sprang up by the dozens—Downey (Surfaris, Chantays), Northridge (Surfaris, Charades), Aertaun (Tornados), Union (Mar-kets, Continentals), and so on—and fed these derivative instrumentals to the beach kids under the label of “surf music.”

But, except for Dick Dale’s, no surf music came out on major labels before the Beach Boys proved it could be more commercial than anyone had dreamed. They did it by blending together—probably not too consciously—elements of all the disparate styles they’d heard in records they liked, and they had the good taste to prefer the kind of records that approached a sort of summation of teenage consciousness. By distilling the essence from these, the Beach Boys emerged as perhaps the ultimate in teenage rock-and-roll groups.

Influenced by various Fours (Freshmen, Preps, Seasons), they added to the standard surf instrumentation a thick vocal sound laden with harmonies, falsetto singing, and constant background vocals. And their voices, rather than aping Little Richard and James Brown (as singers in white bands were wont to do in those days) or the New York doo-woppers, preserved a wholesome, clean-cut, high-school-cocky tone that identified them even more closely with their audience. The final touch was provided by Brian Wilson, whose obsession with the records of Phil Spector led him to place greater emphasis on production and pure sound than just about anybody else who was recording in 1963.

In retrospect, the records that started it all don’t sound all that hot. *Surfin’, Luau*, and even *Surfin’ Safari* are primitive and amateurish. But to ears accustomed to endless guitar reworkings of 1952 Joe Houston riffs, they must have seemed fantastic. *Surfin’,* the Beach Boys’ first release, was obviously based on such records as Jan & Dean’s 1959 *Baby Talk.* But the remarkable thing about *Surfin’,* as opposed to anything that had come before, was what it implied about its audience. Instead of trying to suggest the sensation of riding a wave, as all previous surf music had done, the Beach Boys were singing about how “Surfin’ is the only life, the only way for me. . . .” Waking up, checking the surf reports, getting into a car to pick up a girl and drive to the beach—this is what the Beach Boys sang about, and this is what life was for the young people of southern California. They saw a reflection of their
own lives they'd never seen before. It was their music, the one missing element in the whole developing teen culture, and it was also the source of that incredibly self-confident and eventually arrogant self-image that California teens disseminated and fashioned into the sand castles of folk-rock and flower-power—before it all came crashing down of its own not very heavy weight in 1969. The implications of surf music were far-reaching indeed.

By their third release, the Beach Boys had refined the basics of their sound. The Chuck Berry-influenced *Surfin' U.S.A.* was a Top-Five nationwide hit. Surf music Beach-Boys-style was loved all over the world because, as has been said of Chuck Berry's storytelling songs and all the other enduring classics of popular music, its message and appeal were universal, not tied to any particular provincial scene. The surf and the beach were just convenient images—myths if you will—around which an attitude toward life on the part of California youth crystallized. The affluence and the restlessness that produced the attitude were spreading east, and, because (with certain regional exceptions) there were no other youth-culture myths that could match it, surf music was quickly adopted by American youth as a whole.

Although they were themselves surfing enthusiasts, the Beach Boys were smart enough to know their music didn't depend on the sport. The B side of *Surfin' Safari* was 409, their first car song. There had been hot-rod songs before, of course, and teenage boys just naturally have a strong interest in cars—in the age we live in, the psychological needs behind an adolescent boy's obsession with cars can't be denied. The Beach Boys knew that, and they pulled cars into the larger mythology they were constructing by applying car themes to music already established as "surf" and writing songs about racing, winning, having the best car around, attracting girls as a result—and need I go on? The opportunities for reinforcing the adolescent ego were multiplied, and hot-rod music (since highways were more common than beaches between the coasts) had far greater potential for nationwide relevance.

In terms of giving form to the teenage myths of their time, the Beach Boys were in a sense the Sixties equivalent of Chuck Berry. But there were significant differences between the two. Berry's music provided the same celebration of cars and freedom, but it also had a strong undercurrent of ironic contempt that, unlike his constant use of sexual innuendo, was not merely a product of his personality. Fun was always something *aspired* to, awaited with itching anticipation, while the forces of oppression—school as in *School Days*, work (as in *Too Much Monkey Business*), or parents—stood in the way. To Berry (who probably wrote more car songs than Brian Wilson) and to teenagers of the Fifties, your...
own car was the means of escape from all these “botherations.” True, they were hard to get because they cost money, but, given the high value the young placed on their independence, they were also burning necessities. The Beach Boys, on the other hand, were as carefree and casual about their cars as they were about their clothes. As Ian Hoare pointed out in *Let It Rock*:

Chuck Berry sang about an intensely involved way of life prompted by a craving for excitement, and he did it from a detached viewpoint; the Beach Boys sang about a detached life-style from the middle of it. There are no problems in Beach Boys records. There’s no aggression, no urgency. There’s no need to struggle, it’s all readily available. Cars don’t matter, have no transcendent meaning, because they’re as common as dirt. You hardly even have to grow up to get one. While Chuck Berry sang about heading for the promised land, the Beach Boys were already there. Their surfing songs provided the perfect image for the teenage California life-style—riding the waves, cool, aloof, passive.

By 1964, hot-rod music had almost completely supplanted surf music, and in the end there were many more outstanding car records than surf records. The Beach Boys had been joined by Jan & Dean (who were inspired to rekindle their career when they heard *Surfin’ Safari*, according to Dean), Bruce Johnston and Terry Melcher, Gary Usher, Roger Christian and Steve Barri, and P. F. Sloan. Together these young men were responsible for nearly every surf/hot-rod record that came out of southern California. Inspired by the sound Brian Wilson and the Beach Boys had pioneered, but working now in various combinations and singing on each other’s records, they were so prolific that most of their output had to be released under fictitious names—genuine surf/hot-rod vocal groups like the Surfaris were rare.

At its peak, hot-rod music had a fantastic image-reinforcing influence on youth culture, coming out of every transistor, car, and bedside radio, drumming into impressionable skulls the ideas of freedom, mobility, invincibility, and the inalienable right to have a good time all the time. An entire generation was coming to terms with its identity—not that, in these rather generous terms, it was hard to accept! Across the country, California became the symbol of teenage Utopia—as, for all intents, it was.

It wasn’t even necessary to live within a thousand miles of a beach in order to get what you needed from surf music. There were surf groups in Colorado (one of the best, in fact—the Astronauts), Michigan (the Rivieras, who wrote *California Sun*), Minnesota (the Trashmen, among others), and just about everywhere else. Oddly enough, some of the best groups, on a par with California’s finest, hailed from the Midwest. The Trashmen in particular stand out, not so much for their novelty hit *Surfin’ Bird* as for the flip side of that single, *King of the Surf*, and an amazing anthem called *Brand New Generation* (“Lookin’ for a lot of room”) which really caught the spirit of the whole thing in one pounding masterpiece.

*That was* the kind of world the Beach Boys and surf music opened up for American youth, but as it began to spread they were already exploring new territory: they first abandoned the rather strictly defined subject matter of surf music in favor of the more accessible form of car songs, and by their peak years of 1965-1966 they were down to the basics—simply being young, alive, and free. Songs like *Dance, Dance, Dance*, *Girl Don’t Tell Me*, *Help Me, Rhonda*, *California Girls*, *Barbara Ann*, and *Wouldn’t It Be Nice*, classics all, probably represent the zenith of the teenage spirit in music.

During this period the other members of the surf/hot-rod music clique were unable to keep up with the Beach Boys. Jan & Dean were doing folk and flower parodies when a tragic accident put Jan out of commission. Bruce and Terry peaked with the monumental *Summer Means Fun*, Bruce going on to join the Beach Boys. Gary Usher went into producing airy studio filigree totally lacking in substance and spirit. Barri and Sloan, in residence at Dunhill Records, had a new sound, folk-rock (the

*When the history of 20th-century pop is written, a lot of things, including surf music, will be seen to trace back to Chuck Berry.*
Mamas & the Papas, Scott McKenzie, the Turtles, the Byrds, etc.), that was busily developing the generational consciousness set loose by surf music and getting set to become the next big trend.

What happened after that was perhaps inevitable. A youth culture conditioned to think of itself as such by hearing surf records began taking itself seriously—too seriously, in fact, demanding ponderously portentous statements from its music to the point where the whole thing fell apart. The Beach Boys, though not immune to the allures of health food, transcendental meditation, and the vapid intellectualism of, say, a Van Dyke Parks, managed to retain through it all their feeling for nature, and, though their late-Sixties records were as lacking in youth consciousness as youth itself was, their music was always about the most real to be found.

An unexpected sort of nostalgia surfaced in 1968 when the Beach Boys returned to the Top Twenty with Do It Again, a song that spoke eloquently enough about lost youth, but with the added implication that an era barely four years ended might already be worth revisiting. Then, in the summer of 1972, the Beach Boys made a determined effort to “do it again” with a song called Marcella, the best summer song in years and one that just barely escaped being a national hit. It sounded strangely out of place amidst the work of Leon Russell, Neil Young, James Taylor, Grand Funk, and their ilk (who even that recently still dominated rock), and not even the most hopeful listener could force himself to believe in the return of simple fun to music on the basis of just one song.

But things slowly began to snowball, resulting in a refreshing trend that, while still quite minor in mass terms, speaks strongly for the continued relevance of mid-Sixties surf-inspired pop music. The world, it seems, is beginning to feel the way it did when the Beach Boys were making their mark—summer once again means fun, and not, as the Stooges said for so many in 1969, “another year with nothing to do.” What the Beach Boys unleashed was not merely a product of its time, but an inescapable byproduct of any world in which teenagers are growing up aware of themselves as teenagers, and it has taken the arrival of the first fresh teenage generation since the Sixties demoralization to prove it.

Some facts: the latest Beach Boys hit, in the spring of 1973, was Goin’ to California, which sought once again to mythologize California and the lure of the beach. Dean Torrance (of Jan & Dean) has joined up with hot-rod record wizards Bruce Johnston and Terry Melcher, first to recut some old Jan & Dean songs as the Legendary Masked Surfers, and now to record, as a group called California, music they say will be light and fun, evoking the old spirit of California sun and surf, but contemporary in sound. The group was recently signed to a major record label. Johnny Rivers is turning out hits for the first time since his discotheque days, his latest album containing songs (like Hang On Sloop and I’ll Feel a Whole Lot Better) that could have been done in 1965 but sound current enough that millions are buying the records. And Brian Wilson, who once recorded his wife and her sister (as the Honeys) at the height of his Spector worship, is recording them again, as American Spring; their new single Shyin’ Away is a mixture of all the great old things that have been missing from rock for too long.

Other records just coming out point the way to a less serious era in rock-and-roll, an era in which we will allow ourselves to accept the pleasure urge within and let it come out through the music the way it once did. Teen culture may never again seem as strong or as fresh as it was in the early Sixties, or rock-and-roll music as vital as the Beach Boys’ best songs, but it’s all too much a part of growing up not to roll around again, to produce another big wave to ride through another endless summer.

Does anyone at all remember it was P. F. Sloan who wrote Eve of Destruction, a monster hit for Barry McGuire ‘way back in 1965?

Greg Shaw, founder/editor of the authoritative fanzine Who Put the Bomp, is perhaps rock journalism’s foremost historian. His work appears regularly in Rolling Stone, Creem, and Crawdaddy.
KYUNG-WHA CHUNG

Whence comes the stamina that permits an under-size violinist to play a hundred-concert season on an over-size Stradivarius?

By ROBERT S. CLARK

The Orient, for centuries a place of untempered musical scales and exotic instruments, later a source of cheap imitations of Western goods, has now begun to compete seriously with the West in the high quality of certain of its products. Surprisingly, these products include classical violinists. And prominent among them is the pretty, talented, twenty-five-year-old Korean Kyung-Wha Chung, who has recently made a triumphal progress through the musical capitals of the world. I arranged to meet Miss Chung one afternoon at her fortieth-floor Manhattan apartment, and it is hard to say what struck me most forcibly when she opened the door to admit me: her beautiful porcelain-smooth Oriental features, her diminutive size and exquisite delicacy, or the fact that she was dressed in chic Western clothes (a sheer red white print shirt and brown flared pants). As we talked during the afternoon, it became clear that there is nothing of the inscrutable East or alien tradition about Miss Chung; by virtue of upbringing, education, and perhaps necessity, she is a citizen of the world.

She was in New York to play a solo recital and had scheduled an ambitious program that was to include Beethoven's heroic "Kreutzer" Sonata. Thinking of her small size, I asked whether she didn't find this piece rather strenuous exercise. She was quick to respond, and only an occasional omission of "the" or "a" marred her otherwise fluent and idiomatic English. "Oh, the 'Kreutzer' is physically demanding, but it is so for every violinist, male or female, because so much of it requires a big tone. It is a stormy piece, for both the piano and the violin, a kind of struggle between the two instruments. I try to meet its demands fully. I don't ask my pianist to play more softly so that I do not have to produce so much tone." But, I persisted, what about when she is pitted against a full orchestra? "No, I don't have to fight — most of the time. There are balance problems in concerto playing no matter who the soloist, but a good conductor understands them.

With the best conductors — Solti, Kempe, Previn, Maazel — I don't have to mention such things at all. Kondrashin and Rozhdestvensky — their sense of balance is incredible. The Russian conductors with whom I've played generally demand proper balances and tonal quality and get it. Some conductors, of course, don't understand so well, or are less alert to what I am trying to do interpretively." Does she feel she must speak up in such cases? "Oh, yes! I've done it when I thought it necessary — for the sake of the music!"

Her confidence in her musical understanding is implicitly supported by the experience she has packed into just a few years of performing — her repertoire includes the concertos and concerto-style works of Mozart, Tchaikovsky, Brahms, Lalo, Chausson, Bruch, Sarasate, Wieniawski, Sibelius, Walton, Stravinsky, and Bartók — and by the reception audiences and fellow musicians have given her wherever she has appeared. After her European de-

but of May of 1970, playing the Tchaikovsky Concerto with the London Symphony under André Previn, she was immediately re-engaged for the following season and invited to accompany the orchestra on an eleven-concert Far Eastern tour: she was also booked for thirty concerts over the next year and a half with orchestras in London and elsewhere in Britain, and signed to an exclusive recording contract by British Decca, the parent company of London Records. Similarly, when she made an unscheduled appearance as a substitute at the Berlin Festival in 1971, her mastery in the difficult Stravinsky Concerto won her a five-minute standing ovation, immediate engagement for the 1972 Festival, and an invitation from Lorin Maazel, who conducted the Stravinsky, to appear with him in Cleveland and London. And so it has gone, from month to month, over the past few seasons. Often Miss Chung has hopped so quickly from one appearance to another that she has not had time for the routine tasks of a working fiddler. "Not long ago I played a concert in Rotterdam with my bow in very bad repair; I had broken a great many hairs, and had no time to replace them. After the concert a group of Japanese people came backstage to congratulate me. I noticed one of them staring at my bow. Finally he asked me, 'Is this unusual bow the secret of your beautiful playing?'"

A superficial reading of Miss Chung's series of triumphs might lead one to think that she is like a well-oiled machine gliding inexorably along the shining rails of success. There is more to her than that: she reveals a capacity for reflection that is unusual for a person her age. "It is tremendously exciting to have your career burgeon as quickly as hers. There is more to her than that: she has the wisdom to see the machine gliding inexorably along the shining rails of success, to understand so. She doesn't see it as simply a matter of talent — or hard work — but a combination of both. "I think that the key to her success is her ability to balance her personal life with her professional life. She is a very private person, and she has a strong sense of family. Her ties to her family, both personal and musical, are strong. When she is in New York she is constantly with her sister Myung-Wha and her brother Myung-Whun, both of whom are also professional musicians and live near her apartment; this past season she played the Brahms Double Concerto in London with Myung-Wha as cellist, and was soloist in the Brahms Violin Concerto with Myung-Whun leading the Seoul Philharmonic in Korea. Her parents, who own a mushroom plantation and canning factory near Seoul, often catch up with her at one of her scheduled stops so that the family can share special

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occasions (recently several of the Chungs gathered in Rotterdam for the sixtieth birthday of Kyung-Wha’s father). Her family and her Korean heritage, she believes, are sources of special strength for her. “Perhaps because of our country’s tragic recent history, Korean children have a strong desire to achieve something, to prove themselves to the world. When I came to the United States, I was obsessed with the desire to succeed, partly because I was Korean—I wanted it for Korea.”

Born in Seoul in 1948, Kyung-Wha is the youngest daughter in a family thoroughly steeped in Western music. Her uncle was conductor of the Korean National Symphony, and of her six brothers and sisters all but one studied music. After a brief fling with the piano, Kyung-Wha settled down to the violin at age six, and three years afterward appeared as soloist with the Seoul Philharmonic. By the time she was twelve she was giving chamber music concerts throughout Korea, and was sent by the government on a concert tour of Japan. Meanwhile, her older sisters and brothers had begun emigrating in pairs to the United States, and in 1961 Kyung-Wha joined her older sister Myung-So in New York, where the latter was studying the flute at the Juilliard School of Music. There Ivan Galamian, musical godfather of a couple of generations of professionals, heard the young violinist and offered to give her lessons. Later he saw to it that she got a Juilliard scholarship, and she studied with him for more than six years. In 1967 she entered the Edgar M. Leventritt International Competition, perhaps the most prestigious of contests for aspiring instrumentalists, and shared its first prize with Pinchas Zukerman. At that point her career started its upward spiral.

“When I first began to study with Galamian, I was frightened of him—of course, I was frightened of everybody then. He was like a god to me, and I took everything he said as a command. I think it is necessary to believe completely in your teacher. Many students have told me recently that Galamian is too old to teach them properly—or they have some other objection to him. It makes me furious—the nerve of these children!”

“He can pick out what a student needs in order to develop playing facility. His principal focus is the bowing arm. He never lets you give up until he gets what he wants—what you need. If you are having difficulty, and say to him, ‘Why doesn’t such and such a passage work?’, he can watch you for a few moments and tell precisely what you are doing wrong. Before I studied with him I was undisciplined: in Korea I had always just played naturally, as it came to me. During those years, from the time I was thirteen on, he disciplined my technique and helped me build a well-balanced repertoire, from concertos to chamber works.

“He was like a father to me—infinitely patient.” She paused and shifted in her chair, as if her ceaselessly active mind needed a moment to change gears. “I would be impossible as a teacher. I tend to get carried away, and I make enemies. Instead of stopping and considering, I will blurt out to a conductor, ‘That’s too loud!’ or ‘Why did you do that?’ One conductor was so offended he became abusive, and I almost walked out on him—no, I won’t say who. But surely they must make allowances for me! Conductors are so egocentric. But it is necessary, I suppose, that they be so.” It had occurred to me for no particular reason that Miss Chung herself might have what it takes to be a conductor. “Conducting can be very frustrating, but also might be satisfying—if I were a man. Perhaps deep down I feel that it should be a man who is on the podium. It is not an easy task. Many times I have seen members of the orchestra trying to ‘get’ the conductor.”

If the conductor were a woman, would she be subject to the same treatment? “I don’t think so, not if she had the necessary leadership and knowledge.”

I asked Miss Chung to show me the instrument she uses in concert, the “Harrison” Stradivarius, so called for Richard Harrison, a London lawyer and amateur violinist who owned the instrument in the late nineteenth century. Made in 1693, it is considered a fine example of Stradivarius’ experimentation with the “long-pattern” violin, and, as that phrase implies, is larger than ordinary. Miss Chung bought it in New York in 1968. “It’s agony for me that it is so big,” she said, as she stretched her arm out to cradle the instrument, and it was easy to see what she meant. “But I tried other Stradivariuses and was disappointed in the sound. I liked the sound of this one very much, even though the tone was a bit uneven when I bought it because it had not been played for so long.” It has been frequently played since Miss Chung acquired it: by the 1971-1972 season her schedule contained eighty-five performances, and in 1972-1973 over one hundred. Now she hopes to cut back to between sixty and seventy appearances a year. “I have no complaints about my career so far. But my aim is to live up to my gifts. I want some time to add to my repertoire and to experiment. This summer I wanted to relax, and I spent some time in Korea with my family, trying to get some exercise other than just that of my bowing arm.”

I pointed out that her recordings released here to date—the Tchaikovsky and Sibelius Concertos (London CS 6710) and the Bruch Concerto and Scottish Fantasy (CS 6795), with the Stravinsky and Walton Concertos (CS 6819) scheduled for fall release—hardly scratch the surface of her repertoire. If she is successful in cutting down the number of her appearances, will she spend more time in the recording studio? “I think one recording a year is enough,” she said firmly. “I want to avoid recording too much, because whatever piece I choose, I’ll play it better in a year—at least I hope I will! There are plans—Lalo’s Symphonie Espagnole, Chausson’s Poème, the Mendelssohn. I hope to record some chamber music eventually: Schubert’s sonatinas, Beethoven, Mozart. . . . I think Mozart’s music is supreme; it lacks nothing. It is the most dramatic music of all, and it should be played that way. Its expressive range is wide. Those who say Mozart should not be played so freely are entirely wrong.

“Oh,”—another shift of gears—“I want to tell you about recording the Walton. He wrote his concerto for Jascha Heifetz, you know. I really had to struggle with parts of it. Sir William was at the recording sessions, but I didn’t know it at first. I kept hearing the men in the orchestra—the London Symphony—saying, ‘Willie is here, Willie is here.’ Finally I had to ask, ‘Who is Willie?’ I was terribly embarrassed when I was told, and I went over to him to ask if he had any suggestions. He was very generous in his compliments for my playing, and I was overwhelmed. We spoke for a few moments, and then I said to him, ‘Sir William, pardon me, but may I ask you why you made the last movement so difficult to play?’ ‘My dear,’ he said, and put his arm around my shoulder like a kind uncle, ‘it’s all that damned Heifetz’s fault.’”
THE CASE FOR BIEDERMEIER ROMANTICISM

Spohr and Kalkbrenner are persuasive advocates in a Turnabout recording of their chamber works

"Spohr and Beethoven at classical Monday pops..." I can never hear Ludwig Spohr’s music without thinking of Gilbert’s immortal line from The Mikado. True, he was describing a form of punishment (to fit some crime or other), but, at any rate, it suggests that, in late nineteenth-century England, at least, one Ludwig was still right up there with the other.

We still know and understand surprisingly little about the early nineteenth century. For example, those we now take to be the two greatest figures of the period—the composers we associate with the transition from Classicism to Romanticism—had little direct influence on the immediate evolution of music: Schubert because he was very little known, and Beethoven because he was much too difficult and crotchety. The really influential figures were the Italians, the Englishman-in-Russia John Field, and, among the Germans, Weber, Hummel, Kalkbrenner, Spohr, and a few almost-forgotten opera composers. It seems almost inconceivable that German Romanticism evolved from the music of this motley collection of (as they sound to us) late-Classical or “Empire” composers, but such was indeed the case. And, with the exception of the ever-popular Weber, no compos- er of the times was more admired than the now-neglected Spohr.

Spohr had everything: creative talent, consummate skill, taste, artistry, a great deal of originality, and worldly success (as violinist, composer, and conductor) besides. A recording of his C Minor Quintet for piano and winds just released by Turnabout represents him very well. One can hear the whole dynasty of Romantic music from Mendelssohn to Schumann to Brahms—even to Strauss and Rachmaninoff—prefigured in it. What sweetness! What melancholy! What mastery! What graceful musings! What a wonderful last-movement tune! Small wonder no one could resist the blandishments of this music in its own time; it is hard even now, particularly in this scrumptious performance by a first-class pianist and wind ensemble. The Spohr C Minor Quintet lives on!

The case of Friedrich Kalkbrenner, whose Grand Quintet is also on the Turnabout disc, is even stranger. One of the most highly regarded musicians of the first decades of the century—Chopin considered studying with him—he had a striking and highly refined performing and composing technique which won him enormous success in the new public music-making environment. But a great reaction soon set in; unlike Spohr, whose reputation never quite faded entirely, Kalkbrenner came to be regarded as the prototype of the empty virtuoso. It is hard to see now what all the fuss was about. The A Minor Quintet is a suave, elegant, and tasteful chamber piece with just the right combination of sentiment and good man-
ners. It has no depth—but then neither does the Spohr. Perhaps Spohr knew the secret of suggesting profundity without really taxing the listener; Kalkbrenner appealed in a simpler manner to the sentiments of the cultured bourgeoisie. The Germans call the art of this period Biedermeier (after an imaginary poet of contrived simplicity whose "works" were trumped up to amuse the readers of a German literary journal), and this designation for a comfortable, middle-class, late-Classical, early-Romantic, sentimental, tasteful art fits this music perfectly.

Let me urge the excellence and the persuasiveness of these performances and recordings. How a group of New York musicians of the Seventies could be so sensitive to the Biedermeier sensibilities of Central Europe in the 1820's is beyond me, but there it is. These performances have just the right combination of style, sparkling skill, and sentimental poetry, and the sonic quality is excellent.

_ Eric Salzman_

**SPOHR: Quintet in A Minor. KALKBRENNER: Grand Quintet in C Minor.** Mary Louise Boehm (piano); John Wion (flute); Arthur Bloom (clarinet); Howard Howard (horn); Donald MacCourt (bassoon); Fred Sherry (cello); Jeffrey Levine (bass). TURNABOUT TV S 34506 $2.98.

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**A VERY IMPORTANT “TROUT”**

_Schubert's Quintet is a revelatory experience in a new performance with old instruments_

It is not often that one hears a piece of the standard repertoire, with which one has abundant personal familiarity, performed in such a way as to change all one's ideas of how that work is supposed to sound. When I say that that was precisely my reaction to the new BASF recording of Schubert's most popular, and most recorded, chamber work, the "Trout" Quintet, the reader may get the idea that I consider this release to be one of the most important records of the year. And so I do. I also consider it to be one of the most beautiful records of chamber music I have ever heard.

Obviously, to rate such superlatives, there must be something distinctly unusual about this performance, something that goes beyond the bounds of musicianship and technique, vital as they are. That something lies in the instruments used by the very capable performers (Jörg Demus and members of the Collegium Aureum): a piano by Conrad Graf (nineteenth-century Viennese), and violin, viola, and cello by, respectively, Guarneri del Gesù, Gasparo da Salo, and Giuseppe Gagliano, all with catgut strings. The bass, presumably, is modern, but it is made to blend beautifully into the ensemble. The sound that this ensemble produces is, quite literally, a revelation. You hear everything, all the time. Nothing is covered, nothing is clouded over. The lightness of the bass strings of the piano allows the cello and bass parts to sound without exaggerating their dynamic level, and the clarity and projection of the keyboard instrument, in all registers, at all dynamics, is a joy. The strings, for their part, have, along with an attractive, faintly nasal tone, a richness and subtlety (owing to the gut strings) that tell the ear that _forte_ is not simply the same as _piano_ only louder, but is a different thing altogether.

In general, I am not sold on the idea of period instruments in the performance of nineteenth-century repertoire. I would have some reservations about the Graf piano as a medium for solo keyboard works and probably for concertos as well, reservations I might rationalize in a dozen ways, among which would be the fact that I am so used to the sound of a modern piano that the (now) peculiar tonal values of the Graf and its different balance of registers would be more a distraction from the music than an aid to it. But chamber music, I confess, is something else entirely. One simply cannot, using modern instruments, achieve the blend and the clarity that are heard on this record.

Apart from the musical revelation of the instruments themselves, Demus and the members of the Collegium Aureum phrase the music, both the "Trout" and the exquisite Nocturne in E-flat, which is the filler, as well or better than anyone I've heard. Their performance is a bit on the Classic side, and phrases are not drawn out to the unutterably expressive lengths they are in some Viennese and some Russian performances of Schubert. Somehow, with the old instruments, they don't have to be, for the depth of expression comes through without exaggeration.

The recording is good enough—without being at all of "demonstration" quality—though there is a certain amount of recording noise. The jacket annotations are something of a mess ("violincello," bad translations from the German—which is of indifferent content to begin with, confusion of movements between the Quintet and the Nocturne, etc.), and I suppose we are lucky not to have a pickled trout on the cover. But it all goes to show how insignificant such trappings are. Great music-making is worth
new set from Argo featuring the Academy of St. Martin-in-the-Fields, and that it contains some of the most stimulating and excitingly played Vivaldi to be found in the catalog.

Vivaldi's Opus 3 is a mixture in which three types of concertos can be found: four for four violins (sometimes with an additional cello obbligato), four for two violins (sometimes again with cello obbligato, making the work a classical concerto grosso), and a final four for solo violin—all of these accompanied by strings and continuo. When the twelve concertos were first published, they made a tremendous impression, and even today there are individual concertos, such as the Eleventh in D Minor, which rank among the best known (and most often recorded) Vivaldi. The Sixth Concerto, in A Minor, is another almost overly familiar work, for it is one of those pieces budding violinists are often given to learn. And further, whenever two virtuoso fiddlers get together with an orchestra, if it is not the Bach D Minor Double Concerto that is programmed, then it is usually the Vivaldi Op. 3, No. 8, in A Minor.

One of the Academy of St. Martin-in-the-Fields' first recordings (L'Oiseau-Lyre SOL 276), around 1964, was that same Tenth Concerto from Op. 3. I remember being bowled over by the fiery vitality of the performance and hoped that at some point the group would get around to the entire set. Happily, this realization matches in every way the freshness of the earlier recording. As might have been expected with this group, instrumental virtuosity is very much to the fore; the attacks are razor sharp, the inflection in fast movements markedly pointed, and the dynamics in both fast and slow movements carefully gauged but quite spontaneous in expression. The individual soloists, taken from within the ensemble, are splendid, and the continuo forces most effectively varied between harpsichord (on occasion there are two of them), organ, theorbo (bass lute), bassoon, and cello. Stylistically, these performances are first-rate, but perhaps above all else it is the group's expression of Italianate vitality that stamps this Op. 3 as such a splendid achievement. The reproduction is extremely transparent.

Igor Kipnis

VIVALDI: Twelve Concertos, Op. 3 (“L'Estro Armoni-co”). Alan Loveday, Iona Brown, Carmel Kaine, Roy Gillard, and Ronald Thomas (violins); Kenneth Heath (cello); Christopher Hogwood and Colin Tilney (harpischords and organ); Robert Spencer (theorbo); The Academy of St. Martin-in-the-Fields, Neville Marriner cond. ARGO ZRG 733-4 two discs $11.90.

(Continued overleaf)
THOUGH the Rolling Stones have now replaced the Beatles as targets of teen hysteria, media adulation, and critical huffery-puffery, I think the logical inheritors of the Fab Four’s mantle ought to have been the Who, who still retain both their talent and their Jolly Roger ways. Behind every recording by the Who is the same slug-it-out, working-band attitude the Beatles had when they were doing forced labor in the Hamburg clubs. The Beatles’ “Sergeant Pepper” and the Who’s “Tommy” were the two most important rock albums of the Sixties, the results of raw power filtered through a somewhat variable sophistication. “Sergeant Pepper” is intermittently successful phonographic musical theater; “Tommy” is a creditable attempt at a modern folk opera. Both are the products of intelligent, intuitive creators, but though talent and good intentions abound, neither is completely successful.

All of which is a rather sidewise approach to a new album that has caused me to ruminate on what happens to the various parts when whole groups break up or separate temporarily. John Entwhistle, the bassist with the Who, has just produced an album, called “Rigor Mortis Sets In,” that is all the evidence we need to prove him a brilliant comedic talent, a satirist of the first order, and an individual comfortably on his own. Unlike the other group members—Roger Daltry, Peter Townshend, and Keith Moon, who are either in eclipse or recovering from critical wounds following unsuccessful solo releases—he apparently does not need the Who; he is a distinct and separate talent.

This is interesting, because it departs from the usual pattern. John, Paul, George, and Ringo have separately proved themselves either silly or redundant, no matter what the sales of their solo recorded efforts are. The success of the Beatles reissue albums and the fervently hopeful rumors of reconciliation and regrouping both testify to the failure of the individual talents; only the group can provide the checks and balances they need. Again, it would be very dangerous, I think, for Mick Jagger to separate himself from the Stones, and probably disastrous for anyone else in the group.

But then here comes Entwhistle to show it needn’t always be so. This is his third solo album, and it purports to be an elegy for the simple, direct rock-and-roll of the Fifties. And on three songs it is: Mr. Bass Man and Hound Dog are respectful and respectable covers of the originals, and Lucille is a cover, not of the original Little Richard classic, but of the Everly Brothers version. Ah! but those seven other cuts! While preserving and recreating perfectly the primal thump of Fifties rock, Entwhistle has overlaid it, through his lyrics, with a dark and ribald humor. Without actually using any of the handy Anglo-Saxon expletives, he somehow manages to convey all their spirit; no man who has just stubbed his toe or learned his bank has failed or his girl departed could hope to express himself better. Do the Dangle, for example, is the ultimate gutting of all those Fifties/Sixties “dance” songs, and more sophisticated than any of them; Roller Skate Kate gives a final heave-ho to such “teen death” songs as Tell Laura I Love Her; and Peg Leg Peggy skewers all those ditties praising some teen kewpie-doll’s smooching technique.

I think what Entwhistle has invented here is a new form—rock cabaret. Practiced on this high level, it might easily prove more viable than the “concept” album of the Beatles and the rock opera of the Who. It is the best album I’ve heard this year, and I wish listening to it might be made—for some people, at least—mandatory.

Joel Vance

JOHN ENTWHISTLE: Rigor Mortis Sets In. John Entwhistle (bass, vocals); instrumental accompaniment. Gimme That Rock ‘n’ Roll; Do the Dangle; Made in Japan; Roller Skate Kate; Peg Leg Peggy; Big Black Cadillac; My Wife; Lucille; Hound Dog; Mr. Bass Man. Track MCA-321 $4.98, © MCAT 321 $6.98, © MCAC 321 $6.98.
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ARGENT: In Deep. Argent (vocals and instrumentals). God Gave Rock and Roll to You; It's Only Money (Parts 1 and 2); Losing Hold; Be Glad; Christmas for the Free; Candles on the River; Rosie. Epic KE 32195 $5.95, © EA 32195 $6.98, ® ET 32195 $6.98.

Performance: Flopping toward style. Recording: Mostly good.

Argent is one of those twin-lead keyboard-guitar rock outfits that tend to go to tedious lengths to establish that they don't sound just like Icicle. Argent does have a certain roughness about it, and something else. Perhaps the key to listening for that something else is to figure out how to listen to lead singer Russ Ballard. There's something delicate about his vocals, having to do with his having something better control than he would have you believe. The whole band is like that—but I must admit I like it best when the control is almost obvious, as when Rod Argent’s mellotron pierces through a clangorous but organized mess of chords in Losing Hold. Much of the album is tedious; albums whose ultimate resource is a lightning-fingered organist usually are. I think in this case some lyrics that had something—anything—to say would have helped. But Argent is thinking out there—at least about the arrangements. N.C.

BLUE RIDGE RANGERS. Blue Ridge Rangers (vocals and instrumentals). Blue Ridge Mountain Blues; Somewhere Listening (for Blue Yodel #4); Workin' on a Building; I Ain't Never; and four others. Fantasy 9415 $6.98.

Performance: Exactly the right edge of put-on. Recording: Very good.

The credits tell you only who arranged and produced, but the “secret” has been out for some time now—the Blue Ridge Rangers are, in fact, a studio creation of ex-Creedence John Fogerty, who plays and sings all the parts himself. The album itself is one of the weirdest collections of old songs imaginable: encompassing the old, forgotten hymn Somewhere Listening (for My Name); the presumed lost secular-spiritual classic Workin' on a Building on the same record is enough to think about. There is also a formless, or omnidirectional, quality about the band, with woodwinds and such introduced here and there. The sense I make of it is that Fogerty has steered as many songs as possible toward blues or bouncy interpretations. His reasoning becomes clear when you realize how totally befuddled he is when trying to sing “straight” country songs: such numbers as You're the Reason, Please Help Me I'm Falling, She Thinks I Still Care, and Merle Haggard’s Today I Started Loving You Again are all magnificently stubborn in their refusal to budge from the middle of the pasture. Fogerty drops the buzz from his voice and casts about desperately in one secondhand approach after another, ending it all with a resigned, weak copy of Hag's style on Hag’s song. These disasters dominate the album, which is really too bad; Workin' on a Building, done in a rocking gospel style that Fogerty handles very well, is an extremely strong piece. The essential flaw, I guess, is that the production involved too much hard work and not enough hard thought. But what do you expect from a one-man band? N.C.

RECORDING OF SPECIAL MERIT

JIMMY BUFFETT: A White Sport Coat and a Pink Crustacean. Jimmy Buffett (vocals); orchestra. Railroad Lady; He Went to Paris; My Lovely Lady; Why Don't We Get Drunk; and seven others. Dunhill DSX 50150 $5.98, ® M 8023 50150 $6.98.

Performance: A delight. Recording: Excellent.

This is a disarming and delightful surprise (and get that album title!). Jimmy Buffett writes songs that are always funny and often sharply satiric and that perceive life in the Seventies from an original and obliquely truthful point of view. The adopted style is pseudo-c-＆-w. But hear him drawl through a very strongly felt song, such as Death of an Unpopular Poet, or the sad slapstick of Cuban Crime of Passion, and you realize that his performances have exactly the right edge of put-on for his unique kind of talent. Sample from They Don't Dance Like Carmen No More: “She and old Cougie, my what a pair/ Slidin’ and glidin’ across Hollywood floors/ But they don’t dance like Carmen no more.” Sounds like more camp about the Carmen...
Miranda nostalgia craze, doesn’t it? But in Butcher’s performance, it becomes part of a wistfully absurd eulogy by “an old man” who genuinely mourns the little Brazilian comedian.

In sum, this is a low-key but very accomplished album that will appeal to anyone who likes to have a bit of the blues in the day. Which means, of course, that it has about as much chance of survival in the current marketplace as a blonde ingénue overnight guest at a Transylvanian castle. It deserves better.

P.R.

JOHN CALE: Paris 1919. John Cale (vocals), orchestra. John Cale arr. Child’s Christmas in Wales: Hanky Panky; Nohow; The Endless Plain of Fortune; Andalucia; and five others. REPRISE MS 2131 $5.98.

Performance: Deep but lumpy

Recordings: Voluptuous

You probably would know, from looking at his picture on the cover, that he was famous long ago for playing the electric viola in the Velvet Underground: John Cale, dressed in a white suit and looking as supercilious as Tom Wolfe in other ways too, gazes out at ya from a fuzzy, indefinite setting. Perhaps that look reflects some acknowledgment that Lou Reed is to thank (just as much as Cale these days to prove who was the real brains of the VU – Cale is (slowly) being recognized as one of the few who probe the avant-garde area for musical rather than marketing ideas.

Here, however, he seems to have set us up and then pulled the punch that would have knocked us out – in what you might call a soft lunge (backwards) to make his music more “accessible.” The lyrics are fine, satisfying as they go by and even better when you come back to them in a mood to ponder. But the melodies, ranging from catchy to humdrum, seem arbitrarily fitted to the verses, and Cale seems to have used essentially the same dense arrangement for everything. There are a few startling elements, to be sure, but they are added on – the lyrics are generally that good – deserved its own approach. Cale’s vocal treatments do vary, as much as melody and beat will let them, but Cale is not as gifted as a vocalist as he is in most other ways.

When he seems to do seem to fit in the opener, Child’s Christmas in Wales (Cale was born there), it is absolutely sumptuous. And I must admit it is the kind of album that keeps nagging at me to play it again, even though I know I’ll be frustrated a time or two if I do.

N.C.

CANNED HEAT: The New Age. Canned Heat (vocals and instruments). Keep It Clean; Harley; Davidson Blues; Don’t Deceive Me; You Can Run, but You Sure Can’t Hide; Framed; Electra Blues; and three others. UNITED ARTISTS UA LA049-F $5.98, © MCAC 328 $6.98, © C 049 $7.95.

Performance: Okay

Recordings: Very good

Canned Heat has been floundering for the last few years; certainly they have never equaled the excitement of their albums from the late Sixties. They recently tried grafting themselves onto the bodies and legends of John Lee Hooker and Little Richard by having those stellar gentlemen appear on their albums. On this disc they try to pick up the torch from the late Clara Ward and her gospel singers, but they fall flat again.

During its peak, Canned Heat was at best a faithful purveyor of riffs, figures, and assumed attitudes that had been matrixed many years before by Hooker and others. The eunuch vocal on Goin’ Up the Country was a travesty, but, combined with the flute solo, somehow it worked. Most of their music was like that. I liked their records, but in 1970 I saw them work a Philadelphia club and was dreadfully disappointed: they sounded like every cheesy band that plays four sets of forty minutes apiece, ten songs a set, all taken from the current charts. Many things could have been to blame: an off night, poor sound setup, a doped roadie, contempt for the club, bad acoustics, short money, or having to pay for their own drinks. But it was still disappointingly. I wondered then how much of their appeal was skillful engineering and production in the studio, and I fear I have had the answer by trombonist Julian Priester, kicks things off. The band is fine, and tenor saxophonist David Newman – then in his tenth year with Charles – contributes a good solo. But the highlight is Charles’ swinging piano. Like Nat King Cole before him, Ray Charles is an excellent pianist whose piano playing has been overshadowed by vocal abilities that have been more and more salable. It would be nice if we could enjoy both sides of his talent through equal exposure, but at least he still works from the keyboard, and I suppose we should be thankful for the occasional taste of his pianism.

The rest of the varied repertoire has Charles singing in his highly influential, soulful style, bending Margie into remarkably listenable shape (no minor feat), romping through crowd-pleasers in games of tag with the Raelets, and Makin' Whoopee as he dozes his cool humor over a mellow piano in a six-minute track that for me is worth all the others put together.

Poor recording balance mars this set somewhat, occasionally all but drowning out Charles’ voice (especially on the four tracks featuring the Raelets). And then there is the Finale, an embarrassing bit of nonsense that is inconsistent with the rest of the album. These flaws notwithstanding, I recommend this reissue. It contains more genuine soul (or feeling, if you will), than James Brown can ever hope to get in the little toe of his good foot.


Performance: Rehearsal

Recordings: Good

Roger Daltrey is the lead singer of the Who; as such he is sometimes overshadowed by the direction and composing talents of Peter Townshend. Daltrey is the perfect messenger for Townshend’s voice (especially on the covers, featuring the Raelets). And then there is the Finale, an embarrassing bit of nonsense that is inconsistent with the rest of the album. These flaws notwithstanding, I recommend this reissue. It contains more genuine soul (or feeling, if you will), than James Brown can ever hope to get in the little toe of his good foot.


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The fault lies entirely with the songs. They were written by Dave Courneya and Leo Sayer, who were introduced to Daltrey by the producer Adam Faith, a late-Fifties/early-sixties British rock star who made some good records. Courneya and Sayer have managed to get in every cliché possible: we are long past due to mark it down that rock songwriters can also be hacks, and if they do not write moon/June stuff they write the equivalent in contemporary terms. Really, there is little difference between their When the Music Stops, wherein the string backing section stops (not once, which would have been all right, but every time the lyric line comes up), and a devilellion Henry Burr’s, 1917 rendition of Just Before the Battle, Mother, in which he paused to let a cornet play Taps when he got to the line, “Hark, I hear the bugle trilling.”
If Daltrey didn’t know that the material on this album was far beneath his capabilities, that is all right, for he has declared that he knows his capabilities better since making it—and the tunes do put him through his paces. Daltrey certainly has talent; if he can find competent songsmiths for his next solo record he will probably kill everybody with the result. But not here.

_Recording of Special Merit_  
JOHN DENVER: Farewell Andromeda. John Denver (vocals, guitar); Dick Kniss (bass); Herb Lovelle (drums); Toots Thielemans (harmonica); Eric Weissberg (steel guitar, electric guitar); other musicians. I’d Rather Be a Cowboy; Berkeley Woman; Please, Daddy; Angels from Montgomery; River of Love; Rocky Mountain Suite; Whisky Basin Blues; Sweet Misery; Zachary and Jennifer; We Don’t Live Here No More; Farewell Andromeda. RCA APL 1 0101 $5.98. © AP 1 0101 $6.98.

Performance: Quality  
Recording: Excellent

“Farewell Andromeda” is yet another strong effort by John Denver. Although it rocks harder on occasion than any other Denver album, it is essentially a cowboy-for-our-times record, cued by the opening selection. The impression it makes, compared to the jangly, treble-boosted “Rocky Mountain High,” is that it’s more natural sounding, somehow. That says something for Denver’s sense of relevance, since “Rocky Mountain High” didn’t sound “unnatural” last year. The first side serves up only one weak song—Bryan Bowers’ “Berkeley Woman”—among four very strong ones; the second side tails off toward the end, but not before hitting a peak worthy of Denver’s Rocky Mountain muse.

Through it all, there’s a certain reserve in Denver’s vocals that suits most of the material almost perfectly. Guitarist Mike Taylor is missing; I don’t know why. Toots Thielemans, whose harp probably is responsible for the genesis of that extraordinary howling sound that sometimes backcs Denver, is back doing the marvelous things he did in the “Aerie” album. Denver handles the acoustic guitar work himself, and fairly well too—but I noticed something: in River of Love the picking is turned over to John Somers, who wrote the song, and his guitar (which here doesn’t do anything fancy) has a nicer tone than Denver’s—a lot nicer, if you ask me. To help you program my prejudices into dealing with this, I should add that Somers’ guitar, after going through the recording process and my particular speakers, sounds like a Martin.

The album’s peak referred to earlier (and here we get into mangling metaphors) occurs for me in Whisky Basin Blues, certainly one of the best-constructed of Denver’s own songs, and one of the best parleys of material, vocals, instrumentals, and recording techniques I’ve heard in a long time. The essential, catalytic element in its production was Dick Kniss’ bass. Somehow he managed to fashion a bass line that sounds just as sardonic as the attitude taken by the lyrics. Rocky Mountain Suite is the, uh, foothill to that peak on side two; it has preachy words, but its melody fits those mountains like a growth of pinion. The John Prine (1971) song Angels from Montgomery shows Denver (and most other people) a thing or two about writing song lyrics, and it’s

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change with the seasons.

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they have quirks, there is always the resident Marxist graduate student to explain that this is to be expected from working-class lads who haven’t been purified by Mao’s thought. Ah, youth! Anyway, Faces is more than a standard band: they play honest, straightforward, blues-derived rock, and their opinions, as stated in their songs, are refreshingly frank and a welcome relief from the blowzy overall stuff we get from most groups.

Stewart may or may not deserve the reputation he has, but he is certainly very good and Maggie May is indeed a classic of sorts. On his solo albums he is gentler and more introspective; on the Faces albums he bops and struts and hooraws. He has his cake and eats it too — an achievement anyone, especially a musician, can only envy.

After his last solo album Stewart was criticized for seeming to rest on his laurels, and it intended to “make a frontal assault on the temple of clichés.”

The best work on the album is on Ray Davies’ fine tune Davy. But Volman and Kaylan do no more than give it a minimum of service, such as a hotel band might give Yiddish may be the x factor. One part of their style could be compared to Jethro Tull, but I think they kick the ball around better than Tull does, less excessively and a lot more tastefully. I also hear echoes of mid-period Manfred Mann and early Procol Harum.

FOCUS: Foci 3. Thijs van Leer (vocals, organ, piano, alto flute, piccolo, harpsichord); Jan Akkerman (guitars); Bert Buiter (bass); Pierre van der Linden (drums). Round Goes the Gossip: Love Remembered; Sylvia; Carnival Fugue; Focus III; Anonymous; Elspeth of Nottingham; House of the King. SIRE SAS 3901 two discs $9.98, © Z 8147 3901 $9.95.

Performance: Fluent Recording: Excellent

Focus is Dutch, and ostensibly the group plays rock. Actually they combine English folk-rock (which they discipline) and American cool jazz (which they play as well as Americans—sometimes better). That they are Dutch may be the x factor. One part of their style could be compared to Jethro Tull, but I think they kick the ball around better than Tull does, less excessively and a lot more tastefully. I also hear echoes of mid-period Manfred Mann and early Procol Harum.

Round Goes the Gossip is an adaptation of a portion of Virgil’s Aeneid set to music and sung in Latin. Focus III has a passage that is lifted bodily from Petula Clark’s mid-Sixties hit Don’t Sleep in the Subway! The rest of the album is very pleasing. There is a part of the musicians is admirable; they strike a balance between eclectic and esoteric.

GALLAGHER AND LYLE: Willie and the Lapdog. Benny Gallagher and Graham Lyle (vocals and instrumentals); other musicians. Willie: Home: Give a Boy a Break; Sittin’ Down Music: Dan; Thoughts from a Station; and six others. A & M SP 4384 $5.98.

Performance: Impressive Recording: Excellent

It would be flattering to think that Benny Gallagher and Graham Lyle were trying to soften me up by sometimes playing two or three harmonicas in the same song, having divined my affection for the little instrument, but somehow I doubt that’s the case. They make a couple of arrangements sparkle, all the same, by lacing bass and lead harps together, with what sounds like a tremolo harmonica (their use in recordings is extremely rare) chording along in the background. All this— and the lead harp isn’t even particularly well played.

Other instruments are, however, and the jangling, well-paced accompaniments are ideal for the rambling, obliquely told story of a man’s memories of events, friends, and music, in a lifetime he is still judging with stout Scottish harshness. Gallagher and Lyle, formerly with McGuinness Flint, must have had William Saroyan’s inevitability-of-death thesis in mind when they put all this together; in fact, it “reads” a little like his early stories. Most of the songs have one or more slip-ups, but the whole is impressive, and I bet you can’t hear Give a Boy a Break without tapping a toe.

(Continued on page 104)
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CIRCLE NO. 62 ON READER SERVICE CARD
second straight album in which the production has clicked, and it's a fine one.

Some risks were taken. The title tune, for example, is a fairly simple ballad, or was before Nash dressed it to the teeth with electric guitars, strings, voices, and one of those Hey Jude never-ending arrangements-but this stuff works. I suspect, still, that it works mainly because he sings so beautifully, and I'm sure that's the case with Salt Annie Ginger Tree, a lesser song outfitted with similar hellzapoppins. But, heck, what are singers for? The other songs are adequate-to-good and make use of some more fancy rhythm ideas, and if nothing else quite matches the title cut, neither is anything else an outright disappointment. If you hear as many grunts, snorts, snarls, and rasps in the name of singing as I do every month, you delight in finding material this good matched up with a voice this good.

N.C.

ANTHONY NEWLEY: Ain't It Funny. Anthony Newley (vocals): instrumental accompaniment. Overchewer, The People Tree; Ain't It Funny, Me Without You, The Good Old Bad Old Days; and five others. MGM MV 5096 $5.98, ® M 8135 5096 $6.98.

Performance: Cry, clown, cry Recording: Good

Can an old piper play a new tune? Must he do the bugaloo, eat organic food, and "listen to Ravi Shankar in the nude"? These are some of the questions Anthony Newley poses in his world-famous Cockney accent during the long opening number of his latest album, consigning himself irrevocably to the wrong side of the generation gap. Somehow I rather wish he hadn't brought the whole matter up. That cry of the heart which has been Mr. Newley's trademark as a belter of sentimental ballads and professional, friendly performances has clicked, and it's a fine one. MGM MV 5096 $5.98, ® M 8135 5096 $6.98.

Performance: Cry, clown, cry Recording: Good

Roxy Music has improved as a band since its last album, but I still find the whole thing a put-on-like, an Andy Warhol silk-screen of a Brillo box. The lead singer is deliberately mannered, and the songs and production are a type of that would impress group-therapy alchemists on a rainy Sunday.

There is something nastily exploitive about this band, something contemptuous and hostile. I suppose it is an example of what is called "glitter-rock," which started out to mean a performer or band deliberately trying to recall or satirize the vaudevillian qualities of Fifties rock, but which soon came to mean the protayal of amorality and sexual deviancy. There are those who admire what they see as "communication" between the performers—who flaut their warped views through "theatrical" stage shows—and the audience, which is supposed to be getting a "realistic" look at life that allows them to live with their own sexual shakiness.

To say that Roxy Music or Alice Cooper is performing a public service is to say that movie producers who grind out black exploitation films with pushers and drug runners are contributing to black pride and racial harmony. They're both in it for the money. But this is something to be realized with a bit of mirth and common sense—something that the audience Roxy Music is playing to is not likely to possess. It therefore becomes a simple case of child abuse.

Stereo Review

Savoy Brown: A new sound—lean, clean music and professional, friendly performances

Savoy Brown: Jack the Toad. Savoy Brown (vocals and instrumentals). Ride On Babe; Hold Your Fire; Endless Sleep; Costing My Spell; Just Cos' You Got the Blues Don't Mean You Gotta Sing; Jack the Toad, and three others. PARROT XPAS 71059 $5.98, ® M 79059 $6.95, ® M 79859 $6.95, © M 79169 $5.95.

Performance: Excellent Recording: Very good

There have been some changes in personnel and an abrupt about-face in attitude for Savoy Brown; this is not the same band that made the loud and hackneyed Hellbound Train. Here, Savoy's relaxed and commendable purpose is to play rock-and-roll as a public service. They are playing for and not to the audience. The music is lean and clean, the writing witty, and the performances professional and friendly. The title tune, a reference to Jack Bruce and the Cream tune Tood (and/or to Theme for an Imaginary Western?) is especially charming, and they have my full support for the sentiments expressed in Just Cos' You Got the Blues Don't Mean You Gotta Sing—which is something I wish all white blues groups would take to heart. Savoy Brown has also, believe it or not, made something sold out of that hammy old Fifties weeper "Endless Sleep" with a fine sense of the ridiculous they have taken up the challenge of doing the tune straight and tough. I'd like to buy them a drink.

J.V.

PAUL SIMON: There Goes Rhymin' Simon. Paul Simon (vocals, guitar); David Hood (Continued on page 112)
The Realistic QTA-751 is the kind of 4-channel receiver that has a future! Available exclusively at Radio Shack.

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OCTOBER 1973

CIRCLE NO. 56 ON READER SERVICE CARD
would be happier still if the contest had been a marathon. It's not that tune, but—not paralyzed lyrics. It doesn't happen in near checking out. The music in this long- and emotionally, and at one point was pretty "Fresh" is apparently a convalescent state-of-the-art. I'm In; Que Sera Sera; and five others. EPIC 31280 $6.98. © CT 32280 $6.98.

Performance: Excellent
Recording: Excellent

In his second sans-Garfunkel album, Paul Simon attempts to cut a figure that transcends the genre from which he drew so much sustenance and energy—and I guess in fact he is such a figure. Something So Right, by most standards, is your familiar old-time easy-listening tune, except the words are worth attending to. Was a Sunny Day is his lightest-yet exploitation of Latin rhythms, much subtler and funnier than Me and Julio—which, on reflection, really was a dog, now wasn't it? Take Me to the Mardi Gras has two electric guitars perking in a vaguely reggae-influenced incendiary manner (the bass guitar is always right up to date, but tastefully so, for the most part—and then this slaphappy little song hits a styled Dixieland outburst at the end. The album is an excursion, almost, one of those classy rides on fine examples of this and that. The consistently Simon-of-old thing about it is the lyrics; Simon is the kind of troubadour the urban kid ideally makes—and he may be even better than Carole King at fitting ordinary words and rhythms of speech into meter and melody—he certainly seems to have more ideas he wants to explore than King, or anyone else, does. This album is much more relaxed, much less self-centered than the last one, but it is deficient in spontaneity, excitement, strain—something that could light its way through the slick production. I don't know how it could sound so cut-and-dried, having been recorded in four different locations (New York, London, Muscle Shoals, and Jackson, Miss.), but although the arrangements are clean and sensible, they are oddly predictable as the needle moves on them. Correcting that would have made a very good album a great album, probably. It is likely the songs are good enough. American Tune (recorded in London) certainly is, and the production isn't. It has a late-twisting melody, a particularly nice bass line by Bob Crenshaw, and thoughtful, indefinitely but-not-paralyzed lyrics. It doesn't happen in that tune, but generally the good sense of the album is at war with the fires within, and I guess I'm glad that good sense prevails (last time, you'll recall, passion won out), but I would be happier still if the contest had been a bit closer.

N.C.

SLY AND THE FAMILY STONE; Fresh. Sly and the Family Stone (vocals and instrumentalists). In Time: If You Want Me to Stay; Let Me Have It All. Thankful n' Thoughtful; Skin I'm In; Que Sera Sera; and five others. Epic KE 32134 $5.98, © EA 32134 $6.98. © ET 32134 $6.98.

Performance: Monotonous
Recording: Good

"Fresh" is apparently a convoluted statement from Sly Stone; if his lyrics can be read as autobiographical—and they usually can—he went through some rough times physically and emotionally, and at one point was pretty near checking out. The music in this long-awaited album indicates he is still a little shaky but is regaining confidence. The story in "Fresh"—though an off-told one—is interesting and important, because Sly Stone is a master of popular music, besides being a great stage personality; as a lyricist he is consciously writing a kind of Leaves of Grass, and his humanity, savviness, and common sense are major assets in a rock scene that has become dangerously overblown and self-congratulatory. His finest compositions—Sing a Simple Song, Stand!, and the wonderful Everybody Is a Star have confirmed him as a superior talent. He is also that rare bird—a bandmaster—the orchestra is his instrument.

But the trouble with "Fresh" is that Sly has not yet fully recovered from the problems that so nearly finished him. Almost all the tunes are taken at a medium, sometimes plodding tempo, and the attention to detail in his ar-

PAUL SIMON

A wealth of ideas from an urban troubadour—ones of Sly's most satisfying qualities—is missing here. The full sound of his band, which he always used the recording studio to promote, has been cramped and reduced; he seems to have been too conscious that it was all going to be put on tape for public inspection. A confident artist doesn't get that kind of stage fright. It is important that Sly Stone recover his full powers. He is going on tour again, having been in seclusion for almost two years; perhaps contact with an audience will buoy him up further and refresh him. Let's hope so, for this man is valuable.

J.V.

SPOOKY TOOTH: You Broke My Heart So I Busted Your Jaw. Spooky Tooth (vocals and instrumentalists). Cotton Growing Man; Old As the Road. A & M SP 4385 $5.98.

Performance: Reliable
Recording: Good

I am mightily impressed with Gary Wright and have been for some time. As organist, composer, arranger, producer, and vocalist he has done good things for himself and other people, notably Spooky Tooth, reconstituted and assembled for this new album.

There are songs here that are competent, which is to be expected, really, since there are many rock musicians around today who are professionally fluent (without necessarily be-

STEPHEN STILLS AND MANASSAS: Down the Road. Stephen Stills (vocals, guitars, bass, keyboards); Chris Hillman (vocals, mandolin, guitar, bass); Dullas Taylor (drums); Joe Lala (percussion, vocals); Fuzzy Samuel (bass, vocals); Paul Harris (keyboards); Al Perkins (banjo, steel guitar, guitar); other musicians. Isn't It About Time; Lies; Pensamiento; So Much Time Business on the Street; Down the Road; City Junkies; and three others. ATLANTIC SD 7250 $5.98, © TP 7250 $6.98, © CS 7250 $6.98.

Performance: Very good
Recording: Very good

Manassas is a good band, but not very stylish; Stephen Stills is a stylish vocalist, but not a very good one. They go together well, and this album is thoroughly pleasant, except for one thing. Someone had the bad judgment, once again, to print the lyrics—mostly by Stills—on the sleeve. It throws you off, knowing exactly what is being said in a Stills song. For, although Stills' lyrics say a lot more conservative these days, they are still strikingly, evangelistically sophomoric in the way they say it. You don't have to pay that much attention to them, though, if you can manage to ignore the album sleeve and just listen to the songs.

By keeping the lyrics out of critical focus, you can say that Stills has written some good songs through the years, and is still doing it. More proof is offered here that his teaming up with Chris Hillman and company was a good move; Manassas may never quite sound like the same band twice, but it hangs together in the same general area, which is a good environment for Stills' material. The album is tuneful, fairly clean, and wide-ranging if not ecstatic. Spanish flavor and a Spanish-language chorus are used particularly effectively in the Stills-Joe Lala tune Gauaguanco de Vero, and that seems to fit just fine on the same side as a banjo-propelled essay (Do You Remember the Americans) on how truck drivers and others have changed through the years. Stills and his group show some signs of maturity, some signs of aging—even as you and I.

N.C.

RECORDING OF SPECIAL MERIT

THE SWEET. Brian Connolly (vocals); Andy Scott (guitar); Steve Priest (bass); Mick Tucker (drums). Little Willy; Wig Wag Ban Ban; Blockbuster; Hellelial; and six others. Bell 1125 $5.98.

Performance: Excellent
Recording: Excellent

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* Suggested retail.
The story of rock in the Sixties has been nothing more than a series of cultural cross-pollinations. The best and the worst pop music of the last decade have been equally bastardized: black American R&B gave birth to the Beatles, the Rolling Stones, and the Yardbirds when British youth of the early Sixties found something besides American “standards” jazz too trivial and eventually claim as their own. By the time they had mastered, modified, and mutated what they’d stolen, young white American bands were imitating this mutated black music note for note. Thus we had the phenomenon of a young white Chicago band called the Shadows of Knight recording songs composed by black Chicago blues masters like Muddy Waters in arrangements copied from white British units like the Yardbirds. The most extreme examples of such cultural inversion occurred when blacks themselves began imitating the white imitators of their own musical forebears: Mick Jagger always wanted to be Slim Harpo, but if you listened to any of the albums by a group named Love, it was clear that Arthur Lee, a young black man from Los Angeles, was working very hard at singing exactly like Jagger!

An even more fascinating development has taken place in the field of commercial soundscapes, where black record companies like Motown have been absorbing and marketing revamped and repackaged versions of white “underground” music from 1967 and the era of “flower power.” And so it is that we find a group like the Temptations recording an album called Psychadelic Shack, complete with shrieking wah-wah guitars. This song, and hundreds of others like it, contained all the ersatz musical distortions, as well as the peace-and-love lyrics, of a genre that had been passed for at least two years. Perhaps the most significant thing about this latest metamorphosis was that the original genre was itself a bastard form, totally artificial, synthetic, and technology-oriented from its inception. The roots of psychedelic music are in the musical tradition of the pop band in sheen accident: one day some white guitarists got their wires crossed and heard a new kind of song in the feedback from their amps, and a new style of rock was born. It was easy to play—often, indeed, it seemed that the gadgetry was playing the musician instead of vice versa—so it caught on fast, blazed through every struggling teenage band for a year or so, and then died out as quickly as it erupted when young musicians found it was a dead end and turned to subtler—or at least softer—sounds.

Or so it seemed. While the black production companies have been integrating elements of psychedelica into AM-radio hits, a solid core of white bands has appeared—or remained—which are still “underground” in the classic Sixties-cliché sense. A few are American: before they polished up their act, Alice Cooper specialized in weird progressions, quasi-abstractions, atonal stutterings, and song titles like Ten Minutes Before the Worm. But the last bastions of psychedelia are now to be found in England and Germany, where the influence of the British band Pink Floyd has been both pervasive and profound. Pink Floyd were the progenitors of “space-rock,” which meant that their material, when not leaning heavily on the standard Spanish-Oriental scales that everybody from Sandy Bull to the Grateful Dead has dragged out when they wanted to induce a mystical reverie in their audience, tended to meander off in random atonalities and “ec- erie” effects reminiscent of science fiction movie soundtracks. They had song titles like Interstellar Overdrive, Set the Controls for the Heart of the Sun, and (getting really Dada) Take Up My Stethoscope and Walk. They were quite capable of writing pop fare like See Emily Play—even though exactly what was just a little mistersioso—but they supposedly took a lot of acid (one member is said to havewigged out irrevocably), and by the time they got to their double-record classic “Ummagumma,” they were recording leaky faucets and birds chirping in the night.

**HAWKWIND and AMON DUUL II**

**Space Rock in Blind Alleys**

Reviewed by Lester Bangs

Hawkwind is Pink Floyd’s most prominent English heir. Like the Floyd, they are obsessed with intergalactic fantasy, and their three nearly identical albums are the closest thing rock has yet produced to Star Trek. The packaging is always elaborate, including psychedelic-mosaic posters right out of the golden era of Haight Street, drawing that looks like they sprang from Marvel comic books, and plenty of mystic-stellar verbiage. The text on the back of “Doremi Fasol Latido” advertises the album as “a collection of ritualistic space chants, battle hymns, and stellar songs of praise as used by the family clan of Hawkwind on their epic journey to the fabied land of Thorasyn.” The saga tells of how, back in Mentet 1972, during the terrible age of the machine logic god, Eye See Eye, the lords of the Hawk having fought a desperate but losing guerilla battle against the Bad Vibe squads for several years, called together all their musicians...

That nonsense is so irresistible that it’s a shame the music itself is as boring as it inevitably had to be. Hawkwind pounds out endless whirring metal rags and wrens everything but melody out of their synthesizers; the whole is even more monotonous than Pink Floyd. It may sound pretty imposing if you’ve ingested the right combination of chemicals before you listen, but I don’t want to go back to an underdeveloped country like Thorasin myself, so I gave my copy of the album to a friend to read The Silver Surfer.

Germany has probably given birth to more psychedelic space-rock bands in the Seventies than any other country in the world. They too derive from Pink Floyd and, to a lesser extent, Frank Zappa. They all have names like Guru Guru and the Can, and are reputedly untalkable. Furthermore, shouldn’t be taken as some sort of challenge from the sonic vanguard, because even a cursory listening reveals that most of the musicians are utterly inept; aside from tinkering with studio effects, machine sounds, and more rags, they haven’t the slightest idea what they’re doing.

Amon Duul originated as a musical commune that released an album called “Psychedelic Underground,” notable mainly for the fact that every song on it had the word “Sandoz” in the title. Internal bickering caused the commune to split into two bands: Amon Duul I released one more album, a certifiable atrocity spotlighting the seventeen-minute epic Love Is Peace, and Amon Duul II went on to mark out records that placed them in the forefront of the German rock avant-garde. They couldn’t play very well, but it’s not every day an album comes along with a title like “Phallus Dei,” and they compensated for their technical limitations by progressive overdubbing. “Dance of the Lemmings,” their second double album and first U.S. release, was so thick that you could barely make out who was playing what or where. Dehypnotized Transylvanian Brain Surgery began. It was all so excessive and eccentric that, like Hawkwind, it was almost irresistible.

Unfortunately, the next album revealed Amon Duul II to have forsaken their classic mulch for a rather truly diabolical Nordic Alice Cooper, a rock band that will at least match the brilliance of Denmark’s incredible Savage Rose. The textures were not nearly as thick, with the result that when you actually got to hear the distinct solos you realized that you never wanted to anyway, and the vocals, always Amon Duul’s weakest point, were mostly wretched. “Wolf City,” their latest, is more of the same, and will hold no interest for anybody but connoisseurs of the deservedly arcane. Germany may yet produce, if not a truly diabolical Nordic Alice Cooper, a rock band that will at least match the brilliance of Denmark’s incredible Savage Rose. But the artifice of Amon Duul II is as muddled and amorphous as Hawkwind’s is dated, and, like a lot of other stuff hanging around nowadays, both are harems are really more symptomatic of the inanities of the Sixties than those of the Seventies.

**HAWKWIND: Doremi Fasol Latido. Hawkwind**

**AMON DUUL II: Wolf City. Amon Duul II**

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the least of whom, I suspect, is Capitol's
Bhaskar Menon) are currently engaged in
a little game called Waiting for the Next Big
Thing. The Big Thing in question, of course,
is the Seventies equivalent of Elvis or the
Beatles, a superstar phenomenon that will
transform the face of pop music.

My own feeling is that none of the acts now
aspiring to NBT status have the requisite
smarts and are, instead, merely Holders of the
Fort. Bowie has already decided that he's
the new Marlene Dietrich, Slade keeps remak-
ing the same single (and getting a little more
shriil with each attempt), and Auntie Alice is
more than content to throw it all away. So
who's left? Well, I won't bore you with my
theories about how the stars of the Seventies
will be named John, Paul, George, and Ringo
(and when they tour here in '74 I plan to say I
told you so), but the latest contenders are the
Sweet, and I don't think they've got the
smarts either.

What they do have, however, is a tremen-
dous flair for crafting catchy pop-rock singles,
and they're probably better and more consist-
ant at it than anybody practicing the art at
the moment, with the exception of the Move-
ELO-Wizard axis. They work to a formula
like Slade, certainly, but they have a wider
range of influences (on their album you can
hear traces of the Who, boogie bands like
Canned Heat and Savoy Brown, Humble Pie,
Deep Purple and all the Heavy Metal kids,
and even molody old Fifties novelty stuff like
Running Bear) which keeps them from re-
peating themselves too often or becoming,
like Slade, obsessive about their need to be
Teenage Flag-wavers. It all makes for an in-
teresting fusion; progressive bubblegum, per-
haps. The Next Big Thing? Dubious. A first-
time rock-and-roll album? Unquestionably.
Steve Simels

T. REX: "T. Rex (vocals and instrumen-
tals). Tenement Lulu: Rapids: Mister Mister;
Broken Hearted Blues: Shock Rock: Country
Honey: Born to Boogie: and six others.
WARNER BROS. 0598 $5.98. © M 2132
$6.98. © M5 2132 $6.98.
Performance: Good
Recording: Good

Friends, there really is no excuse for T. Rex.
Master Marc Bolan and his percussionist
(what's his name again? Tonto?) fail on every
count. Since they achieved their initial suc-
cess with England's microboppers—helping,
in the process, several hundred thousand
young ladies to pass through the confusions
and agonies of puberty—they have made the
same album over and over again. It consists of
endless boogie progressions, with Master Bol-
an singing through a filter-mike (or does he
have holes in his cheeks and a permanent
cold?).

There is no excuse for T. Rex, for other
teenybop idols have gone on to better things.
Grand Funk Railroad has improved measure-
ably in the last year; Tommy James and the
Shondells went from schlock to interesting
pop-rock as a result of James' producing and
engineering talent; even the Monkees—once
they began to play on their own records—
made some good music (and Michael Nesmith
has certainly proved himself in his solo ca-
reer. But there is nothing, despite Ringo's
admiration, to be said for T. Rex. Of course,
there is nothing dangerous about them either:
the kids may as well swoon over huggy-kissy
Mark as, say, Donny Osmond. But O what a
bore and how very, very stale. All that vinyl
down the drain.

URIAH HEEP: "Uriah Heep Live. Uriah Heep
(vocals and instrumentals). Sunrise: Sweet
Lorraine; Traveller in Time: Easy Livin'; July
The Sun; Hama: and six others.
MERCURY SRM 2 7503 $7.98. © MCT8 2
7503 $9.98. © MCT4 2 7503 $9.98.
Performance: Hard-working
Recording: Good

The wheel turneth. The spoken introduction
goes: "And now ... England's own ... Uriah
Heep!" Odd to think that there was a time
when England dominated the whole
scene and American groups couldn't get ar-
ested over there. Nothing good or bad about
that, just noticing.

The Heep band is competent at what it
does, dispensing high-energy blandness,
complete with vague and hackneyed lyrics, to a
rapturous audience. I begrudge no band its
popularity—I have some experience of what
bands go through and hope for. But Uriah
Heep is an example of what a learned friend
of mine has pointed out: rock, after Wood-
stock, was no longer a musical but a social
event. This is perhaps the reason why so many
bad five albums have been issued in recent
years. The rock audience gets the same
feeling that radio audiences used to get thirty
years ago from remote ballroom broadcasts
by the Benny Goodman band or "Manhattan
Merry-Go-Round" ("The latest hits of the
day, sung so clearly you can understand every
word!").

Heep is a pastiche of electronic gizmocracks
(Moog synthesizer), rattle-bang drums, and
a guitar that is not so much played as it is
ampli-
ed. The record company has wisely reprint-
ed pro and con reviews on the dust jackets of
the records; the final effect is, to quote Danny
and the Juniors, "We don't care what the peo-
ple say/Rock and roll is here to stay." Yes, it
surely is, and we can expect much more music
of this type, just as we have had a Godawful
amount of competent jazz albums released for
the last fifteen years, long after the form had
exhausted itself. The difference these days is
that the record industry is a two-billion-
dollar
industry and American groups couldn't get ar-
rested over there. Nothing good or bad about
that, just noticing.

In the words of Bob and Ray: "This is your
bed, you made it, now lie in it." In the words
of somebody: "They say this is the Age of the
Common Man. Who the hell wants a common
man?" Or, for that matter, a band like Uriah
Heep?

DOC AND MERLE WATSON: "Thee and
Now. Doc Watson (vocals, guitar, harmonica);
Merle Watson (guitar, banjo); Norman
Blake (dobro); Vassar Clements (fiddle); Joe
Allan (bass); other musicians. Bonaparte's
Retreat: Milkom; Blues; Bon; and Wine.
Match Box Blues: If I Needed You: Frankie
and Johnny: and five others.
Pappy P. L.A.022 F $5.98.
Performance: Good
Recording: Very good

You wouldn't call this a country record, just a
good pickin' record with a light touch and
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(Continued on page 120)
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21. The Spinners (Atlantic OD 7256)*
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*The above discs are also available as Quadraphonic 8-Track Tape Cartridges.

WHAT IS Quadradisc is the name of a very new kind of record which offers you better listening in mono, stereo and, most particularly, quadraphonic.

Quadradisc was developed to meet the demands of recording and reproducing discrete quadraphonic sound on a disc, something previously possible only on tape. Discrete means separate and distinct. All other quadraphonic disc methods—the matrix systems—are plagued by 'ghosts' and smearing of the four channels with certain sound combinations. Not Quadradisc.

Additionally, Quadradisc is fully mono and stereo compatible, unlike matrix-encoded recordings. There is no 'drop out' of musical information when a Quadradisc is played on a mono or stereo system.

This means you can begin your quadraphonic library even before investing in a quadraphonic music system.

Quadradisc is made of a specially-developed material designed to capture ultra-sonic high frequencies, an achievement which not too long ago was considered impossible within the Long Playing record format. This special formulation gives the Quadradisc superior wear qualities and better high frequency reproduction.

WARNER, ELEKTRA, ATLANTIC and NONESUCH RECORDS

OCTOBER 1973
country harmonica are tested on a wide as-
sortment of materials and found sympathetic
to just about everything. Merle’s smooth but
varied accompaniment—and lead—work on a
second acoustic guitar is just where it should
be, to right there when you want it—and in
spite of having at hand suchlick-bitters as
Norman Blake and Vassar Clements, produc-
er Jack Clements has resisted the temptation
to allow the backgrounds to become over-
crowded.

On the other hand, some of the material is
shoporn, and Doc and Merle never really
lay into a flat-picking speed trip as they do in
their concerts. It’s true they somehow man-
age to revive even Bonaparte’s Retreat (I
always thought that song and the Pee Wee
King band deserved each other), but there are
a couple of tributes to old-time religion whose
inani tes are not to be denied. As for the laid-
back atmosphere, I don’t know: it may be that
the idea here was to generate a soft breeze
and not blow anybody’s hat off—and comple-
ment other Doc and Merle performances that
do—or it may be, simply, that studio mu-
cicians can’t keep up with this incredible duo
when they really get cranking. That would be
no reflection on the studio cats.

In any case, I doubt that there’s another
country singer (Charley Pride is a possible but
not probable exception) who could do such
twelve-measure pieces as Milkcow Blues or
Blind Lemon Jefferson’s Match Box Blues
and not make either the song or the singer
sound sold down the river. The great integrity
of Doc and Merle is what does it. For you, it
means that here, as usual, you’ll get more than
your money’s worth.

N.C.

JOHNNY WINTER: Still Alive and Well.
Johnny Winter (vocals, guitar, slide guitar,
mandolin); Randy Jo Hobbs (bass); Rich
Derringer (guitars); Jeremy Steig (flute); Rich-
ard Hughes (drums); other musicians. Rock
Me Baby; Can’t You Feel It; Cheap Tequila;
All Tore Down; Rock & Roll; Silver Train;
and four others. COLUMBIA KC 32188 $5.98, @
CA 32188 $5.98, @ CT 32188 $6.98.
Perform ance: Insensitive
Recording: Very good

This album caught Johnny Winter still alive
and fast, at least, but still not terribly sensitive
to the blues form he’s fooling around with.
His singing sounds like Johnny Rivers recy-
cled, and his guitar attack is just that—attack,
attack, attack, Alvin-Lee-style with the treble
turned down a bit. The most successful cut
here, I think (certainly the most notable one),
is Ain’t Nothing to Me, whose tempo forces
Winter to settle down and work with it, and
whose flavor demands that he come up with
some interpretation different from that of all
the other songs. Too Much Seconal has a
promising complement of instruments, with
Johnny dubbing slide guitar and mandolin
alongside Jeremy Steig’s flute in the fore-
ground—but that only provides a greater op-
portunity for careless cuteness, and Steig
hops to it with even greater gusto than Winter
does. Winter’s speed and control (on guitar)
are extremely impressive, but discipline and
imagination are far more important than
things like speed and control. Neither disci-
pline nor imagination makes much of a show
here.

N.C.

WISHBONE ASH: Wishbone Four. Ted Turner
(guitars, vocals); Andy Powell (guitars,
vo cals); Martin Turner (bass, vocals); Steve
Upton (drums). So Many Things to Say; Bal-
lord of the Beacon; No Easy Road; Everybody
Needs a Friend; Doctor; Sorrel; Sing Out the
Song; Rock ’n’ Roll Widow. MCA 327 $6.98, @
MCAT 327 $6.98, @ MCAC 327 $6.98.
Performance: Walloping
Recording: Good

Wishbone Ash’s fourth album, I am happy
to report to those breathlessly waiting, is one
of the most satisfying rock albums to be made
in years—and years and years. The tandem
guitar work of Messrs. Andy Powell and
Martin Turner is by turns entrancing and ex-
citing, and the material is well above average
both melodically and lyrically. The band has,
in short, outdone even itself this time around,
fo xsing the best of folk and rock into something
that equals the Beatles at their best. I would
go even further and say that instrumentally,
at least, they surpass them. For all his com-
petence, knowledge, taste, and delicacy,
George Harrison (like Eddie Lang, the daddy
of jazz guitar) seldom swung—Harrison’s
chase choruses with Clapton on the studio
and live versions of While My Guitar Gently
Weeps, for example, are fine, studied pieces,
but they lack the freedom of mutual exchange
and the lazy confidence that Powell and Mar-
tin demonstrate all through this album.

As writers, the two men of Wishbone Ash
are able to present songs about situations,
people, places, and feelings much as the Bea-
tles did; little scenarios acted out in a semi-
eerie light in a manner I can only describe as a
—=
way a movie camera sees in the hands of a skil-
lful and sensitive director. Doctor, for in-
stance, is certainly as freshingly true as it
has ever been written about drug taking,
and No Easy Road is simple, direct, tough,
ferociously beaty, and one of the best and
most accurately observed songs ever written
about musicians on the road—it recalls every
devry mile of the back country ever seen by
a weary crew through the fetid air and spattered
windows of a band bus. Beyond all this, the
whole album thumps, it thruts, and it tickles.
What more could you want? Salutes to every-
bod y concerned.

J.V.

YES: Yesongs. Yes (vocals and instrumenta-
l s). Siberian Khatru; Heart of the Sunrise;
Perpetual Change; And You & I; Mood for a
Day; Excerpts from “The Six Wives of Henry
VIII”; and eight others. ATLANTIC SD 190
three discs $11.97, @ TP 100 $12.97, @ CS
3 100 $12.97.
Performance: Museum magnificence
Recording: Very good

Yes is a holdover from the pre-Watergate era
when people really did believe that rock—not
rock-and-roll, but “progressive” rock—could
save souls, and when rock musicians could
speak of art without getting tongue hopelessly
imbedded in cheek. It all seems so stylized
now, this pomp and circumstance of Yes mu-
ic, like being in a foreign country and watch-
ing people in strange costume perform rituals
with beautiful but incomprehensible icons—
very impressive, but it doesn’t seem to have
much to do with life back in Peoria. Well, rock
has a way of coming back every few years,
and perhaps Yes can hold on as curators until
that old tinge of relevance is felt again.

This three-volume album, meanwhile,
catches Yes on tour, and, since they do just
about everything on stage that they do in the
studio, this isn’t exactly a bargain for those
who already have a couple of Yes albums. It
is beautifully packaged, though, with another
fine spate of fantasy landscape illustrations by
Roger Dean, and the production has the heavy
curtains of sound that waft out of Rick
 Wakeman’s million-dollars-worth of key-
boards strung across at just the right depth.
And Jon Anderson’s vocals (as usual, cast
about a key higher than he would seem most
comfortable with) are as gawky as the middle
of things, where Yes seems to like them.

You’ve got to be your own editor with an
album like this. Sitting down and listening to
it straight through is like reading too much
Buckminster Fuller the first thing after you
get up in the morning. Yes is loaded with tal-
ent but becomes so engrossed in making sure
nobody misses that point that I react as if
I would if the hypnotist paused to point out
the exquisite carving on the gold watch he was
wearing before my eyes. If you can wind for-
yourself to the seriousness of it all for a
minute, you can say Yes takes a Brucknerian
approach: a big—nay, prodigious—deal is
made of a very ordinary rock chord progres-
sion; melodies are broken up into thematic
fragments that will show up again somewhere
later; and the (usually urgent) tone of the lyr-
ics is considerably more important than the
wording.

Yes was added to the textures of rock, and
when the band finally gets around to letting
the listener emotionally it probably is because
all the elements somehow get translated into
textural riches. That doesn’t happen as often
as it should here, but it does happen.

N.C.
RECORDING OF SPECIAL MERIT

LOUIS ARMSTRONG: The Great Soloists 1925-1932. Louis Armstrong (trumpet and vocals); various big bands; Armstrong’s Hot Five; Clarence Williams’ Blue Five. That Rhythm Man; Just a Gigolo; He Likes It Slow; Cake Walking Babies; and eight others.

BIOGRAPH® BLP C5 $5.98 (available from Biograph Records, P.O. Box 109, Canaan, N.Y. 12029).

Performance: Genius on fire
Recording: Generally good

Louis Armstrong was undoubtedly the greatest creative jazz musician this country has ever produced—so great, in fact, that a fair comparison with other performers of his or any other day is impossible.

This collection from Columbia’s vault of Okeh masters treats us to Armstrong in his mid-twenties to early thirties, when he dazzled the world with the fire of his horn and introduced the art of jazz singing. Eight of the tracks feature Armstrong fronting various big bands in recordings made in New York, Chicago, and Los Angeles between 1929 and 1932. They represent a new concept in jazz for that time: the star soloist. The arrangements sound dated now, but Armstrong’s vocals and brilliant, logical trumpet solos are timeless.

The remaining four tracks present Armstrong in a different context, with smaller groups, accompanying Eva Taylor and Victoria Spivey (two not so interesting singers) and the husband-and-wife vaudeville team of Butterbeans and Susie. Here again, it is Armstrong who makes these sides survive; his solo on Spivey’s How Do They Do It That Way is so beautiful that it alone makes this album worth having.

I wish the selections had been programmed chronologically, and for $5.98 I feel one could expect at least seven selections per side, but this album is made of such outstanding stuff that such complaints are minor.

C.A.

CLIFFORD BROWN—MAX ROACH QUINTET: Daahoud. Clifford Brown (trumpet); Harold Land (tenor saxophone); Richie Powell (piano); George Morrow (bass); Max Roach (drums). Daahoud; I Don’t Stand a Ghost of a Chance with You; Joyspring; I Get a Kick Out of You; These Foolish Things Remind Me of You; Mildama. MAINSTREAM MRL 386 $5.98, M 8386 $6.98, © M 5386 $6.98.

Performance: Excellent
Recording: Good mono

In his notes for this album, Nat Hentoff tells the interesting story of a 1953 tape made privately by Messrs. Brown and Roach, a tape, so the story goes, which led to Bob Shad’s signing this group up for a series of EmArcy recordings. We are told that it is this tape—

The three dollar bill.

The stylus shown above is phony. It’s represented as a replacement stylus for a Shure cartridge, and although it looks somewhat authentic, it is, in fact, a shoddy imitation. It can fool the eye, but the critical ear? Never! The fact is that the Shure Quality Control Specialists have examined many of these imposters and found them, at best, to be woefully lacking in uniform performance—and at worst, to be outright failures that simply do not perform even to minimal trackability specifications. Remember that the performance of your Shure cartridge depends upon its patented stylus, so insist on the real thing. Look for the name SHURE on the stylus grip (as shown in the photo, left) and the words, “This Stereo Dynetic® Stylus is precision manufactured by Shure Brothers Inc.” on the box.
reminded twenty years later by Shad, and
preserved by Roach—that makes up this album. But those EmArcy recordings by the Clifford-Brown Max Roach Quintet were simply too memorable for some of us not to remember the qualities of the tracks here. They are identical to pieces that have appeared before, and the rest appear to be alternate takes.

Be that as it may, this is a valuable half-hour segment of jazz history, containing some of the late Clifford Brown’s most spirited performances. I remember Clifford in November 1953, sparking an all-night jam session at my Storyville Club in Copenhagen. He was a member of Lionel Hampton’s band, and he and fellow trumpet players Art Farmer and Quincy Jones joined Jimmy Cleveland, Anthony Ortega, Gigi Gryce, Monk Montgomery, Hamp, and a few local musicians for a six-hour impromptu session. I still have the tapes I made that night, and I still marvel at the brilliance of Brown, of whom I had never heard before. An automobile crash killed Clifford Brown just two years afterwards. There are those who believe he never fully developed what he had in store for us, but what he did leave—on recordings and in fading memories—continues to influence players today.

The recordings have—as all genuine art has—withered the test of time. It would seem that many young people are turning to jazz for the first time these days (don’t expect it to “come back,” though), and this album is one I would recommend they listen to; it has the youthful fire of Clifford Brown’s playing, two of his lyrical compositions (Daahoud and Joyspring), the extraordinary teamwork that Brown and Max Roach always exhibited, the often overlooked talent of tenor saxophonist Harold Land, and the infrequently recorded piano of Bud Powell’s brother Richie, who also was killed in the accident with Brown.

Now let’s hope Mercury will discover some of its unreleased tapes with Clifford Brown—perhaps that 1954 California jam session with Max and Dinah Washington.

Benny Goodman was never really the “King of Swing,” but he was certainly one of its crown princes. This album, recorded in concert in Copenhagen not too long ago, proves that Goodman—now sixty-four—can still swing as well as ever. It also shows that when he tackles old material for the umpteenth time, he does so without resorting to the old ideas just because they proved successful in the past.

There is a wealth of good music here; it is, not surprisingly, in the best Goodman tradition, but that can never be a detriment. Peter Appleyard’s vibraphone is of the Lionel Hampton school, which is fitting: Bill McGuffie approaches neither Teddy Wilson nor Count Basie in style or caliber, but his piano is pleasant and unobtrusive; Harold Gaylor and Mousey Alexander hold their own in the rhythm department. Bucky Pizzarelli’s accompaniment to Goodman on George Gershwin’s ‘Someday You’ll Be Warm’ is delightful.

Unfortunately, my reviewer’s copy is marred by some technical flaws in the pressing, causing it to distort and skip during some of the high clarinet passages. I hope London has caught and corrected this because Benny Goodman’s ‘On Stage’ is otherwise excellent, recorded, and it is a good album that deserves to be heard.

JAY McSHANN: The Man from Muskogee. Jay McShann (piano and vocal); Claude Williams (violin and guitar); Don Thompson (bass); Paul Gunther (drums). Yardbird Suite; Smooth Sailing; Hootie Blues; I’ll Catch the Stomp. Mercury 7105 F $5.98. Performance: Excellent Rec. Good. Recorded live or by some other means and not yet issued.

This is one of the most delightful albums I have heard in a long time. Recorded during a Toronto appearance in the summer of 1972, it features Charlie Parker’s former boss Jay McShann and three worthy cohorts playing a repertoire that stretches from Duke Ellington’s Things Ain’t What They Used to Be to Charlie Parker’s Yardbird Suite to Rod McKuen’s I’ll Catch the Sun.

Like Count Basie, whose style he approximates in a way I can’t quite explain, McShann is capable of generating tremendous swing through a miserly expenditure of notes in the treble, but he can also exhibit the two-fisted drive of a Harlem strider, complementing his leader’s dexterity is violinist Claude Williams, who at sixty-five is probably the finest jazz violinist of the old school (Staff Smith, Eddie South, et al) still active.

(James Moody’s forty-three-year-old son on solu) Andy Kirk sides as Loos Ankle and Messa Stomp have remained fresh in my memory since I first heard them in the late Forties.)

It is real that I left an album five consecu-utive in times in one afternoon, but this one merited such repetition and gave me an appre-
tite for some of the recordings McShann has made in Europe in recent years. I hope some-
one will release them here: if they are as good as this one, someone should.

JAMES MOODY: Never Again! James Moody (tenor saxophone); Mickey Tucker (organ); Roland Wilson (Fender bass); Eddie C. Clark (drums). Never Again! Seven Love; St. Thomas; and three others. Mercury 75001 $5.98 (available by mail from Muse, 160 West 71St St., New York, N.Y. 10024).

This is one of the most delightful albums I have heard in a long time. Recorded live or by some other means and not yet issued.

I suggest you treat your ears to this album, and if you wish, the planners of the London sessions treat us to his robust tenor in a set-ting that is at least half as imaginative as his playing. STEREO REVIEW
because it pushed to the forefront of my memory nights of digging the group with Blue Mitchell and Junior Cook. All is not the Silver of old, however. The addition of vibes on the remaining tracks carries him off the beaten path while still allowing him to be his old self, inventive, swinging, funky, and melodic. The players here are all fine, and so is the album—this is Blue Note as Blue Note used to be when it was independent.

**RECORDING OF SPECIAL MERIT**

**SARAH VAUGHAN: Feelin' Good.** Sarah Vaughan (vocals); orchestra: Peter Matz, Michel Legrand, Jack Elliott and Allyn Ferguson arr. and cond. And the Feeling's Good; Just a Little Lovin'; Alone Again (Naturally); Rainy Days and Mondays; Deep in the Night; Run to Me; Easy Evil; Promise Me; Take a Love Song; Greatest Days on Earth; When You Think of It. MAINSTREAM MRL 379 $5.98, © M 8379 $6.98, © M 5379 $6.98.

Performance: Divine
Recording: Lush

I remember covering a Randall's Island Jazz Festival a few years ago. Dionne Warwick, accompanied by a twenty-two-piece band and a backup vocal group, turned what was to accompany a twenty-two-piece band and a backup vocal group, turned what was to have been the evening's entrée into something worse than a collapsed soufflé; making a grand, singing entrance from behind the bandstand, she was thrown off by a misguided spotlight, and emerged from the shadows a minute too late and in the wrong key. She was less than fair for the rest of the evening.

The following night, Sarah Vaughan appeared on the same stage with a trio. The piano, which had been left outdoors over night, was out of tune—some of the keys weren't working at all—and the lighting man was still asleep. But, unlike Miss Warwicke, Sarah took disaster by the horns, made up a song about the worst piano she had ever heard, gave a performance that transcended a producer's insensitivities, and, in the process, demonstrated the reasons for her longevity as a star.

This is Miss Vaughan's third album for Mainstream, and she is still the pro she always was. Like the two earlier albums, this one contains songs drawn from current pop output, and the divine Sarah, her voice now deeper, more mature, handles them with her usual sensitivity and understanding of lyrical content. Listening to her moving rendition of Deep in the Night, the song Linda Hopkins introduced in the Broadway musical Inner City, and the way she exhibits her characteristic and tasteful vocal acrobatics on Easy Evil, I find it hard to understand how Sarah Vaughan could have gone five years without recording—what did we miss during that time? Well, at least she is back now, and all three albums so far are just fine. She has a different sound from the old trio days with Roy Haynes (though those recordings have lost none of their original appeal), she has a better sound than that of the intervening Mercury "Mancini Songbook"/"Viva"/"Vaughan and Violins" days (though they were not altogether unprepossessing), but she is still the same old "Sassy," who was never less than very good.

**TEDDY WILSON:** With Bessie Smith and James P. Johnson, there has never been a singer/pianist relationship to match it. Their close association is, of course, the raison d'être for this delightful album. Breezing lightly—as he has always done—through fourteen selections from Bessie's repertoire (twelve of which he recorded with her), Wilson gives each his personal stamp of excellence.

There are no musical flaws here, but one might wish the recording had been more crisp and that better care had been taken in the mastering of side one, where a slight distortion is detectable on two tracks. Don't let that deter you from adding this to your collection.

(Continued on page 126)

**Mast er records are made by machines that drive the cutting head in a straight line across the record. A playback system that moves across your record in any other way, results in wear and distortion.**

With a conventional pivoted arm system, the revolving groove "pulls" the stylus toward the center of the record. This is called "skating force." Skating force causes wear on the inner wall of the groove and the stylus, and results in a loss of separation as well as distortion levels simply not acceptable to the serious listener.

Most good pivoted arm systems do have anti-skating devices. But they can only be set for "average" skating force... and an anti-skating device that remains constant cannot fully compensate for all of the varying forces exerted during the playing of a record. Even the total elimination of tracking error does not eliminate the inherent problem of the pivoted arm—skating force.

The RABCO system plays it straight. The pickup moves in a straight line. The record is played precisely as it was originally cut. It has no anti-skating device for one reason: The RABCO system eliminates skating force. We want to tell you more about how we eliminate both skating force and tracking error. Drop us a note and we'll send full information straight away.

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**RABCO**
A division of Jervis Corporation
CIRCLE NO. 54 ON READER SERVICE CARD
Why We Believe the Advent 201 is the Most Satisfying Tape Machine of Any Kind You Can Buy.

In 1970, Advent decided to do what no manufacturer of tape equipment was doing: to develop cassette equipment that was not only convenient and fun to use but capable of making and playing recordings that would be fully comparable to the best open-reel tapes and LP records. Accordingly, we became the first, and for quite a while the only, manufacturer to apply such crucial innovations as the Dolby System of noise reduction and DuPont's chromium-dioxide tape to cassette recording. While developing our high-performance cassette equipment, we also held demonstrations of what was possible in cassette recording for the public, press, and other manufacturers, and lobbied for Dolbyized pre-recorded cassettes from the major labels.

The major product to come out of that process was the Advent 201 cassette deck. The 201, one of the most highly and explicitly praised products in the history of audio products, has been on the market for two years now. It has literally dozens of competitors claiming equivalent or better performance. But we believe it to be not only as good in every way as more recent and far more expensive cassette machines, but to be as satisfying for the most critical home-recording purposes as any tape machine of any kind. Here are some questions and answers to help define that satisfaction:

Why Is The 201 Such A Simple Machine?

Because we wanted it not just to be capable of making excellent recordings but to make it easy for the listener to obtain its full performance time after time, recording after recording. Most tape recorders of all kinds and all prices don't make it easy for the user to get best results every time or at all, and many are made needlessly complex to operate because of too many marginal "features" that were assumed necessary to make them attractive (or competitive with other machines) in an audio showroom.

It's important to point out, we think, that Advent products are designed with far more thought to satisfying people after they buy than to what might tempt them to buy in the first place. The 201 has no knob or slider or gauge or indicator light that isn't a useful feature rather than a sales feature. But everything conducive to highest-quality recordings and long-term enjoyment is there.

Why Does The Machine Look So Different From Most Others?

Because it is different, and far more rugged and reliable than most. It has evolved from a transport that has been in heavy and hard use for years in schools, libraries, and other audio-visual applications, and it is likely to last and maintain its mechanical performance far longer than most cassette machines on the market. It also provides facilities such as automatic shut-off and complete mechanical disengagement at the end of a cassette or in the event of a jammed cassette—with the latter preventing tape spillage that makes an otherwise salvageable cassette a hopeless snarl of tape. And it enables you to shuttle from one mode of tape motion to another without having to press the Stop button in between. As a trade for our configuration, you have to hold onto the Rewind-Forward lever while you use it, but its action is so fast that we have had vanishingly few complaints from customers about it.

Why Does The 201 Have A Single VU Meter Instead of Two?

Because that proved, after consideration of all possible approaches, to be best—combining precision and simplicity. One of the troubles with using two VU meters in home recording is that they tend to lead the user to adjust them to read the same on both channels. In reality, though, the material on the two channels is usually different, and the meters shouldn't read equally. Two meters also produce a tendency to correct for overload or under-recording by adjusting only the channel whose meter showed too high or low a level. But if the channels were balanced properly in the first place, this puts them out of balance.

The 201's single VU meter, unique in cassette equipment, scans both stereo channels and instantaneously registers the louder peak on either at a given moment. The listener first uses the meter, which can also be switched to read either channel individually, to set channel balance with a pair of Input Level controls. Once balance is set, the meter is set to scan both channels, and final recording level is set or changed with a single Master Level Control that operates on both channels—
leaving the balance undisturbed. This sequence provides far more accurate level-setting than is possible with the overwhelming majority of tape machines of all kinds.

Not only does the 201's meter read instantaneous peaks (by far the most accurate indicator of possible overload), but its action is compensated to indicate the exact point of tape saturation at all frequencies. On rock music in particular, overload is most likely to occur and be heard at high frequencies, and most level-indicators on tape recorders of all kinds don't register full high-frequency content.

We know of no metering system more advanced or effective than the 201's. Most not only aren't as accurate, but tend to mislead the user.

Has The 201 Been Changed?
Yes and no. We have made Volkswagen-style changes as we have gone along, including the change of our original meter for better indication of high frequencies, but the changes were mainly in the direction of making use of the machine still easier and more precise. They would be hard to hear on most musical material, and we made them mainly because it seemed the responsible thing for a manufacturer to do.

Why Is The 201 Fairly Small?
Because its design consciously avoids needless gadgetry that might make it bigger, and also avoids what you might call "packaging air" in order to make a product look like there's more in it. We don't think we have the right to make something that takes up far more of your living space than it has to (or whose chrome shines in the dark) to get you to buy it.

Why Does It Cost Less Than Machines Claiming Equivalent Performance?
Again, because needless gadgetry is not there. And because we made the lucky decision to manufacture it in this country, avoiding the price rises that have resulted on imported products because of the fluctuation of the dollar vs. foreign currencies.

Why Did We Pick These Questions?
Because every manufacturer attempts to direct your attention in advertising. We want to direct it toward the realities that we feel genuinely determine whether something is enjoyable or not, because what we see on other products—including the confusing variety of super-expensive cassette machines now being publicized—tells us that we give far more attention to those realities than most other manufacturers.

Ours isn't the only good cassette machine in the world, but there is none likely to satisfy you more in the long run.

If you would like more information on the 201, including its reviews and a list of Advent dealers where you can hear it, please send us the coupon. Thank you.

About Advent Chromium-Dioxide Cassettes:
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THEATER • FILMS


Being against Godspell, I fear, is like running over the mother of quintuplets—not exactly popular. The show, and now the film, of which this is the soundtrack, have proved wildly successful with the public. The message is quite simple: we can all be saved by a lot of clothes, in carefully colorful settings (dancing about on the top of skyscrapers or sloshing around the fountain in Central Park), as they did in us a contrived score, swamped in hip religiosity, by Stephen Schwartz. I can just see Aunt Grace and Uncle Chester leaving the movie house radiant in the thought that "All those young people want just what we want."

The album is as slick as an appearance by Marjoe, and will probably be just as successful in its mendacious way. The cast performs (what else?) nobly, and Stephen Schwartz's words and music are given more than their due by a thundering production that only seems to emphasize the basic commerciality of it all. P.R.


IRENE (Harry Tierney and Joseph McCarthy). Original-cast recording. Edith Piaf, Winnie Collins, Margaret Campbell, Robert Hale in something like We're Getting Away with It is both enormously likable and suitably flaky. The album was recorded in London in 1920, and though it may have cooled sonically, it still manages to give a nice, warm feel of post-Edwardian West End theater-going. A very, very faded valentine, in short, but pleasant to listen to nonetheless, because each performer is doing his little material that did, for its time, communicate—and, in the right hands, still can.

On Broadway in 1973, however, Irene is a tarted-up old relic, loud to both eye and ear. It stars Debbie Reynolds, a performer of almost alarming good nature. She still retains all the bouncy of one of those super-rubber balls, and she is still doing her tomboy act into both our middle ages. Her version of Irene is quite like the characters she plays in her films—cute, gesity little girl who makes it. But she might just as well have been, or any other Little Miss Drowsy as she wrinkles her teeny tiny nose and smiles her gosh-I'm-just-as-nice-as-you-thought-I'd-be smile. And this celluloïd anachronism, this wizzened "youth," is where Broadway is at today.

The plot of Irene is one of those Cinderella-gets-her-fella fairy tales that the American musical happily thrived on up to about the time of the Depression—which this speeded-up, hyped-up version might just bring back. Certainly the style is spreading when Miss Reynolds trumpets Alice Blue Gown as if it were a Sousa march or sings I'm Always Chasing Rainbows in a bawl that sounds more like the tirade of an angry actress berating her agent than the wispy but touching piece of pop-classical kitsch it is. Trapped with Miss Reynolds in this sunken soûfée are two really fine trouper—Patsy Kelly and George S. Irving—and the thricewelcome high point of the album is their You Made Me Love You duet. For just a moment Irene again becomes a sweet and disarming show—but the moment passes.

Sad to say, the options for those lovers of Broadway musicals still able to pay $15 per ticket have narrowed down either to seeing one of these tinseled revivals featuring a tottering covey of ex-film stars or being assaulted by a high but sour intelligence such as Stephen Sondheim, the Strindberg of musical comedy. There used to be, as I nostalgically recall, a bright, golden, melodic haze over Broadway. Nevertheless, apparently. But whether it is a Sondheim who feels—and makes us feel—bad, or a million-dollar, camped-up monsterosity with a star who can't be heard beyond the second row without a body mike, we are getting what we deserve. Wherever she is, Al Carmines tried to make Broadway with Prome-nade? Why do we continue to neglect a man who writes music as naturally as most of us breathe? Why do we feel safer with wise-cracks than with tender sentiment? Why do producers pass up fresh talent in favor of fading Stars? And why do they choose either those who can't sing or those who can—and then give them no music with which to prove it?

If the American musical is to survive, then at least the money and energy wasted on such pfrasitcal sidelines as Irene must be re-channeled. Spread Irene's budget around among ten promising young composers and you'll have at least ten minutes of theatrical pleasure in which something more than the appearance of the Star will be greeted with applause. And free Al Carmines. P.R.

KEEP THE DREAM ALIVE. Wilson Pickett, Flip Wilson, José Feliciano, the Main Ingredient, Linda Hopkins, the Jimmy Castor Bunch, the Friends of Distinction (performers): orchestra. RCA VPSX 6093 two disc $7.98, © P8S 5155 $9.95, © PK 5155 $9.95. Performance: Spotty Recording: Good

It was a nice corporate gesture on RCA's part to sponsor a concert in Atlanta last January for the Martin Luther King, Jr. Center for Social Change. A portion of the royalties from the resultant album will go to the Center, and RCA has already advanced $50,000 against those royalties to Mrs. King for the Center's work.

But, as with many benefits, there are decid-ed lulls in the entertainment value of the album. Though not enough, I fear, to bring them. The talent roster, with the exception of Wilson Pickett, are all RCA contractees, and the quality varies from undistinguished (the Main Ingredient) to terrible (Wilson Pickett). One of the high points is the appearance of that no-account Geraldine Jones in an encounter with Atlanta's Mayor Sam Massell. She can only stay a moment 'cause Killer is so jealous that he keeps callin' the hotel every five minutes. She had a lot of trouble gettin' there, too: they had to shut out all their backup singers and skyjackers at the airport that she decided to go through it four times. The dialogue gets a lot raunchier, and Flip Wilson has never been funnier. Wilson Pickett finishes off the event, in his usual great style, with Don't Let the Green Grass Fool You.

All in all, this is a bumpy evening of entertainment, but a thoughtful tribute to an authentic American hero. P.R.

LORELEI (Jule Styne—Comden and Green). Carol Channing, Peter Palmer, Tamara Long, and others (vocals); orchestra, Milton Rosen-stock cond. MGM/VEuve MV 5097 OC $6.98, © C 8135 5097 $7.98. Performance: Well traveled Recording: Good

In the Twenties, Anita Loos, piqued at H. L. Mencken's attention to another woman, wrote a short comic novel about an archetypal smart-dumb blonde named Lorelei Lee. Aside from being a genuine folk heroine, Miss Lee's creation stands as a shining example, even a half century later, that the wages of a woman scorned just keep rolling in. Lorelei's most famous incarnation has been Carol Channing, who really understands her: the shrewd eyes, the hard talk. Her latest effort was to put on whatever she is considering putting out for, and enormous sly wit. But regardless of her born-to-play-the-role qualities, Channing is working her material threadbare here. If you want to hear what O'Leary really was like in the Twenties, when Channing first played Lorelei, then listen to the original-cast album of Gentlemen Prefer Blondes on Columbia. It has a zest that this one lacks. Perhaps Channing has been playing the role too long. (For our time, I'd choose Sally Struthers.) In any event, this is a (Continued on page 130)
Straight talk about the empire cartridge

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Audio Magazine, U.S.A.

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Records and Recording Magazine, Great Britain

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High Fidelity, U.S.A.

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Radio Gijutsu Magazine, Japan

From the public...

"They last a very long time... my first one 12 years", G.M., Hayward, Calif. • "It's 'State of the Art' in performance", D.D., Toledo, Ohio • "The best available", T.D., Utica, N.Y. • "It's fantastic — nothing like it", R.S., N.Y., N.Y. • "Incomparable quality", R.A., Sharon, Pa. • "Made in U.S.A.", H.H., Phila., Pa. • "Your cartridge improved the sound of my system by at least 100 percent!", D.D., Riverdale, Md. • "Sounds are clearer, more distinct, really great", L.M., A.P.O., N.Y., N.Y.

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FUN WITH FIEDLER: SIX DISCS, SIX DECADES

Reviewed by PETER REILLY

"What's so bad about feeling good?" is one of the more tiresome counterculture clichés. But, cliché-like, it has a morsel of truth in it, so it will probably be with us for a little while. What has been with us for much more than a little while is a series of recordings by the Boston Pops, under the wildly extroverted leadership of Arthur Fiedler, that sell and sell and sell. The reason for their continued success can be discovered from six recent RCA releases: the Pops and the exuberant Mr. Fiedler make you feel good, whether stalking through Jalousie with the rose-in-the-teeth fervor of a silent movie vamp about to implant the fatal kiss or whomping into We've Only Just Begun as if it were Strauss' Death and Transfiguration.

The Pops performances have always had the likability and the immense good spirits of a Back Bay dowager out on a spree—Margaret Rutherford, tiara askew, after six pink gins. That the orchestra is that magnificent jewel the Boston Symphony only emphasizes the cheerful lack of stuffiness or condescension toward the public. And, most important, the Pops, through broadcasts and recordings, have probably given more people their first introduction to "good" music than any comparable source in America—they make accessible, in its lightest and most attractive form, the great symphonic heritage left us by the nineteenth century. That they play Popcorn and Amazing Grace in this same tradition does have something of the absurd about it, but then again I can't imagine any composer's not being just a trifle flattered at having that incredibly beautiful orchestra perform one of his works. I remember once talking with a very famous "in" pop composer after we had listened to the sensational-sounding first release of L'Orchestre de Paris, a showpiece album that included that chestnut of chestnuts, Chabrier's España. "You know?" he said, "when I was about ten years old I was in love with that piece. Good old Fiedler and the Pops." I remember from my own childhood playing and replaying their old 78-rpm version of The Continental (by Con Conrad and Herb Magidson, surely names to conjure with) until it was decided around the house that either I or the record would have to go.

Beecham used to call this kind of repertoire "Lollipops." Ormandy, it sometimes seems, devotes most of the playing time of the great Philadelphia Orchestra to it, and Kostelanetz, using every possible studio facility, fashioned a recorded sound for it that was unique in its time. But always it seems that the Pops gives the most real pleasure, whether they are playing Strauss or Lennon. This omnibus "Greatest Hits" release is perhaps too much of a good thing, at least for me. After listening to all six records I felt like a weight watcher who had made a midnight raid on a chocolate factory. The arrangements are stupendously uniform and uniformly stupendous. When you finally reach "Greatest Hits of the '70s," in quadraphonic sound, you feel like a force-fed Strasbourg goose—which is to say, not all that comfortable. (The last album is the only new recording here, by the way; the Pops now records for Polydor.) There is no one particular album in this release that I can single out for recommendation. Your best guide may be to ask yourself whether you are a child of the Twenties, Thirties, Forties, and so on, and choose accordingly. With the exception of the Seventies album, which is flashily and beautifully engineered, they all sound pretty much alike. But then if you are a fan that doesn't matter. We live in a time when instant put-downs pass for wisdom, inventive for wit, and a one-to-one listening relationship with the recording artist is more important than the artist's ability. Fiedler and the Pops seem to me to be a wholesome throwback to the time when exuberance wasn't questioned, when you didn't have to worry that a July 4th firecracker might just be the sound of a gun firing, when a good time wasn't something that you had to feel guilty about. To scan the covers of these albums is a clue: they are completely hokey, stagey, and prog-filled. I'm sure Fiedler posed for all the photographs in one rushed day. But look at the expression on his face. Good God! The man seems to be having fun!

GREATEST HITS OF THE '20s. Wonderful One; Star Dust; Strike Up the Band; and five others. RCA ARL1 0041 $5.98; ® ARSI 0041 $6.98.

GREATEST HITS OF THE '30s. Deep Purple; Jalousie; Through the Years; Smoke Gets in Your Eyes; and eight others. RCA ARL1 0042 $5.98; ® ARSI 0042 $6.98.

GREATEST HITS OF THE '40s. Laura; Tenderly; Sabre Dance; Don't Fence Me In; and seven others. RCA ARL1 0043 $5.98; ® ARSI 0043 $6.98.

GREATEST HITS OF THE '50s. Blue Tango; Tonight; Mack the Knife; Henderson's Hideaway; and eight others. RCA ARL1 0044 $5.98; ® ARSI 0044 $6.98.

GREATEST HITS OF THE '60s. Aquarius; Hev Jude; Yesterday; I Left My Heart in San Francisco; and nine others. RCA ARL1 0045 $5.98; ® ARSI 0045 $6.98; © ARKI 0045 $6.98.

GREATEST HITS OF THE '70s. Amazing Grace; Everything Is Beautiful; Play Me; Help Me Make It Through the Night, and six others. RCA ® ARD1 0035 $5.98; © ART1 0035 $7.98; ® ARSI 0035 $6.98; © ARKI 0035 $6.98.
(1) The SQ system is an excellent compatible 4-channel system
(2) There are many more SQ encoded records available than any other type of prerecorded 4-channel material
(3) SQ 4-channel discs are being broadcast over FM radio

These three facts go a long way toward explaining why practically all audio manufacturers now include in their 4-channel receivers a circuit which they claim "decodes" SQ. Though these claims are generally not false, the consumer had better inquire further, as there are different degrees of decoding.

The first commercially available, or basic, SQ matrix decoding circuit decoded SQ material fairly well, yet the separation of the sounds that it provided fell short of realizing the full potential of the SQ system.

More than a year ago Lafayette made a significant advance from the basic circuit, however, when for the first time, we added two "FULL LOGIC" circuits to a receiver, the LR-4000. The first logic circuit, front-back gain-riding logic, greatly increases the separation between music coming from the front and that coming from the rear. The second logic circuit, corner wavematching logic, substantially enhances the separation between music coming from opposite corners. The two logic circuits together form what we call a state-of-art "Wavematching Full Logic" or for short, "Full Logic".

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The dramatic difference between the basic and the Full Logic circuits can be clearly seen in the above visual representations. Though the basic circuit is still available in some of our low priced 4-channel components, our top 4-channel decoder, amplifier, and all our top 4-channel receivers now incorporate the Full Logic circuit. Most of our competitors, however, still use the basic circuit exclusively, even in their most expensive components. So don't be misled by others' "SQ decoding circuit' claims, no matter how high priced the unit.

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A SEPTEMBER TO REMEMBER

[Image of a page from Stereophonic Review with text about various musical events and recordings.]
Contrary to what I thought in my purist days, to playing like this, who's going to quibble? maybe not in every exact detail, but listening Bach was meant to be played like this. Well, not luridly melodramatic. chords, and ornaments just seemed willful if those ritards, tempo changes, grandly rolled Eight—probably heard Landowska play some of the Forty—and I remember very well the first time I ever I had a very purist sort of classical training, (0) 6204 three discs $1.95. Wanda Landowska (harpsichord). RCA VCM (0) 6203 three discs $11.95. Wanda Landowska (harpsichord). RCA VCM CLASSICAL DISCS AND TAPES Reviewed by RICHARD FREED • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS PAUL KRESH • ERIC SALZMAN BACH: The Well-Tempered Clavier, Book I. Wanda Landowska (harpsichord). RCA VCM $6203 three discs $11.95.


Performance: Immortal
Recording: Good old mono

I had a very purist sort of classical training, and I remember very well the first time I ever heard Landowska play some of the Forty-Eight—probably these very recordings. Frankly, I was horrified. Wanda Landowska, the apostle of Bachian Baroque purity? All those ritards, tempo changes, grandly rolled chords, and ornaments just seemed willful if not luridly melodramatic. Well, I was wrong. Baroque music—yes, Bach—was meant to be played like this. Well, maybe not in every exact detail, but listening to playing like this, who's going to quibble? Ah, the power, the mastery, the authority. Contrary to what I thought in my purist days, Landowska is never merely willful, and her interpretive wisdom comes very much from inside the music. Her scholarship was not exactly negligible, and it seems remarkable—considering her reputation—that the very notion of articulated, expressive performance of Bach in particular and Baroque harpsichord music in general has had to be recaptured all over again by such performers as Igor Kipnis. The biggest criticism I can offer has to do with Landowska's instrument, a high-powered modern harpsichord capable of contrasts and colors that were really not possible on the instruments of Bach's day. And Landowska, of course, made full use of the capa-

WANDA LANDOWSKA Immortal performances of Bach's Forty-Eight

ties of her harpsichord; the modern player would want to depend more on the fingers than on mechanical richness and variety of effects. Nevertheless, Landowska uses her harpsichord—but never—to make some very powerful statements, and it is almost pointless to argue now about its historical authenticity. Above all, Landowska had the almost uncanny ability to clarify the most complex counterpoint in a medium that almost seems to defy the clear projection of lines. And it wasn't only the instrument either; Landowska's genius was exactly in her ability to articulate and phrase, and anyone who wishes to study these difficult and essential arts—with respect to any kind of music—should study these performances.

There are other reasons for owning these recordings. Although excellent modern versions exist, none have quite the heroic/tragic qualities that these have. For a century and a half, the Bach Forty-Eight have had the status of a supreme monument of a kind we are no longer quite so sensitive to: they are the Parthenon, the Sistine Chapel of music, and all that. Landowska's view is, in that sense, Romantic; she was a survivor of a heroic age that liked to regard Bach as a founding father. This sense of the music comes through very strongly, and it is pretty impressive. They don't make 'em like that any more.

The other point is that Landowska, even when making a "definitive" recording, was acutely sensitive to the value of this music as an act of performance. In her accompanying notes she constantly speaks of the "overwhelming" effect of an entry or the particular effect of a moment's detail. This awareness of the meaning of the performance situation, of the moment as well as the big picture, is important to performing of this kind, and Landowska was a grand exponent of this art. It is the sort of thing that tends to resist the permanent recorded form. And yet these recordings, made late in her life, constitute a remarkable legacy. The harpsichord sound is—except for the occasional effect of wavering tone (due to what?)—quite good. The reissue of these recordings in their entirety is very welcome and they are quite entitled to the label "Im mortal Performances." That's exactly what they are.

E.S.


Performance: Commendable
Recording: Very good

Beethoven's involvement with the organ occurred mainly in his early, student days, beginning with his training under the Bonn court organist, Van den Eeden, and his successor Neefe. In 1784 he was even appointed second court organist. Neefe also introduced him to Bach's Well-Tempered Clavier, which made a
profound impression on the young Beethoven. In 1793, in Vienna and under the guidance of another Bach enthusiast, Johann Albrechtsberger, Beethoven worked on contrapuntal exercises: imitative writing, two-, three-, and four-voice fugues, double and triple counterpoint, and canons, totaling some one hundred and sixty pages. This emphasis on counterpoint with Bach as a backbone is made readily apparent by the majority of pieces in this interesting and curious recording especially in such pieces as the Trio in E Minor and the Fugue Cycle, both written for Albrechtsberger and not intended for any specific instruments although perfectly adaptable for organ performance. Some idea of Beethoven's early prowess as an improviser may also be gleaned from the Prelude, Op. 39, No. 1, in which the young composer modulates through all twelve major keys. Perhaps the most individual work in this collection is the Suite for Mechanical Organ, written for the same Count Deym who commissioned Mozart to write for his mechanized clock collection. In the three movements contained here (incidentally, what happened to the other two, which conclude the suite?) one begins to recognize the style that is contemporary with, say, the Op. 20 Septet. Most of the pieces, it is little known, although there have been a few previous recordings: for example, the mechanical organ pieces in a wind transcription by the Soni Ventorum Quintet (Oryx 721), and an orchestration of twelve of Beethoven's fugue exercises by Alexander Brott (Select CC -15.038), a particularly fascinating Canadian recording.

The organ used for this recording is the one in the Church at Schleiden, a König organ built about the time Beethoven was born. It has an impressive, full sound in spite of the fact that, under thirty stops, and the performances by Wilhelm Krumbach are sturdy, sober, and reliable—though not, perhaps, the last word in imaginativeness. The jacket's claim that this is Beethoven's complete organ music is not accurate.
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This recording is a big step up from Barenboim’s recent London recording of the Bruckner Variations on a Theme of Frank Bridge for string orchestra. Indeed, the few recordings of Bridge’s own music to be released here up to now have all involved Britten himself, as either conductor or pianist, and none of the material in them could have prepared one for the depth or intensity of these two splendid quartets. These are major works in terms of the entire quartet repertoire.

Bridge (1879-1941) was thirty-five when World War I began; that event, after which hardly anything remained as it had been before, changed his creative outlook radically, transforming him from a relatively conventional lyrical composer into the powerful creative force capable of producing such profound, individual, and directly communicative works as these, which appeared in 1926 and 1937, respectively. Obviously Bridge, who was an expert violist and especially admired for his craftsmanship in writing for strings, was acquainted with the music of Berg and Webern, and yet there is nothing that might be called derivative in either of these quartets. The dissonances are mild enough to today’s listeners, just giving an edge of urgency to music which is too serious for posturing, too filled with meaning in its own (musical) right to be concerned with “messages.” There is little reprieve from seriousness in either work (the quasi minuetto of No. 4 comes closest to anything like relaxation), but there is a richness in their very austerity.

The exalted performances by the Allegri Quartet, both impassioned and rock-firm, are everything such a creator-craftsman as Bridge could have wanted. This is one of the most compelling chamber-music releases from any source in many, many months, and makes listeners everywhere still further indebted to the British Council, which made it possible. R.F.


Performance: Very good
Recording: Superlative

This recording is a big step up from Barenboim’s recent London recording of the Bruckner “Great” Mass but it is still an “almost”: a very fine performance that falls a little short. The string playing is just rough enough to rate as a demerit, especially set against the magnificent Chicago brass and wind. Also, the first movement seems to me to lack just a bit of spaciousness and, as if to compensate, the finale is just a bit too broad.

Nevertheless, this is a strong, often impressive reading, and it is superbly recorded by the German engineers. I have already mentioned the Chicago brass and wind; their playing is beyond superlatives, and Barenboim works with them to produce some of the most thrilling climaxes on record. E.S.

BRUCKNER: Symphony No. 4, in E-flat Major, “Romantic” (see The Basic Repertoire, page 61)


Performance: Day-Glo Chopin
Recording: Excellent

The ballet that Diaghilev launched “upon a willing world in 1909 as Les Sylphides started out in quite another form back in 1894, when Alexander Glazounov, whose own ballets were his most popular works, arranged a few Chopin pieces for a benefit in St. Petersburg. Later the score was expanded into Michel Fokine’s Chopiniana, a ballet that spurned the familiar forest setting for ballroom scenes, a Polish wedding, and an “apocryphal incident” from Chopin’s own life. Still later, the pieces orchestrated by Glazounov were supplemented by more waltzes, mazurkas, nocturnes, and preludes with instrumentation by Maurice Keller. Since then, such conductors as Malcolm Sargent have also tinkered with the score, rearranging and assembling their own suites.

Here we have the whole thing, including a final tarantella in which the Polish composer speaks in an Italian musical accent to curious effect. What is even more curious is the way Zaratius and the Bolshoi Orchestra interpret the score. This is Chopin without twilight or moonlight—not the dreamy accompaniment to diaphanous dancers to which we are accustomed, but a brisk, resounding interpretation that seems more suitable for performance at high noon in a wheat field. Yet this version, with an opening “Military” Polonaise more embellished than any I ever heard, with a Grande Valse spinning almost dizzily in its tracks, with heady mazurkas and waltzes blazing with ballroom brilliance, is infectious in its way, excellently played and beautifully recorded. If you’d like to hear Chopiniana stripped of that haze that usually suffuses it and drenched in daylight hues, this version is worth acquiring. Otherwise, better stick to Karajan, Maag, Ormandy, or even Fiedler, all of whom tend to keep matters in more crepuscular perspective.

P.K.

RECORDING OF SPECIAL MERIT

COUPERIN: Messe pour les Paroisses. John Fesperman (organ). CAMBRIDGE CRS 2504 $5.98.

Performance: Excellent
Recording: Excellent

François Couperin became the organist of St. Gervais in 1685 when he was seventeen, and five years later he published two organ Masses. The first one was Messe à l’Usage Ordinaire des Paroisses pour les Fêtes Solennelles (Mass for Parish Services), comprising twenty-one sections. Thematically based on plainchant, the pieces were intended to be used in alternation with the choir, as was the Kyrie, of filling gaps in the liturgy, as was the more extended Offertory. Most of them are miniature, their moods ranging from grandioso to ethereal to gay, and all are invariably rococo in spirit. Couperin was very explicit in his titles (for example, Dialogue sur La Trompette et le Cornemuse) as to the registration he wanted, and John Fesperman, performing on a fine modern instrument with tracker action in the Old West Church of Boston, follows the composer’s suggestions accurately. He plays the Mass with commendable stylistic understanding and obvious respect for the functional character of the music. Moreover, the sound of the organ itself, a 1971 instrument built by Charles Fisk, is startlingly good.

Perhaps a bit less vividly recorded (the present disc could not be better for its respect) is another version of this Mass together with the Mass for Convent Services—in other words, Couperin’s total organ output—on Archiv VIC 6018, a two-disc set. It is performed by Michel Chapuis on the even more colorful organ of Saint-Maximin with some marvelous reed stops. Chapuis is as stylish as Fesperman but tends to use notes intégrales (rhythmic alteration of notes) more lavishly, and his tempos are quicker. But both performances are attractive. I.K.

DELIUS: Sonata for Cello and Piano; Five Pieces for Piano; Three Preludes. PROKOFIEV: Sonata for Cello and Piano, Op. 119. George Isaac (cello); Martin Jones (piano). ARGO ZRG 727 $5.98.

Performance: Conscientious
Recording: Fair to good

The Frederick Delius Cello Sonata (1917) is a prime example of his most highly developed musical speech—a seamless one-movement span of melodic extension and subtle metamorphosis, with no pretensions whatever to the polyphonic give-and-take associated with the classic chamber music manner. The pianist’s role here is almost wholly that of harmonic support through chords and figuration, while the cello is the true prima donna, singing all the way with hardly a bar of pause or interruption. And the piece works superbly.

I wish I could say that this recorded performance worked as well as the music. I find lots of careful attention to phrasing and an effort (Continued on page 138)
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to achieve the big line demanded by Delius, but there is little of the lyrical intensity, inherent in the music, that might emerge under the fingers of a cellist with more of a performing "personality"—Jacqueline Du Pré, for instance. The recording is partly at fault, I think, for the cello is decidedly in the background relative to the piano. Of the Delius piano pieces, all relatively slight affairs, the most memorable item for me is the plaintive waltz, the second of the Five Pieces for Piano. Martin Jones' performances are neatly turned and well recorded.

The Peckover Sonata (1949) fares better than anything else on the record, thanks to better cello-piano balance. Evidently Messrs. Isaac and Jones feel more at home in this essentially traditional but beautifully fashioned three-movement work; the performance here has both vitality and nuance. But the Pratgersky/Firkusny version of this sonata is still available (paired with the Chopin cello sonata on RCA LSC 2875), so buying the Argo disc would best appear to be on a desire for first stereo version of the Delius. D.H.

**DOWLAND: Lute Songs and Dances.** Wilt thou, unkind, thus reave me: Go crystal tears; Awake, sweet love; Come again; Thinkst thou the festival; Feigning, come away; sweet love; Rest thou, cruel care; Can she excuse my wrongs?: The Round Ballad Galliard; Tarleton's Resurrection; Air; Lady Hammond's Alexandre, Go from my window; The Shoemaker's Wife, Hayden Blanchard (tenor); Frederick Noad (lute); Ruth Adams (gamba). **ORION ORS 72102 $5.98.**

Performance: **Commendable**

Recording: **Very good**

**RECORDING OF SPECIAL MERIT**

**DOWLAND: Songs and Dances.** Come away, sweet love; Weep you no more; White as lilies; Awake, sweet love; Siles, time, awhile; What if I never speed; Fine knacks for ladies; Come again; Sorrow, stay; Now O mortal: When Phoebus first did Daphne love; Almain; Say love if ever thou didn't find; Mr. Henry Noel's Galliard; Almain, Thinkst thou then by thy feigning; Fortune my foe; Farewell, unkind; The Fly Galliard; Galliard; Can she excuse my wrongs?: Orlando sleepeth; Mistress Winter's Jump; Mrs. White's Nothing, Hugues Cuénod (tenor); Joel Cohen (lute); Christiane Jaccottet (virginals). **TURNABOUT TV-S 34510 $2.98.**

Performance: **Captiveing**

Recording: **Excellent**

One might never guess from listening to this Turnabout release that Hugues Cuénod was nearly seventy when it was recorded. His was never what one might term a great voice, but it is a light, serviceable one and he uses it with uncommon skill, paying particular attention to words and characterization. From this standpoint, Cuénod is one of the most remarkable specialists of his generation. The Turnabout selection of Dowland, England's greatest composer of lute ayres, is an excellent one, and Cuénod does it justice. He is well assisted by his partners, Joel Cohen and Christiane Jaccottet. Strictly speaking, adding a keyboard instrument to either ayres or dances for lute is slightly gratuitous, but the combination of lute and virginals in a handful of these pieces is aurally most attractive. I certainly can find nothing to complain about in this release except the lack of contents listings on anything but the record labels and the total lack of information about who performs in what pieces. The sonics are very satisfactory, but no texts are provided.

The Orion anthology contains only fifteen Dowland ayres and dances for lute as opposed to Turnabout's twenty-two, but Hayden Blanchard does sing all the verses to these strophic songs, which is unusual in Elizabethan song collections. Again, the choice of repertoire is excellent, and the material is generally well performed. Blanchard has a pleasant voice, and his diction is superior to that of most singers. However, in comparison with Cuénod or, say, with Peter Pears, both masters at eliciting all the affect from these ayres, Blanchard is somewhat lacking in color and inflection. Everything tends to sound a bit the same, and the music wants more flexibility than Smetana's in substance and style, and I hope, now that we have all this Dvořák, Radoslav Kvačil will turn his attention—and his finely honed skill—toward completing the series of Smetana's superb Czech dances and polkas that he began for Musical Heritage Society (MHS 1373).

This is not to say that none of these Dvořák's are effective, and the remixed variations, by far the most substantial work on the Supraphon disc, is a good example of Dvořák in his "Classicizing" vein, with the most personal expression being achieved in the provocations of Variation No. 4. The dance pieces are delightful, with some of the most poignant moments to be found in the so-called Scottish Dances.

The two collections of late, short pieces on the Genesis disc are for all practical purposes products of Dvořák's American sojourn. The Suite in A Major I find a rather uninspired potboiler, but the Humoresques (whimsies?) are carefully thought through, wonderfully varied in content, and beautifully written—something more than chips off the workbench.

The lyric ending of the tarltesque No. 8 is particularly original and effective. Though both these recordings are from Supraphon master tapes, the processing of the Czech disc from the excellently recorded original is the better of the two. My review copy of the Genesis disc was marred by an off-center side one.

D.H.

**HANDEL: Athalia (excerpts).** Tyrians would in impious throns . . . , Your sacred songs no more can ease me: My Josabeth! The grateful time appears . . . , Through the land so lovely blossoming . . . , Tis my intention, lovely youth . . . , What sacred horrors shake my breast! . . . , Yes, proud apostate, thou shalt fall . . . , Rita Shane (soprano), Athalia; Arleen Auger (soprano), Josabeth; Beverly Wolff (mezzo-soprano), Joa; Patricia Guthrie (soprano), Joa; Raymond Michalski (bass), Abner; Vienna Academy Chamber Chorus; Maurice Isserlis (harpsichord); Vienna Volksoper Orchester, Stephen Simon cond. **RCA AR1.0083 $5.98.**

Performance: **Commendable**

Recording: **Good except for pressing**

Both Winton Dean and Paul Henry Lang, Handel scholars, characterize Athalia as the first great English oratorio. It dates from 1733 and was in all likelihood written for performance at Oxford before its first London presentation two years later, where it is possible that the work may have been actually acted out (Handel left some very interesting stage directions). The plot, derived from Racine's Athalie, depicts the downfall of the title-role Queen of Judah, a tyrant to whom Handel gives the musical trappings and personality of an extraordinarily imposing figure. Others in the cast are less colorfully drawn: Joa, the high priest, and his wife, Josabeth; Abner, the commander-in-chief; and Joa, the adopted son of Joa and Josabeth and in reality the heir to the throne. The chorus plays an important part, commenting on the action, bemoaning the oppressiveness of Athalia's reign, and rejoicing in the best Hallelujah tradition (there is one chorus, in fact, that contains a good imitation of the fugue in the Messiah). Musically, Handel does some fine things, at least to judge from this very full disc of highlights. One senses considerable dramatic unity through the inclusion of some
whole scenes rather than isolated arias, although, of course, the oratorio contains many more moments of drama than could be included in a set of excerpts. Each principal is allowed to reveal his or her character through one or two arias at least, and enough choruses (mostly shorter ones, it's true) have been retained to indicate the direction Handel was going with this important element.

Stephen Simon directs the proceedings with commendable understanding; it's not an especially subtle rendition, either vocally or instrumentally, but it does present the music without exaggeration and with a good semblance of style. The singers, especially Rita Shane and Arleen Auger, are convincing in their roles, and the chorus, though not very English sounding, does its work with vigor.

The recorded sound is very good, but RCA's little notice on the jacket—"This lightweight record also virtually eliminates warp-age..."—was hardly borne out by my pressing; not only was it warped, but the vertical movement of the needle caused all kinds of nonmusical groove noises. If you can find an unwarped copy, try this intriguing set of excerpts from an oratorio that, as far as I know, has never before been recorded.

I.K.


Performance: Adequate to good Recording: Generally good

Both of the pieces under consideration here represent two different aspects of the Romantic manner in twentieth-century American music. Howard Hanson's Sixth Symphony is unabashedly rhetorical in a full-blown late-Romantic style redolent of Scandinavian music of the post-Grieg era (Hanson is of American-Swedish ancestry). Like Hanson's Fourth and Fifth symphonies, it is concise in form and controlled in expression, as well as highly individual in certain of its harmonic aspects, most notably in the masterly use of passing dissonance.

The Music for Westchester Symphony Orchestra under Siegfried Landau's baton gives a thoroughly committed performance, achieving a climax of splendid cumulative power built around the symphony's germinal motive. Unhappily, I have been spoiled by hearing the earlier Hanson symphonies played by the Boston Symphony in its glorious days under Koussevitzky, not to mention having supervised recordings with the Eastman Rochester Symphony Orchestra under Hanson himself in the 1950's for Mercury. With all the best will in the world, the Westchester ensemble simply lacks the string power to get out of Hanson's latest symphony everything that he wrote into it.

I sat in on part of the original "scoring" sessions for Robert Flaherty's superb documentary film, Louisiana Story, in 1948, and I promptly acquired the fine recording of the concert suite done by Eugene Ormandy and the Philadelphia Orchestra issued not long afterward. I have been living with that recording ever since, hoping year after year for a first-rate stereo recording of the same sequence—Pastoral, Chorale, Passacaglia, and Fugue—which I find to be of far more absorbing interest than the more-often-recorded set of Acadian Songs and Dances. The move-
ments of the suite combine, it seems to me, the very finest aspects of Thomson's romantic poetic sensibility and his disciplined classical bent growing out of his days as organist at the Cambridge, Mass., King's Chapel.

As with Hanson's symphonies, so with Thomson's elegant film scores—you need the Philadelphia Orchestra or its equivalent to do the music justice. I think Landau could have carried the assignment off with his Music for Westchester group; but the Louisiana Story music needs more finesse, sense of style, and tonal body than the Westphalian players bring to it. The recorded performance I would describe as just about passable—but Virgil Thomson deserves better than that. If you want to know what his film music really should sound like in recorded performance, lend an ear to Stokowski's Vanguard discs of suites from Thomson's other two major documentary film scores, The River and The Plow That Broke the Plains.

D. H.

RECORDING OF SPECIAL MERIT
HAYDN: String Quartets, Op. 20: No. 1, in E-flat Major; No. 2, in C Major; No. 3, in G Minor; No. 4, in D Major; No. 5, in F Minor, No. 6, in A Major. Lenox Quartet. DESTO DC 7152/34 three discs $17.24.

Performance: A joy Recording: Excellent

"There was no one near me to confuse or torment me, thus I was obliged to be original." So Haydn summed up the hours and whysof his creative development to his early biographer, Georg August Griesinger. And there is no better testimony to the truth of this observation than the six Opus 20 string quartets Haydn composed in his fortieth year amid the grandeur and isolation of Esterháza Castle in Hungary. H. Robbins Landon views these quartets as Haydn's reply to criticism that had appeared in a Hamburg journal, the effect that his music was too flippant and generally free-and-easy. Indeed, these are marvelous combinations of the spontaneously lyrical and the brilliantly learned, the first truly mature of all Haydn's quartets. The fugal finales of Nos. 2, 5, and 6 are striking in their integration of fugal texture with the sonata principle, a device that was to reach its apotheosis in the finale of Mozart's Jupiter Symphony. As for spontaneity and lyricism, the magnificent slow movement of Quartet No. 1 and the quasi-operatic adagio of No. 2 stand out especially. Haydn's inexhaustible capacity for humor and surprise is very much evident in the minuet movements and the lighter finales; I don't think Beethoven could have written his Eighth Symphony without a thorough familiarity with the finale of No. 4.

I could go on enumerating the wonderful things in these quartets. But the notes of the late Sir Donald Tovey, included in the Desto album (as reprinted from Cobbett's Cyclopedic Survey of Chamber Music, not from the Essays in Musical Analysis!), are really comprehensive. And the music speaks gloriously for itself in the warm and lively performances of the Lenox Quartet—one of about a dozen top-flight chamber ensembles gracing the American scene these days. Except for a barely audible violin "scrape" in the final pages of No. 4, the Lenox performances are altogether satisfying from every standpoint—individual technique, organic ensemble, and exquisite sensibility of tempo, phrasing, and dynamics. The recording, furthermore, is endowed with just the right combination of warm room tone and instrumental presence to make this album sheer listening pleasure. With this, its first excursion into the Classical realm, the heretofore contemporary-oriented Desto label has scored a resounding success. I do wish, however, that their program notes were a little more generous with the vital statistics as key signatures and movements.

HENZE: Concerto No. 2, for Piano and Orchestra. Christoph Eschenbach (piano); London Philharmonic Orchestra, Hans Werner Henze cond. DEUTSCHE GRAMMOPHON 2530 056 $6.98.

Performance: Composer-directed Recording: Excellent

Here is another mammoth Meisterwerk from the prolific and indefatigable Hans Werner Henze. This is a fifty-minute hour for piano and orchestra that only a Henze-lover could absorb at a sitting. In contrast to DG's usual thoroughness in such matters, there is little or no concrete information about the work in the liner notes, but this is, one suspects, not a recent piece. It has a very strong Bergian/expressionist bias but without the incredible vision and concision that the old expressionists always brought to their music. A long, slow, sad, fifteen-minute first movement is followed by a somewhat raucous vivace of about equal length. By the end of all this, it seems almost superfluous to have to get up and turn over the record, but there are
still another twenty minutes to go and it must be done. Actually, taken in isolation, there is much beautiful music in this work—particularly in the mourning, keening slow sections which develop a considerable intensity; they could almost stand as pieces by themselves. As it is, this is a lot of piano concerto to listen to all at once.

The performance, under the composer's supervision, appears to be first-class and the same can be said for the recording.

KALKBRENNER: Grand Quintet in C Minor
(see Best of the Month, page 87)

MESSIAEN: Poèmes pour Mi; Chants de Terre et de Ciel. Noelle Barker (soprano); Robert Sherlaw Johnson (piano). ARGO ZRG 699 $5.98.

Performance: Cultivated
Recording: Clear

This one escapes me almost completely. The two song cycles, written in the 1930's, are dedicated to the composer's first wife. Texts and music—both by Messiaen—are a celebration of human love and marriage in spiritual terms. There is Messiaen's usual component of mystical Christianity, expressed in terms of choral and vocal lines and juicy piano harmonies and arpeggios. In spite of the obvious derivations from Scriabin and Debussy, this is certainly highly original stuff. But its spiritual elevation smacks a little too much of the salon. And the rather cultivated and very English performance—all the French is delivered in a strong cross-Channel accent—does little to dispel this impression. The second set—Songs of Earth and Heaven—builds tremendously to a state of exaltation. At least it strives in that direction, but you never really grow. (I am, by the way, almost as unsympathetic to the related tradition in the visual arts, which this music and these performances perhaps lack that ecstatic, dancing force as the tone arm travels across the record. A pendulum automatically applies the correct amount of anti -skating horizontal friction. An ingenious system of inclined planes places the stylus tip in the first groove of the record. When the selection is completed, the tone arm automatically returns to its rest position and shuts off the unit. As a turntable must operate in concert with the cartridge, all functions are handled by a single master control: the choice of record size automatically selects the correct speed (33 or 45 rpm), a slight touch of the center disk removes the needle from the platter, and an ingenious system of inclined planes automatically applies the correct amount of anti-skating force as the tone arm travels across the record. A pendulum suspension system isolates the stylus from external vibrations and acoustic feedback. As a turntable must operate in concert with the cartridge, the Beogram 3000 has been engineered to utilize Bang & Olufsen cartridges. The integration of tone arm and cartridge provides a lower dynamic mass, thus reducing the force required to move the stylus tip, and eliminates unwanted resonances. Bang & Olufsen cartridges have been acknowledged as being among the world's finest.

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demanding, and intense musicality in the truest sense of the word. The recording is flawless. In short, this disc is unalloyed beauty from beginning to end.

D.H.


Performance: Heavy-winged yet magical
Recording: Excellent

The anecdotes about Offenbach’s only ballet Le Papillon are almost more interesting than the engaging score he wrote for it. He composed the ballet for Marie Taglioni, considered a hundred years ago the greatest choreographer in Europe. Taglioni had discovered an incredibly talented young dancer named Emma Livry, and came out of retirement to make the girl her protégée. The ballet was specifically tailored to the talents of Mlle. Livry, and when it opened at the Paris Opéra in 1860 (to the consternation of snobs in the music world who thought Offenbach ought to stay at the Opéra Comique where he belonged) she scored a sensation in it. In the role of a butterfly that steals a prince away from the wicked witch who wants to possess him, she was described by one critic as “skimming over the ground, the water and the flowers, apparently without touching them,” of “rising like a feather” and “falling like a snowflake.”

Alas, poor Emma Livry! She stubbornly refused to let her diaphanous butterfly costume be fireproofed because the process would make her skirt look stiff and dingy; one night she brushed too close to a gas light on stage, was horribly burned, and died less than a year later.

With this one dancer is said to have died the form of a recording.

D.H.

RECORDING OF SPECIAL MERIT

MOZART: Serenade No. 7, in D Major (K. 250, “Haffner”). Pinchas Zukerman (violin); English Chamber Orchestra, Pinchas Zukerman cond. ANGEL S 36915 $5.98.

Performance: A-1
Recording: Excellent

The music Mozart wrote in 1776 for the wedding of Elisabeth, the daughter of Salzburg merchant and burgomaster Sigmund Haffner, is the most elaborate of the works he entitled “serenades”—and a handsome work it is! There are no less than eight movements, beginning with a ceremonial introduction and a linked festive allegro followed by a miniature violon concerto in three movements, the last of which is the familiar and sparkling cantabile. The four final movements include a singularly beguiling andante flanked by two sharply contrasted minuets. The finale, like the opening movement, begins with a slow introduction—a sort of benediction for the newlyweds—then passes on to a suitably jubilant and wholly infectious conclusion. Unlike the Three Piano Concerto in F Major composed in the same year (1776), there is no “formula” music here. All eight movements are top-drawer music Mozart.

And Pinchas Zukerman, doubling as violin soloist and conductor, comes through with a performance wholly worthy of the music—full of zest where called for, tenderness where demanded, and intense musicality in the truest sense of the word. The recording is flawless. In short, this disc is unalloyed beauty from beginning to end.

D.H.

PENDERECZK: Fonogrammi for Flutes and Chamber Orchestra; Cello Concerto; De Natura Sonoris No. 2; Kanon for Orchestra and Tape. Siegfried Pal (cello); Polish Radio Symphony Orchestra, Krzysztof Penderecki cond. ANGEL S 36949 $5.98.

Performance: Authoritative
Recordings: Good

Although Angel has been thoughtful enough to offer these two “Penderecki Conducts Penderecki” collections separately, almost anyone interested in this material is likely to want both discs, since they not only represent the composer’s phonographic debut as a conductor, but between them add a total of four otherwise unavailable titles: ranging from his earliest works to his latest, to the catalog.

Of the four works in the first album, only De Natura Sonoris No. 2 has been recorded before (by Jorge Mester and the Louisville Orchestra), Malcolm Rayment, in his Angel liner note, tells us the work is “decidedly a loss,” but I think it shows a subtle and refined sense of humor (and this has little to do with the scoring, which includes a musical saw, a bird-whistle, and a piece of train rail) and is one of Pendercky’s more accessible instrumental works. The Cello Concerto was one of (that of a concertor) only last year from a work written in 1967 for a five-stringed instrument called the violino grande, which combines the ranges of the violin and the viola. Both of the other works in the first album were composed about a dozen years ago, Fonogrammi, which has yet to be published, is for three flutes, strings, harpsichord, and percussion, and may have been Penderecki’s first expression of his fascination with the sound of Slavonic bells. Kanon, scored for fifty-two strings, is not electronic music in the usual sense: the tape equipment is simply used to repeat earlier portions as the live performance proceeds—an effect not all that easy to distinguish from actual collisions of live sounds when it’s all in the form of a recording.

The only previously unrecorded work in the second album is the Harpsichord Partita, the longest piece on either disc as well as the newest. It is in a single movement, the instrumentation approximating the viola da grosso in modern terms: the solo instruments include not only the harpsichord, but also a harp, a guitar, a bass guitar, and a double bass (all five instruments electronically amplified), and the orchestra, of course, consists of woodwinds, pairs of horns, trumpets, and trombones, a celesta, glockenspiel, triangle. (Continued on page 146)
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The vented advantage

As it turns out, vented systems have a similar interdependence of enclosure volume, low-frequency response and efficiency—a conclusion drawn from an elegant technical study by Australian researcher A. N. Thiele. By relating system low-frequency response to electrical filter response, Thiele indicated many choices of system frequency response, and more importantly, exactly what changes to make in the loudspeaker and enclosure to produce the desired performance.

If this same analysis is applied to sealed systems, the inherent advantage of vented systems becomes obvious. Briefly summarized, a vented system may have:

- 1/2 octave more bass, or;
- 4-1/2 dB more efficiency, or;
- an enclosure 1/3 the size.

So much for the theory...now we must set specific design goals. We wished to design a system with response lower in frequency, greater midband efficiency, and smaller physical size than the best bookshelf acoustic suspension systems. To further increase the vented system advantage shown above, we selected a system response (Sixth Order Butterworth Class I) which employs an auxiliary circuit or equalizer.

32 Hertz. Really.

Most speaker frequency response specifications in print today are meaningless. They have little relationship to the measured or perceived performance of the product. However, low-frequency response can, in fact, be precisely defined and measured.

The low-frequency limit (3 dB down) of the Interface:A is 32 Hz, a nice round number, musically speaking. Low C of a 16-foot organ stop is 32.7 Hz, three octaves below middle C. By comparison, the lowest note of a standard-tuned bass viol or bass guitar is 43 Hz.

How it is done

Tuning the 3/4 cubic foot enclosure of the Interface:A to 32 Hz requires more than just a hole in the box. The smallest usable hole would require a duct several feet long. The Interface:A uses a practical alternative (or vent equivalent) to properly tune the enclosure. It looks like a 12-inch woofer but it has no voice coil or magnet. In fact it is a 10" diameter piston with a mass equivalent to the amount of air required to reach 32 Hz tuning of the enclosure. A "real" vent of this diameter would be 20 feet long, but please don't confuse this with resonant tube designs such as organ pipes.

A different shape distortion curve

Unlike a sealed system, the maximum "woofer" excursion in the Interface:A occurs in the area of 45-50 Hz. Instead of the constantly rising distortion curve characteristic of sealed systems, distortion actually diminishes as the low-frequency radiator becomes effective. Total harmonic distortion at 32 Hz with full power input is on the order of 1%,
a remarkably small amount by sealed system standards.

Equalization

Flat acoustic output requires only modest equalization: 3 dB at 50 Hz, rising to a maximum of 6 dB at 35 Hz. Below the usable response of the system, the equalizer rolls off sharply to eliminate undesirable low-frequency components (record warp or rumble, for instance) before they reach the power amplifiers. A high-frequency control on the equalizer permits adjustment of speaker response at the most logical place in the total system.

The equalizer contains two identical channels and is designed to be connected at the tape monitor jacks of integrated electronic components. It may also be connected between preamplifier and power amplifiers.

Uniform acoustic power output

Thus far we have been concentrating on the low-frequency design, and the advantages of vented systems over sealed systems. Even if we were designing a sealed system, however, we would pay close attention to uniform high-frequency performance. Much has been made of flat response measured directly in front of the speaker, but the character of the sound you hear in a typical listening room depends largely on the total power being radiated by the speaker: the sum of its output in all directions. What is desired is uniform response on-axis and uniform dispersion to provide uniform total acoustic power output.

Ideally, the radiating area of a speaker should decrease as frequency increases to maintain constant dispersion. The low-frequency design of the Interface:A helps in this respect. The vent equivalent, comparable to a 12-inch woofer, covers the lowest portion of the spectrum. Freed of this responsibility, the Interface:A's "real" woofer can be a smaller-than-typical 8-inch unit with uniform midrange dispersion.

Over approximately the top octave of the system, a tweeter mounted on the rear of the cabinet contributes output which helps maintain uniform acoustic power in the room. The rear tweeter should not be considered a "reflecting" speaker; placement of the cabinet with respect to the walls is not critical.

A goal of balance

Our goal was to create in Interface:A a well-balanced system of reasonable size, extended frequency response, excellent dispersion, useful efficiency, and wide dynamic range at a realistic price. How well the goal was achieved is a question only you can answer. And this judgement is best rendered after careful listening and comparison. For an up-to-date list of audio dealers who can demonstrate Interface:A, write to us today.

Interface:A $400/pair suggested retail, complete with equalizer.

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bells, cymbals, tam-tam, cowbell, and twenty-two strings. The effects achieved here are among the most imaginative Penderecik has yet created: it is a fascinating sequence of sound, and, even after numerous hearings, it works extremely well.

"Einquartetten," composed in 1958, is the earliest piece here. Angel claims this is a first recording, but it is not: a performance by the Luxembourg Radio Orchestra under Alois Springer is part of a Penderecik collection on Candide CE 31071. The previous recording of the Violin Capriccio is a performance by Paul Zukofsky and the Buffalo Philharmonic under Lukas Foss on Nonesuch H 71201.

The earlier performances are more than satisfactory, but the new Angels offer more than familiar renditions. A new stamp of authority conferred by the participation of the composer. In the first place, all three of the soloists involved played the premieres of their respective pieces, which were in fact composed with them in mind. Secondly, the Polish Radio orchestra in Katowice is surely one of the best anywhere for this repertoire. And, finally, Penderecik is not merely a "composer-conductor," but a real conductor. Obviously these two well-recorded discs are basic to any collection of his orchestral music. R.F.

PROKOFIEV: Sonata for Cello and Piano, Op. 119 (see DELIUS)

RECORDING OF SPECIAL MERIT

PUCCINI: La Boheme. Mirella Freni (soprano), Mimi: Luciano Pavarotti (tenor), Rodolfo; Elizabeth Harwood (soprano), Musetta; Rolando Panerai (baritone), Marcello; Rolando Giannini (bass), Colline; Gianni Maffeo (baritone), Schaunard; Michel Néchel (tenor), Benoît; Gernot Pietsch (bass), Alcindoro; others. Chorus of the Deutsche Oper, Berlin, and Berlin Philharmonic Orchestra, Herbert von Karajan cond. London OSA 1299 two discs $11.96.

Performance: Excellent, Recording: Excellent

This new version of La Bohème is outstanding in so many ways. It is frustrating that my enthusiasm for it cannot be all-inclusive. However, let me begin with the praise. The set offers a perfect pair of lovers. It was the role of Mimi (in Angel $36.43, issued some eight years ago) that established Mirella Freni among the world's top lyric sopranos. Here, again, we can admire her characterization, which conveys heartbeat without histronicism. Hers is an unaffected artistry that none-theless is enriched by poetic qualities, and her singing is always fresh-sounding, tonal, even, and tellingly phrased. Luciano Pavarotti's Rodolfo is virtually impossible to improve upon: here are youth, freshness of sound and spirit, tenderness, and natural lyricism, all poured into pleasing sound. And, as if all this were not enough, his vocal acting is intelligent and resourceful.

There are other attractions. Veteran baritone Rolando Panerai is an assertive and vocal impresario; Marcello Nicolai Ghiaurov delivers a splendid "Vocchiette zimarra," and the versatile French tenor Michel Sénéchal contributes good cameo portrayals as Benoît and Parpignol. The Schaunard and the Alcindoro are adequate. Elizabeth Harwood as Musette does some lovely bits in the fourth act, but her big scene in Act 2 is quite disap-pointing. For this, however, she may not be entirely responsible.

And this brings me to the conducting of Herbert von Karajan. He presents a lovingly paced, lyrical La Bohème, supporting the singers with luminous streams of sound, never seeking to cover them, yet revealing fine nuances in their performances with transparent clarity. This is the work of a superb craftsman who gets stunning results—but sometimes at the expense of the spontaneous magic which is at the core of this beautiful, simple love story. Take, for instance, Karajan's uncanny control of orchestral dynamics; some of his pianissimos are masterful, but what we admire is the virtuosity that imposes itself on self-effacing art. As for Karajan's tempos, they are expansive and at times damagingly slow. "Mi chiamano Mimi," for one, is too slowly paced, and Musetta is also forced into a rather somnolent Waltz. The entire second act, in fact, is weak, what with leaden pacing, a mannered Musetta, and downright messy brass playing in the introductory measures (how that managed to escape the recording producer—and noted perfectionist Karajan, for that matter—is beyond my understanding).

A minor but hardly negligible drawback is the odd Italian accent of the chorus of children in the Café Momus scene. Today's recording superstars are known to be able to get whatever they want from the companies privileged to record them. Karajan's preference for working with his Berlin Philharmonic is well known. Too bad presenting a convincingly idiomatic performance of an Italian opera does not rank very high on the conductor's list of priorities.

Technically, the recording is exemplary, and I must repeat that I cannot praise the conducting of Herbert von Karajan highly enough. Their singing will make the vocal acting of Mirella Freni and Luciano Pavarotti at large, the recordings are not preferable to the United States have become virtually un-thinkable (DG's and Vanguard's are still iso-lated efforts).

These are the echoes reverberating around this faded souvenir. It is faded because, while there are considerable musical satisfactions here, sonically the set is no longer competitive. Eleonore Steber's Butterfly is a fine artistic effort, but it doesn't fully convey the heartbreak: we listen to her Cio-Cio-San with dry-eyed appreciation. It is a pleasure to re-discover the sweet, lyric voice of Richard Tucker expressing ardor without the over-emphatic ultra-Italian mannerisms that have disfigured his more recent singing. Giuseppe Valdengo is a perfectly satisfying Sharpless, Jean Madeira an admirable Goro, but somewhat heavy-sounding Suzuki. The comprimario contributions by the familiar Met luminaries of the period are, I am sorry to say, undistinguished. Max Rudolf paces the beginning of the opera in an uninvolved, phlegmatic manner, but with the entrance of Butterfly he seems to discover the poetry in the music, and the rest of the performance carries abundant lyricism and conviction. In sum: a good value for the cost, and, possibly, a nostalgic souvenir of temps perdu.

G.J.

Ran: O, the Chimneys (see ROCHBERG)

RECORDING OF SPECIAL MERIT


Performance: Elegant, Recording: Excellent

Maurice Ravel transcribed all three works under review here from piano originals dating from 1905, 1911, and 1917, respectively. The sea piece is, by all odds, the least familiar, but it is a wonderfully fascinating score. From that special Ravel brand of impressionism, Pierre Boulez turns to Ravel as cultivator of the stylized dance in miniature as in the Val-
ses and Tombeau. Whether dealing in the iridescent sonorities of Une Barque sur l'Océan, the feline grace and savagery of the bittersweet Valses, or the almost bird-bony textures of Le Tombeau, Boulez brings to every phrase, rhythm, and bit of dynamic contrast just the right weighting, balance, and tonal mix; one feels almost as though he has absorbed Ravel's soul.

The end result is truly bewitching as music and as sheer sonic experience, the latter due in no small measure to Columbia's outstanding job of recording.

D.H.


Performance: Broad-scale
Recording: Mostly effective

In comparison with the mature mastery displayed in the Capriccio Espagnol, the Russian Easter Overture, and Scheherazade, Rimsky-Korsakov's youthful programmatic Antar Symphony is something of a preparatory essay. It does have its moments—in the sheer orchestral color of the first three movements and in the surge of passionate lyricism in the finale—but one does tire of the constant recurrence of the motto theme evocative of the legendary hero.

Veteran Soviet conductor Konstantin Ivanov takes a decidedly broader view of the music than did Morton Gould in his Chicago Symphony performance for RCA, and I think the music gains in general effectiveness under Russian auspices. Gould's sharp tempo contrasts in the Vengeance movement are disconcerting, as is his quickstep tempo for the march movement that follows. Ivanov, on the other hand, not only interprets the music in a broad tempo and phrasing perspective, he also takes real care to bring out countermelodies and subsidiary figures that are brushed over in most performances of Antar. Whatever there is to be heard in the music, he clearly goes after, and to good effect. The recording, too, has a very broad and deep stereo perspective, a technique that sometimes obscures details of the bass line, but which is on the whole very effective.

I would guess that the Capriccio Espagnol recording was done at a different time and with a different microphone setup; the sonics are tighter and leaner here. The performance is a good one, if not the very last word in super-brilliance. The lyrical second movement comes off particularly well in Ivanov's highly poetic reading.

D.H.
Well, it was bound to happen. What with Scott Joplin and Stephen Foster on Nonesuch, with nineteenth-century-iana on every hand, with Institutes for Studies in American Music appearing at long last in our university music departments, with the continuing wave of camp and nostalgia and the general tendency of the times to take pop seriously, with the new interest in music and the arts as a social phenomenon, with the final running out of Germanism and purism as our dominant modes of taste, with the new hedonism (“enjoy, enjoy”) and the new concern for American culture, and, not least, with the Bicentennial on the horizon, it was inevitable that someone would dig into the great treasury of parlor music so beloved of another generation.

Who said America had no culture in the nineteenth century? We had Whitman and Poe and Homer and Hawthorne and Gottschalk and Eakins and, yes, George Brus-
tow—the first of a long line of distinguished composers from Brooklyn—and Anthony Philip Heinrich, “the Beethoven of America” or, as he modestly preferred, “the log house composer from Kentucky.” And let us not neglect Charles D. Blake, author of variations on Bonnie Sweet Bessie, the Maid o’ Dundee. Attacked on the grounds that his principal aim was to please the un-
cultivated taste, he was defended by a com-
postionary, and American pianos were already among the best in the world. Everyone was busy elevating everyone else’s taste and trying to rub some of the crassness off our vulgar, mercantile, nouveau riche society, replacing it with a little of the luster of genteel culture.

The result was an awful lot (pun only slightly intended) of music of every kind, much of it long since forgotten. Even to sort out the pieces that Neely Bruce has put together in a new Vox collection—three records worth, just for Volume 1—takes some doing. The good and the bad, the brilliant, the mediocre, the amusing, the dull, the witty, the trite, the popular and the learned, the quaint and the cultured are here mixed in such profusion that one’s first impression is that parlor music, too, was being industrialized, machine-made in class-
ical models like so much Victorian furniture. But I am being a bit unfair; character and personality can be found here aplenty.

I agree with Mr. Bruce when he expresses admiration for Anthony Philip Heinrich, and of course Gottschalk is by now a recon-
ized composer. The major contribution of this set, however, is not the revival of indi-
vidual composers as such but the recapitula-
tion of the taste of an era as represented by selections from two major and influential piano albums: The Home Circle, published in Boston in 1856, and Folio of Music No. 2, which appeared in Philadelphia some thirty-two years later. The former includes such (more or less anonymous) gems as Money Musk, The Giraffe Waltz, a polka based on Papageno’s music from The Magic Flute, and The Last Waltzes of a Maniac. The much more sophisticated Folio includes two pieces by women composers: Rosebud Quickstep by Mary (no last name) and Mother Hubbard Polka by one Caroline Lowthian. We also have here Angels of Dawn, Reverie by the Celebrated Compos-
er, Pierre Latour, not to mention the Mes-
sage of Love Polka and the Pearl Waltz by W. F. Sudds, who, among others, who, must surely have been nicknamed Soapy.

Music from these albums takes up three of the six sides of Bruce’s collection. The rest consists mostly of larger-scale concert pieces: variations and paraphrases on such as The Old Folks at Home, Home Sweet Home, and Nearer My God to Thee, pro-
grammatic works (The Storm), and stylized dance pieces. Composers include the native-
born, immigrants from Europe, and even strictly European salon composers whose works were reprinted here.

I enjoyed nearly all of this—you don’t have your critical barbed wire up for this sort of music—but it is a fearful hodge-
podge. Recordings (unlike concerts) proba-
bly should not be organized as mixed bags. There is a little of everything here, dating from a period of a half-century or more, and the net result is a confused picture: lots of flying keys, lots of naїve sentiment, lots of camp, but not as clear a picture of the posi-
tive values or meaning of some of this music as might otherwise have been conveyed. Nevertheless, for anyone willing to invest in this kind of set and interested in sorting it all out (or just letting it roll by), these record-
ings are both valuable and a lot of fun. All of this music is extremely well played techni-
cally and with a keen sense of its varied characters, its charm and picturesqueness, even its wit and sense of immediacy. The struggle between the popular and the gen-
tele—still very much part of our cultural life—is everywhere evident in these perform-
ances, but there is no anguished European introspection here. The recordings are quite adequate to the task at hand, and Mr. Bruce deserves a great deal of praise for his undertak-
ing. I’ll be watching for its sequels.

THE PIANO IN AMERICA: Volume 1, Nineteenth Century Popular Concert and Parlor Music. Gottschalk: The Banjo; Dance Ossian; Hoffmann: Ballade; College Hornpipe; Banjo Polka; Miss McLeod’s Reel; Home Quickstep; The Last Waltzes of a Maniac, Nos. 1 and 2; The Giraffe Waltz; Fredonia March; The Musical Snuff Box Waltzes, Nos. 1 and 2; Irish Washwasher: Soldier’s Joy; Folio of Music, No. 2 (Philadelphia, 1888); Rosebud Quickstep; Bonnie Sweet Bessie, the Maid o’ Dundee; Angels of Dawn, Reverie; Munch; Parity; Message of Love Polka; Pearl Waltz; Annie Laurie; Mother Hubbard Polka; Music on the Ocean; Mexican Serenade; The Storm; The Musical Box; La Rêve des Fees, Valentine (arr.); Home! Sweet Home. Bristow: Andante et Polonaise. Heinrich: March of Ballo, Rondo Fantasie. Strakosch: Musical Rockets. Ry-

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The voices of Children and Black Angels, is probably better known to the general public, but Rochberg has been equally ingenious and, if it matters, probably the more innovative of the two. At least he should get his due and a substantial audience by such pieces as Ancient Voices of Children and Black Angels, recorded here by an excellent Penn ensemble under the direction of Richard Wernick with the exquisite singing of Jan DeGaetani—perhaps not coincidentally the soloist on the Nonesuch recording of Crumb's Ancient Voices.

The Tableaux are based on texts taken from The Silver Talons of Piero Kastrov, a science-fiction story by Rochberg's son. Paul, who died tragically young a few years ago. The solo voice is surrounded by a singing-speaking chorus and an instrumental ensemble that creates the most evocative and fantastic sound pictures. The emotional climate of Tableaux is the night of the human soul, a conjuring up and an exorcism of fear expressed in an almost mystical fashion. It is a striking and often beautiful work exceptionally well performed.

Shulamit Ran is an Israeli pianist who has studied here. Her settings for voice, piano, and chamber ensemble have texts by the German-Jewish poet Nelly Sachs. Terror and pain rather than fantasy and fear are the subjects here. The German texts, recited as well as sung (in excellent German) by Gloria Davy, are powerful and are skillfully set. The work, effective enough and well written, is close to the tradition of Central European expressionism. In spite of all the intensity, there is a slightly second-hand, "cultured" aspect to the expression of such strong emotions— as if the composer were speaking very personally, yet often using someone else's voice. The performance is excellent, but the recording is somewhat dry.

Smetana: Dalibor. Jindřich Jindřák (baritone), King Vladislav; Vilém Přibyl (tenor), Dalibor; Antonín Svorc (baritone), Budíčov; Jaroslav Horáček (bass), Benes; Zdeňek Svecha (tenor), Vítěz. Naděžda Knížová (soprano), Milada: Hana Svobodová (soprano), Mrs. Prager. Prague National Theatre Chorus and Orchestra, Jaroslav Krombholc cond. GENESIS GS 1040/42 three discs $17.94.

Performance: Good and authentic

Recording: Good

Human folly has always been a disconcertingly consistent element in the shaping of history, and this includes the history of music as well. Bedřich Smetana, now reverently and justly remembered as "the father of Czech music," was castigated in 1868 by nationalist zealots who found his opera Dalibor too "Wagnerian." Unquestionably, the influence of Wagner is apparent in the score, but so is that of Liszt, and others as well. Smetana was a musician of thorough training, fully aware of the aesthetic and stylistic currents of his time, and he was unwilling to rest on the ethnic laurels his irresistible comic opera, The Bartered Bride, had earned for him. What the short-sighted critics of his time missed was that none of these influences curbed Smetana's individuality. In any case, as the binding layers of nationalism were lifted from critical attitudes, Dalibor assumed its rightful place among the treasures of Czech music. But, like other such treasures—Dvořák's Rusalka, to name one—it has not conquered the world outside its native boundaries (although there have been occasional performances in Germany and Austria).

Dalibor is based on a seventeenth-century historical episode romanticized as a conflict between individual freedom and autocratic repression. As a Romantic grand opera with all the proper trimmings, the work is wholly admirable, but as a historical document or a story of ideological confrontations, it ranks no higher than, say, Il Trovatore. The figure of Dalibor emerges as more of an obdurate rebel than a genuine patriot. Conversely, King Vladislav appears to be a fair-minded monarch, whose strong hand to protect his reign seems to be well motivated, at least from his own point of view.

The libretto, by the way, is clearly modeled on the story of Fiáliha. Dalibor is held captive (Continued on page 154)
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With either instrument, though, this is chamber music composed for far more equality among the respective performers than, say, the piano trios of Mozart or Haydn, which are in general keyboard sonatas with accompanying strings; the strings have much more to do in these quintets, and everyone involved in this set seems to be having a really good time.

There is an earlier recording of these works, with harpsichordist Genoveva Gálvez and a Spanish foursome, in a three-disc set issued by the Musical Heritage Society about seven years ago. The new one from Vox—in which the first violinist and cellist are, as was Soler himself, Catalans, the inner strings members of the Orchestre de la Suisse Romande, and the harpsichordist a well-known Lausanne musician (heard recently in the Frank Martin Concerto on Candido)—is more ingratiating by several degrees, in terms of both performance and recorded sound. R.F.

SPORH: Quintet in A Minor (see Best of the Month, page 87)

SVIRIDOV: Kursk Songs. Marina Valkovskaya (mezzo-soprano); Anatoly Lagutkin (tenor); Motya Zlatopolovsky (bass); RFSR Russian Chorus; Moscow Philharmonic Orchestra. Kiril Kondrashin cond. Music for Chamber Orchestra. Moscow Chamber Orchestra, Rudolf Barshai cond. MELODIYAL ANGEL SR 40224 $5.98. Performance: Very good Recording: Very good

The Kursk region, as I have just learned from the liner notes of this album, lies in western Russia, just north of the Ukrainian border. Georgy Sviridov (b. 1915) is a native of the region, and his orchestral song cycle Kursk Songs was inspired by traditional melodies. The songs, which tell a story of sorts, are woven together with impressive skill and colorful orchestration that calls to mind the imaginative folk settings of Kodály and Canteloube. This is a very attractive representative of the genre, and could easily become a popular favorite.

Sviridov's three-movement Music for Chamber Orchestra is scored for strings with piano and French horn. Its idiom is surprisingly conservative for the year in which it was written (1964), but its melodic lines are attractive and the instrumental writing is imaginative, despite the long final movement that brings the work to a puzzlingly low-key conclusion. Both works are well performed. The singers in the Kursk Songs are fine, particularly the warm-toned mezzo. G.J.

TARTINI: Twelve Sonatas for Violin and Celli. Giovanni Guglielmo (violin); Antonio Pocaiterra (cello). TELEFUNKEN SAWT 9592/93-B two discs $11.96. Performance: Technically impressive Recording: Good

Giuseppe Tartini, one of the most important violinists of the late Baroque, wrote what may amount to as many as two hundred sonatas for one or more string instruments. The present twelve evidently were discovered in the Biblioteca Antoniana in Padua, the city where Tartini spent most of his working life, and were first published in 1707 in an edition by the violinist of this performance. Thus, these curious pieces, probably dating from 1740-1750, here receive their first recording. They are curious for a number of reasons, not least for their ostensible lack of keyboard continuo, because of which they might be said to look ahead to the Classic era. The violin part, in addition to its melodic line, actually contains a good part of the harmony through the use of double and triple stops; the cello, of course, does play the continuo, but the emphasis throughout leans far more toward the top melody than toward the all-important (in the Baroque, particularly) bass line. Furthermore, Tartini in his later years seems more and more to have emphasized refinements, including maximized expression, in the melody.

The composer was a great virtuoso, and these violin sonatas (with bass), which is how they really ought to be described, are full of technical pitfalls. The ones in minor keys, Nos. 2, 6, 7, and 8, are strangely melancholic with eerie effects. The sonatas range from three to five movements, often with programmatic implications (Tartini seems to have been fond of appending lines by Tasso or Petrarch to some movements, such as "The Cruel One will yield to the torments of this heart"). Number 7, which concludes with a technically demanding passacaglia, is the longest by far of the set, taking a whole side to itself. In spite of the difficulty of most of this music and an occasional reminiscence of the Devil's Trill style, one somehow does not get the impression that these are mere display pieces; rather, many of them seem almost inverted—more like Chopin ballades, say, than Liszt paraphrases. They are, on the whole, interesting pieces, though I would caution against listening to more than a few at a time.

He combines "the icy brilliance of the younger virtuosos with the warmth of the romantics." Harald Schonberg, N.Y. Times.

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time because of the similarities in style, certain characteristic cadential figures, and the sameness of scoring.

Regarding the performances, both players are obviously excellent instrumentalists. Guglielmo seldom makes one aware of the exceedingly difficult demands set by the composer, as good as he is technically. I don't really believe he is especially au courant with Baroque style—or at least some aspects of it. Although he surely must be familiar with Tartini's instruction manual, Treatise on Ornaments in Music, Guglielmo seems to adopt far more of an eighteenth-century approach to these pieces (those seriously interested in the repertoire should see Nates, December 1971, pages 299-301, for a critique of the edition); it can be heard in a rather long-line concept of phrasing, in a tendency to play too many appoggiaturas as short rather than long, in trills that often start on the main note, in trills that are played fast throughout (rather than being modulated in tempo), and in an unvarying vibrato, if not a thick one. Tartini's book also stresses the possibility of embellishment, another aspect Guglielmo seems to have overlooked. Far better Tartini playing style can be heard in the work of Eduard Melkus on Archive 2533086, for example. Yet, Guglielmo's playing, deficient as it is in some stylistic matters, does convey enthusiasm and a kind of enjoyable vigor in the fast, dance-like movements. It will certainly be some time before repertoire such as this is duplicated in the catalog, so anyone interested in earlier violin techniques and forms ought to investigate the set. The sound throughout is very good except for an over-resonant, bathroom-like ambiance.

J. K.

THOMSON: Louisiana Story, Suite (see HANSON)


Performance: Spectacular variety
Recording: Excellent

There has not been a lack of good Varese recordings in recent years—each one perhaps a little better than the preceding, as if, after all these years, a body of knowledge and skill concerning the interpretation and recording of these massive, landmark works has finally begun to accumulate. The sense of these new recordings is that Varese has finally entered—for better or for worse—the mainstream of symphonic performance and recording. This music is, by now, a showcase for a virtuoso orchestra and conductor and an excellent subject for a brilliant contemporary reading.

I doubt that there is any particular need at this point to analyze the importance of Varese's work and his continuing impact on the development of music. All of these pieces date from a few years in the between-the-wars period when modern music was still very new and very, very modern. "Ionisation," written in 1924 and first presented at one of Varese's famous New York concerts, is possibly the most innovative and thoroughly integrated (what other word can one use?) of all his works. "Integrales," dating from 1930-1931, is the famous all-percussion work, a watershed piece from which many post-World War II ideas developed. In between these two key compositions stands the wonderful and im-
expressive Arcana, composed in 1927 and first performed by Leopold Stokowski and the Philadelphia Orchestra. The quotation from Paracelsus that sits on the score gives an idea of Varèse's particular mixture of rationality and visionary intensity: "One star exists higher than all the rest. This is the apocalyptic star; the second star is that of the ascendant. The third is that of the elements and of these there are four. . . . Besides these there is still another star: imagination, which begets a new start and a new heaven."

This music is an impressive showcase for Mehta and the excellent Los Angeles musicians. Some might argue that the performances are as garish as the neon-light effects that flash "Zubin Mehta—Edgar Varèse" (in that order) all over the cover of this album. This would, I think, be unfair. There is an easy sense of power and clarity in these performances, and I feel that the accessibility—the direct force and comprehensibility—will help the music make its way, particularly with the listener not yet in the know. I would like to hear Boulez do some of this music. In the meantime, this is an excellent recording and very much recommended.

E.S.

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VIVALDI: Concerto in C Major for Flute, Oboe, Violin, Bassoon, and Continuo (P. 82); Concerto in D Major for Flute, Violin, Bassoon, and Continuo (P. 6 # 5); Concerto in D Minor for Flute, Violin, Bassoon, and Continuo (P. 6 # 7); Concerto in G Minor for Flute, Oboe, Violin, Bassoon, and Continuo (P. 403); Sonata No. 1, in B-flat Major, for Bassoon and Continuo, Op. 14, No. 1; 11 Pastor Fido, Op. 13: Sonata No. 2, in C Major, for Oboe and Continuo. Paris Baroque Ensemble: Jean-Pierre Rampal (flute); Pierre Pierlot (oboe); Robert Gendre (violin); Paul Hongne (bassoon); Robert Veyron-Lacroix (harpsichord). Must- lend recording and very much recommended.

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Penny Opera) at the request of Otto Klemperer a year or so after its Berlin premiere is surely one of the most fascinating instrumental works ever put together by a "serious" composer in the "popular" idiom of his time— even in the late Twenties, when so many jazz-influenced compositions were appearing. In this one even the scoring is for a "cabaret ensemble" instead of a symphonic one: pairs of flutes, saxophones, clarinets, bassoons, and trumpets, plus percussion, piano, organ, banjo, guitar, and banoodone. Perhaps that is why it never turns up on concert programs, but there should be something like a half-dozen competitive recordings of it, and there just haven’t been any. Since it goes without saying that, during Weisberg and his players undertake is superbly done, this release may be said to fill a genuine need, and to fill it handsomely.

For those with long memories, there may be a disagreement or two in Weisberg’s approach, but the only other current version—by Leinsdorf and members of the Boston Symphony Orchestra (on RCA LSC 3121)—is thoroughly unsatisfactory, ruined by recklessly hurried tempos that turn Mackie Moyer’s "Mickey Mouse" into a potpourri. Even Klemperer’s own remake, with Philharmonia personnel (on the short-lived Angel S 35927), not only omitted one of the eight movements, but gave the impression the conductor had lost some of his interest, too, in his neglected child. The English trumpets, which come so far to capturing the period flavor, as Klemperer did in his original Polydor 78’s, was the performance conducted by Izler Solomon on an MGM mono LP (E-3093) which circulated in the mid-Fifties.

By now you probably suspect the faded sonorities themselves of tending to enhance the atmospheric effect of the old MGM for me, but let me assure you that the sound is not at all that dim, and that Solomon did have more feeling for this material than a one who has recorded it in the last forty years. His slight but unmistakable edge over Weisberg is illustrated most tellingly in the famous Moritat. The difference is a subtle one, not so much in the speeds themselves (Weisberg is just a shade brisker in this section, though, just about ideally paced in the other seven) as in what may be an overemphasis of the crispness and glitter Weisberg’s players can produce so strikingly—which tends to obscure rather than illumine the peculiar charm (yes, charm!) of this music.

But I really have to reach that far to find cause for complaint, for, aside from the slight tendency toward undue haste in the Moritat and a slight self-consciousness over the jazzy idiom (which may be simply an amplification of Weill’s own), there is no reason for anything but gratitude and gratification in the Weisberg recording, which would merit a recommendation even if there were nothing on the other side. As it happens, of course, there is something on the other side, and the juxtaposition of these two works is by no means inappropriate. There are only a few current recordings of La Création du Monde, and, as in the case of the Weisberg, neither of the editions I have heard, the new one, can quite dispel persistent recollections of things past. In this case, that means first of all the 1951 Bernstein Columbia and secondly the 1962 Munch on RCA, both of which, again, were more redolent of that "period flavor" than Weisberg’s otherwise expert but curiously cold performance.

Still, the collector is usually prepared to duplicate such a classic as La Création once or twice, and at the Nonesuch price it is hardly painful. In any event, the new disc is a "must" for the Kleine Dreigroschenmusik.
corded between 1953 and 1956, it is a splendid sampling of the work of one of the Piano giants of his day, still in his prime (he died just short of his sixty-first birthday in 1956). The pieces included here derive from a variety of Angel records—a complete Debussy set, a virtually complete Ravel album, and two discs of Grieg Lyric Pieces—and the only disappointment is that all of this material has not yet been rereleased by Seraphim.

In many ways, Gieseking was the ideal post-Romantic interpreter: he had an extraordinary range of styles, a palette of tonal colors that made him perhaps the greatest Debussy exponent of his time, and he also had a sense of objectivity and lack of sentimentality that allowed the music to speak for itself. Thus, his Grieg miniatures, for example, are set forth with absolute simplicity, without rhetorical trimmings, but they do not lack warmth or fail to communicate. The haunting Oiseaux Tristes of Ravel is exquisite in its delicacy, refinement, and tonal shadings, and the aristocratic yet emotionally sensitive account of the Forlane from Le Tombeau de Couperin is a perfect example of Ravel neo-Classicism. Gieseking makes one listen, as though for the first time, even to such an overly familiar piece as Clair de la Lune. Seraphim's monophonic sound is very respectable for its source, and, if you do not already own Gieseking's performances of these composers, I urge you to try this disc.


Performance: Vigorous, full of character
Recording: All right
This Fauré sonata performance is another of the noteworthy collaborations between the violinist Sidney Harth and the late pianist, writer, and apostle of forgotten music, Arthur Loesser. The Fauré sonata is a distinguished work: I don’t warm up to the long, extended melodic first movement, but the last three sections are delightful. Harth’s performance is vigorous and full of character rather than (as one expects with Fauré) refined. The recorded sound, from a number of years back, is dry but passable.

The surprise here is the Ysaye solo sonata—one of six remarkable works by a violinist who was an outstanding creative personality. These sonatas, like many of his other works, are far from the flimsy showpieces one expects from virtuosos who are also composers. Sonata No. 3 is a poetic ballade in a single highly expressive movement, very effectively played by Harth. The recorded sound here is decent.

The production of this album leaves something to be desired. There is no information about recording dates, and there are several obvious howlers. The Ysaye is labeled on the front as a sonata for violin and piano. The Bloch Nigun is described as one of three pictures of “Classical” life, a misprint for “Chassidic.” And the Chopin arrangement is attributed to both Nathan Milstein and Joseph Szigeti.

I.K.

JACK DANIEL’S DUCKS have found a quiet home in the Hollow. Every so often we see signs that they intend to stay.

The good supply of grain and water they’ve found in the Hollow keeps our ducks well-fed. They’ve also gotten used to our way of life. You see, we’re still making whiskey the way Jack Daniel did. And that calls for charcoal mellowing, a process that takes too much time and patience for much bustling around. Things are so comfortable for them, we’re not surprised our duck population is increasing.

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(Continued overleaf)

**Performance** Uninhibited but exalted

**Recording** Good location jobs

The Mass as it is performed in the Congo is a compelling synthesis of traditional religious elements combined with congessional participation and a strong emphasis on rhythmic expression. The Missa Labo (Philips PCC 608) is the most powerful and arresting work in the genre to have achieved popularly thus far on records. The two Masses on this disc, released originally on the Belgian Philips label, were recorded in the region of Kisantu, in the Bas Congo. Some one hundred miles from the capital (once known as Leopoldville and now called Kinshasa). The more immediate of the two is the Missa Koongo, taped on location in the Cathedral of Kisantu in 1970. Here the congregation alternates with the chorus and musicians in verses and refrains, following the melodic line of the service homophonically. But that is only the beginning of their participation. The women shout and scream for joy, gunshots boom out, the whole lending the proceedings a festive, holiday air.

The Mass structure is traditional enough—Kyrie, Gloria, Credo, Sanctus, Agnus Dei—but much of the singing and shouting is spontaneous, and when the musicians are allowed to improvise they come up with some heady percussive statements. In addition to the mixed chorus and the singing of the congregants, there is instrumental accompaniment on the ngoma (a large drum), the ngoma ngoma (small drums), bissaka (rattles), a kind of tomtom called a mundo, and nagooni (small bells).

There is less emphasis on rhythm and a more reflective kind of expression in the Missa N'Kaandu, a form of Congolese Mass described as "for the use of the parishes." This one was recorded in the Chapel of the Centre Medico-Scolaire in Kisantu around the same time as the Missa Koongo. Not many screams here, and no guns. The percussion ensemble, although smaller, is similar to the one heard in the cathedral, but there is a marked dignity and simplicity to the chanting—almost Gregorian in feeling—that lends the long passages of unison singing a more contemplative kind of religious character. Still, the vocalizing is far from inhibited, and it is unmistakably African blood that flows through the musical arteries of this modest Mass.

**P.K.**


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Secunda: Roshinkes mit Mandeln. Rock-Har-nick: Fiddler on the Roof: If I Were a Rich Man. Richard Tucker (tenor); Robert Merrill (baritone); George Schick (piano). LONDON BP 26351/2 two discs $11.96

Performance: Exuberant
Recording: Good

Tenor Richard Tucker and baritone Robert Merrill joined forces in a Carnegie Hall appearance on January 7, 1973, for a well-promoted recital that may give new direction to the remaining years of their careers. This album contains all the music at that event, representing neither a controlled studio production nor the disciplined and (frequently) stiff atmosphere of a song recital. There is an air of joviality here, some ad-lib comments on the stage, introductions of celebrities in the audience, and evident warmhearted rapport across the footlights.

Twenty-eight years after their Metropolitan Opera debuts, both artists are in remarkable form. Richard Tucker is still capable of spinning a firmly sustained legato line. His intonation is pure and his admirable technique in good working order. Restraint is the quality, alas, which is his in dwindling supply: the mannerisms he employs on this occasion, far exceeding those he permits himself in the theater—the excessive and overemphatic fervor, the tearful catch in the voice, the all-out gasp on a final note—are lamentable in an otherwise distinguished artistic effort. Robert Merrill is the more disciplined performer of the two. Perhaps the top notes do not come as effortlessly to him as they once did, but the tones he produces are still miracles of richness and resonance. He sings much better, though, with a conductor; on this occasion, he phrases too freely and with some rhythmic unsteadiness.

The program includes some of the artists’ solo specialties and the classic tenor-baritone duets—all delivered lustily and in an audience-pleasing fashion. There are a few surprises—Mozart among them. Richard Tucker’s rendering of the difficult and fervent concert aria is not only very fine, but serves to emphasize that an artist of his musicality needs no artificial effects to make musical points. His baritone colleague does not seem to take to Mozart quite as readily, but with proper guidance from the pit he, too, would have supplied the needed discipline to go with the warm sound and relaxed quality of his singing.

This is then an account of a very special happening, faithfully preserved without post facto editing and beautification, complete with spirited, sonorous, but considerably less than note-perfect piano accompaniments. It honors two artists who have given much pleasure for more than two dozen years, who enjoy what they are doing immensely, and who are still doing it very well.

G.J.

THIS MONTH’S COVER
The amusingly “translated” and updated Chinese scroll painting on the cover is by the talented Japanese graphic artist Shinichiro Tora. The ideograph mottoes at the top read: “May you live long, your years be plenteous, and your seas-sons felicitous,” and “To be for one day entirely at leisure is to be for one day an Immortal.” It is not known what music the quartet plays or what that VW is doing on the mountain road.—Ed.

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CHOOSING SIDES

By IRVING KOLODIN

A BAYREUTH "RING" ON DISCS

AFTER years of negotiation, experimentation, and some expostulation (not all the artists were equally agreeable), Philips has released a Bayreuth Festival performance of Richard Wagner's Der Ring des Nibelungen, complete on sixteen discs (Philips 6747037, $104.70; see accompanying chart for casting). This set is one of the great phonograph documents of our time. It is a reminder for all who have visited Bayreuth of how the music depicting the depths of the Rhine resounds within the hallowed walls of the Festspielhaus; of the extended power the Rule of the Valkyries acquires from the oversized orchestra; of the colossal force the Forging Song possesses when the avvul Siegfried beats on is the mammoth one in vogue there; of the insuperable impact of the Vassals' greeting to Gunther when it flows from the many-voiced Minneschoer recruited from the whole of the German Federal Republic. And for those who have not been to Bayreuth, the lure of the sound as heard here will be a resonant supplement to the lure of the legend.

If this may impress some as an excellent instance of putting the architectural cart before the aesthetic horse, it is not really so. Whatever derives from Bayreuth is, in the nature of things, a composite of all the things the Bayreuth Festival means in the tradition of Wagnerian performance. The mere identification of the Rhinogold and Siegfried recordings as deriving from the 1966 festival, the Walkure and Götterdammerung sides as a product of the next year, relates them to only two Ring cycles of the many performed there since the theater reopened in 1951. But the subsurface associations are far more meaningful. The festival of 1966 was the last in which the late Wieland Wagner was an active participant: the summer of 1967 was shadowed by his battle against the ailment to which he succumbed in October of that year. Thus these performances represent a crossroads in Bayreuth's long history.

How much of each opera in this new version is a single, inclusive take of an act (or more), how much a patchwork from several performances, Philips isn't saying. Nor need they. The quietly forceful, steadily supportive effort of conductor Karl Böhm is such that the end product shows no joins, suffers no interruption of ongoing momentum.

For that matter, the sequence as a whole—though spread over two festivals—has an inner unity, an over-arching purposefulness that cannot be found in any other recorded Ring now available. Superb as Georg Solti's Ring (London Records) is in electronic science and musical means, distinctive as Herbert von Karajan's (Deutsche Grammophon) is in its personal interpretative traits, or as Wilhelm Furtwängler's (Seraphim) is in its evocation of past glories, none match in dramatic impact or Wagnerian amplitude the cumulative perspective the Bayreuth performance provides. Here, indeed, is the authentic sonic ring of the Ring, the harvesting of two vintage years at a theater, built to Wagner's own specifications, whose hundredth anniversary will soon (1976) be celebrated.

It is a truism that where there is an abundance of virtue there can be shortcomings which are the complementary defects of those virtues. Topping all possible virtues is the privilege of having a cycle in which all three Brünhildes are sung "live" by Birgit Nilsson in her prime, a yield of vocal gold that must be put among the purest Wagnerian metal ever mined. It is the single most compelling reason for anyone with the price to lay away these discs, like a precious Burgundy, for the cold winter nights to come when Nilsson's voice will be just a fond memory.

However, the shine and the glow that Nilsson casts are but dimly reflected in the Siegfrieds of Wolfgang Windgassen, who by 1967 was perilously close to the twilight of his long day as a reigning Wagnerian tenor. One learns, from the first listening, that the dry beginning of Windgassen's vocal effort will later be succeeded, as the measures and acts mount up, by a freshet of vocal power. But the waiting is more than a little disquieting. Theo Adam is not my idea of a godly god, but his Wotans and Wanderer are steady, secure, and indisputably healthier in sound than the equivalents in any Ring of comparable audio fidelity.

Such inevitable weaknesses apart, the richness of the musical experience contained on these thirty-two sides is a living testimonial to the durability of the Bayreuth "idea," as the past and the future are melded into a present in which Wagner's spirit is a living presence. On the one hand, there is the ongoing participation of Martha Mödl, a fine Brünhilde of the Fifties, willing to accept the lesser assignment of Waltraute in the 1967 Götterdammerung and still able to give a formidable account of her artistry on the downsizing of her career. On the other hand, there is the then rising, and now risen, Helga Dernesch learning her Wagnerian craft as a Rhinemaiden (Wellgunde) and a Valkyrie (Ortlinde) in 1966 and 1967, on the way to becoming a Brünhilde of the Seventies. Should Miss Dernesch profit from Miss Mödl's example, she could still be a valued artist at Bayreuth in the 1990's.

For those who may be at a loss to choose among the abundance of riches in Ring recordings now available, I can offer a composite—or connoisseur's—Ring which would, indeed, be assembled by Choosing Sides. Some part of each of the four major complete versions now on the market would have its...
proper place in my *Ring of Rings*. This would, admittedly, sacrifice the point of view or the subtleties of purpose that prevail in each total- 
ity. But such a composite should also provide a perspective of artistry, across the decades, 
that many listeners would be loath to forgo.

My venture into Nibelungia would begin with the Solti *Rheingold*, not only for its 
pioneering audio attributes — can one who has heard the crash of Donner's air-clearing thun-
er that many listeners would be loath to forgo.

a perspective of artistry, across the decades, 
subtleties of purpose that prevail in each total-
ity. But such a composite should also provide a perspective of artistry, across the decades, 
that many listeners would be loath to forgo.

proper place in my *Ring of Rings*. This would, admittedly, sacrifice the point of view or the subtleties of purpose that prevail in each total-
ity. But such a composite should also provide a perspective of artistry, across the decades, 
that many listeners would be loath to forgo.

for me, the version in which the gather-
ing of Wagner's least known) as for any single vocal 
playing (of a score which remains one of 
my favorites). This would, undoubtedly, 
outrage the audiophiles, it is still, for me, the version in which the gathering 
storm of disaster is most fully conveyed. Not only had Furtwängler lived through such a 
tumult in his own life, he had endured to 
realize its artistic equivalent in a classic kind of Wagnerian conducting that has all but 
ceased to be.

**CASTS FOR COMPLETE RING RECORDINGS**

(Out of order of release in the United States)

<table>
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<tr>
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**THE SIGNAL-TO-NOISE GAME**

At any tolerable listening level, the noise (hum, hiss, etc.) generated by most modern amplifiers is inaudible. Unfortunately, this is not true of tape recorders. A subtle hiss all too often creeps in, drawing a kind of sonic veil between you and the music. To determine which recorders are least subject to this fault, you look to their signal-to-noise ratio specifications, commonly abbreviated “S/N.” In theory, the higher this number (expressed in decibels, or dB) the better, for more signal and less noise means a quieter background. In practice, however, differences in measurement methods frequently make straightforward comparisons impossible. Checking one of my own recorders, for example, I find that its S/N could easily be expressed as 47, 55, or even 62 dB.

A machine’s inherent noise level is usually determined by “recording” a section of blank tape with no input signal at all, then measuring the playback output from that section on a sensitive meter to determine how much “background” noise is present. Since such meters respond equally to all frequencies in the audio spectrum, this is called an “unweighted” noise measurement. However, for the low levels at which noise exists, the human ear does not register all frequencies equally; it responds most to noise in the 2,000 to 5,000-Hz range, and sharply discriminates against hum and other low-frequency signals. Thus, a more meaningful gauge of audible noise is provided by a “weighted” measurement, using a special filter whose frequency response approximates that of human hearing at low loudness levels. As a rule of thumb, when comparing audiophile recorders, a weighted S/N specification should be approximately 7 dB higher than an unweighted figure.

The numerator, or “signal,” part of the ratio clearly depends on how high a record level is used, but so, too, does the distortion produced during recording. An unrealistically good S/N can be achieved simply by recording at an abnormally high distortion level—such as, say, 5 per cent. This would inflate, by a couple of decibels, the signal-to-noise ratio obtained by using the normal industry reference point of 3 per cent total harmonic distortion. Often, however, you just can’t tell which distortion level was used.

The home recordist, of course, has to use his VU indicators as a guide to maximum record level without “excessive” distortion. This leads some manufacturers to specify S/N with reference to “0 VU.” That would be ideal if everyone agreed on the same distortion level for a 0-VU reading, but they don’t. Typically, VU meters are set to read 0 at a level 6 to 8 dB below the 3 per cent distortion point. This level produces about 1 per cent distortion of a 400-Hz tone. Some machines allow 10 to 12 dB leeway, however, while others give even less than 6 to 8 dB, with the result that poor machines often look as good in respect to S/N as better ones at 0 VU.

To sum up, unless full data are given, you can’t compare recorders using S/N numbers alone. You're best advised to make sample recordings and trust your ears; after all, they’re what you have to live with!
WHICH SPEAKER WOULD YOU CHOOSE LAST?

Sure, Sylvania isn't the name that pops right into your head when you think of audio speakers. But choosing us last for that reason could be your first mistake.

Your second mistake would be not listening to us before you buy one of those other speakers. After all, the Sylvania AS125 speakers received rave reviews in a top stereo magazine.

And when you hear the new Sylvania AS225, as shown below, you'll really wonder why you didn't think of us sooner.

There are four speakers inside the AS225 walnut-veneer cabinet. The 12-inch woofer has a powerful 20 oz. Alnico magnet, a 2½-inch voice coil for greater cone control, and a massive woofer cone for greater rigidity. The result is outstanding transient response.

Our low mid-range cone contains a 10 oz. barium ferrite magnet structure. Mechanical decoupling at the 2000Hz crossover point cuts down on distortion and power waste.

Hemispherical design provides our 1½-inch dome mid-range with exceptional dispersion.

And the extra-thin mylar construction of the 1-inch dome tweeter means a low moving mass and a high frequency response a full octave above the normal limits of human hearing.

Sound good on paper? It'll sound even better when you go to your Sylvania dealer and hear it.

And you'll like the sound of the price, too.

Which just goes to show that while Sylvania might not be your first choice, it might be your best choice.
MOL stands for maximum output level. It is a tape's most important measurable characteristic—the ability to faithfully reproduce the richness, fullness and warmth of the original performance. Only your own critical ear can be a better judge of a tape's overall hi-fi performance capabilities.

A tape with high MOL lets you capture the subtle overtones, transient phenomena and important harmonics of "real-life" sound. High MOL provides high saturation levels which means you can record at higher inputs and handle the loudest and softest passages without audible distortion or hiss. Because TDK cassettes have the highest MOL values of any cassettes on the market today, you can capture the total experience of beautiful music and all the other sounds of real life.

TDK's EXTRA DYNAMIC (ED), SUPER DYNAMIC (SD) DYNAMIC (D) cassettes also offer the best-balanced characteristics of any cassettes (see facing page.) Add complete compatibility with any recorder, plus fully guaranteed mechanical reliability, and you've got the world's finest cassettes—TDK.

Enter TDK's dynamic new world of cassettes, for a totally new and different experience in sound reproduction quality. TDK's DYNAMIC-series ED, SD and D cassettes, plus the BRILLIANT-series KROM(KR) chromium-dioxide cassettes are available at quality sound shops and other fine stores everywhere.
TDK's circle of tape performance
...a whole new way to evaluate tape

A tape's ability to provide "real-life" sound reproduction depends not only on its MOL (maximum output level) values and the familiar frequency response characteristics, but also on the value and proper balance of a number of other properties. TDK has arranged the twelve most important tape characteristics on their exclusive CIRCLE of TAPE PERFORMANCE diagrams, shown below. Each of the radii represents one of the twelve factors, and the outer circle represents the ideal, well-balanced characteristics of a "perfect" tape. The closer the characteristics of any cassette tape approach those of the ideal (the larger and more regular the pattern), the better the sound reproduction capabilities of the cassette. The goal is to reach the outer circle.

Compare TDK's well-balanced characteristics with those of the two leading so-called "hi-fi" competitive cassettes and a typical conventional tape. Judge for yourself which provides the best characteristics for true high fidelity performance.

**EXTRA DYNAMIC**
for the discriminating audiophile, an entirely new dimension in cassette recording fidelity. Vastly superior to any other cassette, with unmatched performance on any deck. 45, 60 and 90-minute lengths.

**SUPER DYNAMIC**
turned the cassette into a true high-fidelity medium. Outstandingly clear, crisp, delicate reproduction of the complex characteristics of "real-life" sound. 45, 60, 90 and 120-minute lengths.

**DYNAMIC**
outstanding hi-fidelity at moderate prices, with well-balanced performance characteristics superior to most "premium" cassettes. 45, 60, 90, 120 and 180-minute lengths - the world's only 3-hour cassette.

What is MOL?
MOL (maximum output level) is the output level obtained from an input signal of a given frequency which causes 5% distortion (average audible level) in the output. MOL varies with signal frequency.

What Does the MOL Diagram (facing page) Show?
The large closed-loop area on the facing page represents a typical sound energy plot of high fidelity music; the curved lines represent the MOL characteristics of various cassettes. As long as the MOL curve is above the sound energy plot, no audible distortion occurs. Separation between the MOL curves and the energy plot is necessary to permit recording, without distortion, the occasional bursts of high-energy sound which periodically occur in musical passages.
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And then there was music. And then came Sony tape recorders to capture the words and music with perfect fidelity. Right from the start, Sony has always been first with the best, the newest and the broadest selection of tape recording equipment in the world. Sony tape recorders, Sony accessories, Sony microphones, Sony recording tape. We could go on and on and on. We are. **SONY.** Ask anyone.

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