THE WORLD OF THE HAYDN SYMPHONY
Professional 10 1/2-inch tape reels. Its unique combination of bias and equalization switching controls gives 12 different settings to optimize the performance of any tape on the market.

The RT-1050’s 3-motor transport system is activated electronically by full logic, solid state circuitry, triggered by feather touch pushbutton controls. Its transport is completely jam- and spill-proof, permitting you to switch from Fast Forward to Fast Rewind, bypassing the Stop button.

The RT-1050 was specifically designed for easy operation with a wide combination of professional features like extended linearly VU meters with adjustable sensitivity, mic/line mixing, pushbutton speed selection and reel tension adjustment buttons. There’s also an exclusively designed pause control and independent control of left and right recording tracks.

The same 2-track recording system studios use for better signal-to-noise ratios and higher dynamic range is incorporated into the RT-1050. Yet it can be easily converted to 4-track use with an optional plug-in head assembly. Everything considered it’s the most versatile open-reel deck you can buy. Professionals prefer it for its studio-quality performance. Everyone appreciates its completely simple operation.

Pioneer open-reel and cassette decks are built with the same outstanding quality, precision and performance of all Pioneer stereo components. That’s why, whichever you choose, you know it’s completely professional and indisputably the finest value ever in a studio-quality tape deck.
Whether you use a cassette or open reel deck is up to you.
High fidelity is important to us at Pioneer. It's all we do and it's all we care about. We are excited that cassette tape decks have reached a level of performance that meet the highest standards. We are excited because we know that it means more enjoyment for you from your high fidelity system. We also know that you can now get more versatility and more value out of your high fidelity system than ever before.

The great advances in cassette technology have had impact on the reel-to-reel tape deck concept as well. We believe that the era of the small, inexpensive 7-inch reel tape deck is past. Neither its convenience nor its performance make it a good value compared to the new cassette technology. And it is now possible for Pioneer to offer you a professional studio-quality 10⅞-inch reel deck at prices that compare favorably with what you might expect from old fashioned 7-inch reel units. In our judgment the old ideas must move aside for the new ideas. And Pioneer has some very intelligent new ideas in tape for you.

The convenience of cassette.
The performance of open-reel.

The stereo cassette deck has become a "must" in complete high fidelity systems. Because of its convenience, price and performance, it has virtually replaced the once popular 7-inch open-reel deck. As Julian D. Hirsch, prominent audio reviewer put it, "The best cassette machines compare favorably with a good open-reel recorder in listening quality." Pioneer proves it with four top-performing models.

Our new CT-7171, with built-in Dolby, is a deck with a difference. It's designed with all controls up front so you can stack other components on or under it. Even the illuminated cassette compartment is front loading, for easy access and visibility.

Performance features stack up, too. Bias and equalization switches provide optimum recording and playback for every type of cassette tape made. You'll produce distortion-free recordings consistently with two oversized, illuminated VU meters plus an instantaneous peak level indicator light. And for those unpredictable program source peaks, there's a selectable Level Limiter circuit. It's similar to the type used in professional recording studios to prevent "clipping" distortion.

Finding a desired program point in a recorded cassette is simple with our new CT-7171. A memory rewind switch, working together with the 3-digit tape counter, plus an exclusive Skip button, lets you monitor audibly at accelerated speed to make precision cueing a breeze.

Automatic tape-end stop, dual concentric level controls, separate mic/line inputs, pause control, in addition to many other features, make the CT-7171 the recording studio that fits on a shelf.

Whether you choose the sophistication of the CT-7171 or Pioneer's CT-5151, CT-4141A or CT-3131A, which share many of its features, you're assured optimum performance and maximum value. One tradition that never changes at Pioneer.

Open-reel. A professional recording studio in your home.

Professionalism comes with all three studio-quality open-reel models. The RT-1020L (7½, 3¾ ips) is unequalled in 4-track units. With three motors and three heads, it has virtually every professional feature you'd want. Yet it's extremely simple to use. In addition to stereo record/playback, it also highlights 4-channel playback. The complete extent of its capabilities becomes apparent only after you've worked with it. Then you'll recognize the magnitude of Pioneer's accomplishment.

Our RT-1050 is a 2-track, 2-speed 3-head deck which, like all our open-reel models, can handle 12 Bias & Equalization settings optimize performance.
# Pick the Open-Reel Deck Features You Need

<table>
<thead>
<tr>
<th>Model</th>
<th>RT-1050</th>
<th>RT-1020H</th>
<th>RT-1020L</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maximum Reel Size</td>
<td>10½&quot;</td>
<td>10½&quot;</td>
<td>10½&quot;</td>
</tr>
<tr>
<td>Speeds</td>
<td>15 &amp; 7½ ips</td>
<td>15 &amp; 7½ ips</td>
<td>7½ &amp; 3¾ ips</td>
</tr>
<tr>
<td>Number of Tracks</td>
<td>2 (4 optional)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Wow &amp; Flutter (at high speed)</td>
<td>0.06%</td>
<td>0.06%</td>
<td>0.10%</td>
</tr>
<tr>
<td>Frequency Response (±3dB)</td>
<td>30Hz-22kHz</td>
<td>30Hz-22kHz</td>
<td>40Hz-20kHz</td>
</tr>
<tr>
<td>Tape Bias Selection</td>
<td>3 position</td>
<td>3 position</td>
<td>3 position</td>
</tr>
<tr>
<td>S/N Ratio</td>
<td>57dB</td>
<td>55dB</td>
<td>55dB</td>
</tr>
<tr>
<td>Equalizer Selection</td>
<td>4-Position</td>
<td>2-Position</td>
<td>2-Position</td>
</tr>
<tr>
<td>Mic/Line Mixing</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>LED Peak Indicator</td>
<td>no</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>Memory Recording</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>VU Meter Scale Selection</td>
<td>yes</td>
<td>no</td>
<td>yes</td>
</tr>
<tr>
<td>4-Channel Playback</td>
<td>no</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>Motors</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Price</td>
<td>$699.95</td>
<td>$649.95</td>
<td>$649.95</td>
</tr>
</tbody>
</table>

# Pick the Cassette Features You Need

<table>
<thead>
<tr>
<th>Model</th>
<th>CT-777T</th>
<th>CT-5151</th>
<th>CT-4141A</th>
<th>CT-3131A*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dolby Noise Reduction</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>no</td>
</tr>
<tr>
<td>Tape Selection</td>
<td>Bias &amp; Equal.</td>
<td>Bias &amp; Equal.</td>
<td>Bias &amp; Equal.</td>
<td>Equalization</td>
</tr>
<tr>
<td>Auto. Tape Stop</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>Memory Rewind</td>
<td>yes</td>
<td>yes</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>Pause Control</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>Freq. Response*</td>
<td>30-16,000 Hz</td>
<td>30-16,000 Hz</td>
<td>30-15,000 Hz</td>
<td>30-15,000 Hz (*)Chrome Tape</td>
</tr>
<tr>
<td>Peak Indicator</td>
<td>yes</td>
<td>yes</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>Level limiter</td>
<td>yes</td>
<td>yes</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>Skip cueing</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>no</td>
</tr>
<tr>
<td>Signal/Noise (Dolby)</td>
<td>58 dB</td>
<td>58 dB</td>
<td>58 dB</td>
<td>-</td>
</tr>
<tr>
<td>S/N (Less Dolby)</td>
<td>48 dB</td>
<td>48 dB</td>
<td>48 dB</td>
<td>47 dB</td>
</tr>
<tr>
<td>Tape Heads</td>
<td>Ferrite</td>
<td>Ferrite</td>
<td>Permalloy</td>
<td>Permalloy</td>
</tr>
<tr>
<td>Motor Type</td>
<td>DC Servo</td>
<td>DC Servo</td>
<td>DC Servo</td>
<td>DC Servo</td>
</tr>
<tr>
<td>Wow &amp; Flutter (WRMS)</td>
<td>0.10%</td>
<td>0.12%</td>
<td>0.13%</td>
<td>0.13%</td>
</tr>
<tr>
<td>Price</td>
<td>$369.95</td>
<td>$269.95</td>
<td>$239.95</td>
<td>$179.95</td>
</tr>
</tbody>
</table>

*not shown
The Rectilinear 5: end of the myth of rock speakers vs. classical speakers.

The new Rectilinear 5 is capable of playing very, very loud. Rock-festival loud. Even with a medium-powered amplifier.

At the same time, it’s unnannily accurate. It sounds sweet, unstrained and just plain lifelike at all volume levels.

The temptation is great, therefore, to one-up that prestigious manufacturer who some time ago announced “The first accurate speaker for rock music.”

But we refuse to perpetuate that mythology. It’s perfectly obvious that the Rectilinear 5 reproduces classical music just as accurately as rock. We could never see how a voice coil or a magnet would know the difference between Jimi Hendrix and Gustav Mahler.

So we’d rather use this opportunity to set things straight once and for all.

Thus:

There’s no such thing as a rock speaker or a classical speaker. Any more than there’s a late-show TV set or a football-game TV set.

There are, however, speakers that impose a hard, sizzling treble and a huge bass on any music. And others that round off the edges and soften up the transient details of any music. That’s the probable origin of the myth; but these aren’t rock and classical speakers, respectively. They’re inaccurate speakers.

It’s true that an aggressive treble and a heavy bass are characteristic of most rock music, even when heard live. It’s also true that some record producers exaggerate these qualities, sometimes to a freakish degree, in their final mix of the recorded sound.

But that doesn’t mean the speaker can be allowed to add its own exaggerations on top of the others.

A loudspeaker is a conduit. Its job is to convey musical or other audio information unaltered. If the producer wants to monkey around with the natural sound that originally entered the microphones that’s his creative privilege. He’ll be judged by the musical end results.

But if the speaker becomes creative, that’s bad design.

By the same token, if some classical record producers prefer a warm, pillow-y, edgeless string sound, that doesn’t mean your speakers should impart those same qualities to cymbals, triangles or high trumpets. (Stravinsky’s transients can be as hard as rock.)

And if you like to listen at very high volume levels (after all, that’s what rock is about— but so is Die Götterdammerung), you still don’t need a speaker that achieves high efficiency through spurious resonances. What you need is something like the Rectilinear 5.

Everything in this remarkably original design was conceived to end the trade-off between efficiency and accuracy. The four drivers are made to an entirely new set of specifications. The filter network that feeds the drivers is totally unlike the traditional crossover network. Even the cabinet material is new and different.

Of course, those who feel threatened by all this fuss about accuracy and naturalness will point out that the monitor speakers preferred by engineers and producers in recording studios are usually of the zippy, super-aggressive variety.

That’s perfectly true, but the reason happens to be strictly nonmusical.

“I use the XYZ speaker only as a tool,” a top producer explained to us. “I wouldn’t have it in my house. It really blasts at you when you crank up the volume, so that any little glitch on the tape hits you over the head. After eight hours in the studio, that’s what it takes to get your attention. I know how to deal with those unpleasant highs; they’re in the speaker, not on my tape.”

It’s easy enough to find out for yourself. Any reputable dealer will let you hear the Rectilinear 5 side by side with a “rock” or “monitor-type” speaker. Adjust each speaker by ear to the same high volume level, making sure the amplifiers are of good quality. Then listen.

To rock or classical.

Then and there, the myth will crumble.

RECTILINEAR
Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, N.Y.10454
Canada: H. Roy Gray Limited, Ontario

CIRCLE NO. 44 ON READER SERVICE CARD
THE INVISIBLE MUSIC

I forget who it was once said that few Americans would know how to open a door for a lady or order a meal in a restaurant were it not for lessons unwittingly learned at the movies. The power the medium still exerts over several generations of our citizenry is evident in other ways too: a perfect flood of mail crested over this desk recently, for example, as indignant partisans of Erich Wolfgang Korngold rose to defend their hero against Paul Kresh's impudent suggestion (July issue) that his Symphony in F-sharp Minor belonged not in the concert hall but in the movie palace. Enthusiasts of movie music (and of its composers) are, one learns, tireless proselytizers and indefatigable letter writers, touchy and impossible to please. A querulous San Francisco reader recently took us to task for failing to review the scores for Papillon, Day of the Dolphin, Cinderella Liberty, The Way We Were, and Three Musketeers; he might have been even more exercised had we permitted them to be reviewed, perhaps negatively, by "Honest Paul" Kresh or some other spoilsport.

The fact is that we do not have room to review everything, and pragmatism generally dictates that we concentrate our efforts in those areas of the catalog where we can be of the most help to readers. The movie soundtrack is not among those areas; our experience teaches that its votaries are largely the already persuaded, well beyond appreciating even sympathetic critical surgery. The physiological/psychological/aesthetic concept of synaesthesia is, I think, involved: it refers to a sensation produced in one part of the body by a stimulus applied at another part—"seeing" music as color, for example, as Scriabin was wont to do. In the case of movie music, cinaesthetes (the pun is inevitable) tend to attribute to the music effects that are really owing to the movie itself. The soundtrack is a most potent souvenir; the music, actually only a part of the experience, becomes the whole of it.

From the practical point of view, the average movie score (I do not include movie musicals, those with music interpolated from other sources à la Elvira Madigan or Slaughterhouse-Five, and certain independently scored documentaries) is not music at all but a series of sound effects using musical means. Pure music has its own demands, its own imperatives; a soundtrack must be the utter, abject slave of the script. It cannot go charging off on a tangential initiative, it may not satisfy the demands of any interior logic (indeed, if it has any it is out of place), but must tend strictly to business: punctuating, describing, underlining, ornamenting, explaining, commenting on—even, perhaps, "selling" the action. Since it is so completely controlled by external, it is, in effect, merely a form (however necessary, however expert) of packaging, its size, shape, and materials determined absolutely by the movie's dramatic content. Its lineage is therefore not that of the lyric theater—musicals, operetta, opera, or even popular song—where the music itself is the thing, but the subservient, capacious sonic grab-bag of the silent-movie pianist. (A glimpse of just what that repository might contain can be gained from the Arno Press edition of Erno Rapée's Encyclopedia of Music for Pictures—from Abyssinian and Aeroplane, Greek and Gresome, to Zanzibar and Zio.)

Nothing in this characterization is intended to belittle movie music, but only to suggest that it is music of a very special kind, that it should not be judged independently of the picture for which it was designed any more than an opera libretto should—horrors!—be judged independently of its music. Unfortunately, I cannot remember ever having read a movie critic's comment on any movie score. Is it that movie critics are like our intellectuals, indifferent to music, or is it that the music does its work so beautifully that they don't even notice it? Knowing the enormous amount of skill, the impressive ingenuity, and the plain hard work that go into putting one of these scores together, I incline toward the latter. But what a splendid, Technicolored, Cinematic irony it is: the better you do your job, the less it will be appreciated.
Can you spot the Camel Filters smoker?

Night at the Carnival. And almost everybody has a gimmick. Pick the one who doesn’t. 1-2. No and no. It’s the former tattooed man and his wife, “The Rubber Woman.” Gimmick: They’ve embraced so much, she’s erased him. 3. Nope. He’s Moe M. Downe. Gimmick: Pitching show-off. His curve never breaks... only his extra-long cigarette. Not too bright. Thinks a manila folder is the Filipino contortionist. 4. Nope. He’s Jack Knife. Gimmick: Dives 185 feet into a full-color photograph of Lake Erie. 5. No, he’s Hugh Mann Kanonbawl, recently fired. (They wanted a man of higher caliber.) Either still has black powder on his face... or his charcoal filter cigarette is attacking his nose. 6. No, but it’s a pretty good ms. 7. Right. He thinks there’s enough fun here without extra gimmicks and fancy frills. Likes his smoking pleasure honest, too. Camel Filters. Great tobacco taste without the nonsense. 8. Not Noah Refund, the Barker. Gimmick: Fast sales pitch. He could talk the Wolf Man into wearing a flea collar. 9. “The Bird Man” (not shown). He’s away nesting.

Camel Filters. They’re not for everybody (but they could be for you).

The Korngold Case

- I hugely enjoyed Paul Kresh's outline for a "Korngold-Mahler-Alma" movie ("The Erich Wolfgang Korngold Story," July) with music already written. Maybe this ought to be filmed by Ken Russell.

Mr. Kresh, by the way, cited the acknowledged self-quotation of no fewer than four of Korngold's own movie themes, from as many different films, in his violin concerto. I noticed a prior movie theme occurring in Korngold's symphony as well. The second subject of the finale is the extended theme of the grandmother from King's Row, considerably speeded up, but note for note.

My own favorite Korngold film score by far, probably because I admired the film so much, is Juarez. Those who know the movie will recall that, in addition to the customary Viennese sweetness (the inevitable love theme), there is a surprising harmonic pungency in the score—a quite different and powerful atmosphere connected with the harsh side of the revolution and the mystery of Mexican-Mayan-Aztec culture as seen through the alert but foreign mind of Maximilian. This aspect of the Juarez score has not even been sampled on records.

JACK DIETHER
New York, N.Y.

- Paul Kresh, in his elaborate put-down of Erich W. Korngold (July), falls victim to his own rhetoric and reveals much more about himself than the composer. Such lofty disdain deserves a bit more than flights of fancy and borrowed quotes. (The play on the composer's name was only moderately amusing when it was originated years ago by another wit.) Granted that Korngold's serious music suffered after his bout with Hollywood. Nonetheless, the composer of Die Tote Stadt and Violinant does not merit such scorn.

CHARLES MAROOTTIAN
Paterson, N.J.

- Paul Kresh's screenplay for a symphony ("The Erich Wolfgang Korngold Story," July), is indeed a worthy script for a Hollywood biographical film—at least, in its cavalier treatment of the historical facts. That wonderful scene when the composer, at age eleven, meets the Emperor Franz Josef and the Empress Elisabeth would have to be placed in the year 1908. The Empress Elisabeth ies, I know she was not named in the article, but he had only one wife) was assassinated in Geneva by an anarchist in 1898.

This is a trivial matter. But far sharper than an anarchist's stiletto in his casting choice—Maria Ouspenskaya?! Has Mr. Kresh never seen a portrait of the Empress? She was worshiped for her beauty all over Europe, even into her last decade.

JOSEPH A. GISLER
New York, N.Y.

- Paul Kresh's article about Erich Wolfgang Korngold (July) could be considered in very bad taste, vulgar, offensive, and disgusting to the many Korngold fans. Mr. Kresh is apparently an American. I am quite proud of my inherited Teutonic charm, and I also prefer Viennese grace to stupid words by an ignorant music critic!

WILLIAM GUNThER
Music Director, Bronx Philharmonic Orchestra
Bronx, N.Y.

- To me the most offensive thing about Paul Kresh's latest lunge at Erich Korngold is its predictability. Anyone who has read Stereo Review over the years and noted Kresh's sneering attitude toward this composer could predict the tone of his reviews of the Korngold symphony and violin concerto in the July issue.

TONY THOMAS
Burbank, Calif.

- Paul Kresh seems to be carrying on some sort of opaque love-hate affair with the music of Max Steiner and Erich Korngold, as exemplified by these remarks at the end of his review of "Music from the Films of Bette Davis" (April): "What a legacy they have left us! Musical geniuses they may not have been, but there's no doubt they knew their business."

Kresh then turns to Korngold's "serious" music (July) and further reveals his limited musical intelligence. My guess is that Kresh was so busy constructing that dumb "screenplay" of his that he neglected to devote any time to the two recordings he was supposed to review. Yes, Korngold's idiom is in the Mahler-Strauss tradition, but it doesn't make him any less of a composer in his own right, and he often enhances the style with unpredictable harmonic rhythmic and instrumental touches that are quite unique, particularly in the Symphony in F-sharp Major.

Kresh might have noted that the main theme of the first movement is a great deal more astringent than any we might have expected, or that the same movement's gentle second subject in the flute undergoes an ingenious transformation in the vibrant finale (which contains two references to a melody from King's Row). He might have described the strong contrasting theme for horns in the exhilarating scherzo, or told us about the concentrated inventiveness of the solemn adagio, which is largely based upon one brief motif, stated in its entirety only at the very end. (It's from Elizabeth and Essex.)

JOHN S. MANKIN
Washington, D.C.

- Enjoyed "The Erich Wolfgang Korngold Story" in your recent issue (July). I for one am inclined to think that the light, satiric touch does not tarnish the love object... and Music. I'm sure, is the latter for many of us.

BASIL VAERLEN
Camp Meeker, Calif.

- Not necessarily surprised—I've read his reviews before!—I was, at least, appalled by Paul Kresh's unprofessional review in your July issue of the two new Korngold releases—the Violin Concerto, Op. 35, and the Symphony in F-Sharp. Many questions came to my mind after wading through this bloated, cute review; one question, that of how Mr. Kresh became a contributor to Stereo Review, is obviously not mine to answer, since he has been accepted—and on some subtle criterion lost in many of his less than subtle reviews.

He mentioned the movie themes Korngold reused in the violin concerto, but he missed the opportunity to point out the themes in the symphony which came from The Private Lives of Elizabeth and Essex, Captain Blood, Anthony Adverse, and King's Row. Apparently, he doesn't know film scores as well as he thinks! Instead of information about the music (which I feel is an obvious premise of recording such as this), Mr. Kresh levels at us a childish, silly, out-of-place scenario for the symphony. Why did Mr. Kresh write so much at length (a full page!) about music he regarded as repellent and of so little interest? After the stupendous retaliation by readers against Mr. Kresh's review of the "Sea Hawk" album, I was hoping that RCA's current Classic Film Score series and Korngold records in particular would be kept at a safe distance from that critic. Since few critics are competent in all areas of music and since Mr. Kresh apparently detests Korngold, why not assign these records to a less biased and more qualified person? And evidence indicates that Mr. Kresh isn't qualified. A theme from Juarez was used in the violin concerto, not from Elizabeth and Essex, as he indicated.

JAMES D. MAFFETT
Lakeland, Fla.

Mr. Kresh replies: Mr. Korngold must be resting gratified that he has so many stout defenders, though he might perhaps prefer a little better defense than another attack on a critic. I would say to Mr. Marootian that one does not excuse any composer's bad works by pointing out that he may have written some good ones, and that I was not reviewing Die Tote Stadt. And I am impressed (Continued on page 10)
This is what makes the Sansui 771 so great:


Sansui, already famous for quality and value has again outdone itself with the 771 receiver. Look at the specs: powerful 80 watts RMS total, both channels driven into 8Ω — more than enough to power two pair of speaker systems — at very low 0.5%, total harmonic distortion, an FM sensitivity of 2.0 μV (IHF).

Look at the features: two tape monitors, two auxiliary inputs, three pairs of speaker selectors, two filters (hi & lo) and more — even a microphone circuit! Visit your nearest Sansui franchised dealer and listen to the tremendous Sansui 771. Then listen to the price.
The first speaker under $110
of a live rock concert without


You know how it feels. When you're sitting up front at a live rock concert and Led Zep, the Who, or the Stones are pumping out a couple of kilowatts through a monster sound system a few feet away.

Sound so loud you can feel it in your gut. Inhale it. Almost taste it. Sound so strong that you absorb it and it absorbs you.

That's power. That's the kind of sound you'd like to have at home. But until now any speaker that could do it was either six feet tall or weighed 400 lbs. or cost $300 or more.

No more. There's a new speaker. The Fisher ST-445. It can sit on any bookshelf. Without ripping the shelf off the wall. It can handle sound peaks of 90 watts and put out sound pressure levels of over 100 dB. And it has incredibly low distortion to boot.

That's pure power. How'd we do it and how come no one else did? Maybe we're just smarter. Maybe because we're the largest manufacturer of high fidelity speakers in the world, we know more than anybody else.

We go low and loud.

We know how to take a good 10-inch acoustic suspension woofer that puts out a lot of bass from a small space and make it even better. We suspend the speaker cone with soft butyl rubber. So it can move really far to pump out the notes. For lots of volume and distinct transient response.

And we use a special magnet and voice coil assembly that hangs in there no matter how far the cone moves. It never gets lost or loses control. It never sounds dull or muddy.

We go low and loud.
that can reproduce the volume distorting or falling apart.

In the middle.
Instead of a conventional midrange driver, the ST-445 uses an unusual unit mounted in a heavily damped sealed chamber to isolate it from any interference from the rear of the woofer. The diaphragm is light in weight and the magnet unusually heavy for extremely precise transient response. This driver gives you very broad dispersion, sending out sound waves to every corner of your room, and has smooth frequency response and can handle lots of power with low distortion.

Up high.
The ST-445 uses a Mylar dome tweeter. It has an effective piston diameter of only 1" to give you frequency response up as far as 20,000 Hz, both directly in front of the speaker and, most important, at wide angles to each side up and above.

Sorting the sounds.
Many multiple-driver speaker systems use electronic crossover networks to direct the various musical frequencies to the drivers designed to reproduce them. Our crossover network does all that, and does it very smoothly; and uses oversize capacitors and coils to easily handle the high power levels you will want to feed into it. A three-position level control lets you tailor the high frequency balance to match your room and your ears.

We have others.
We think the ST-445 is a lot of speaker for under $110. But if you want even more speaker for even more sound, be sure to listen to the ST-465, at less than $200. It's similar to the 445 but has a larger woofer and a Fisher-invented flare-dome mid range. If you're watching your dollars, you'll probably find that our ST-425 2-way system has unusually good sound for less than $90.

For more information, write: Fisher Radio, Dept. SR-9, 11-40 45th Road, Long Island City, N.Y. 11101.

Fisher Studio-Standard
by Mr. Thomas' prescience in knowing what my opinion of the Korngold works would be before he read the review; I confess that I didn't know what it would be before I listened to them on the rest, and I am no less than as a whole: the stereo effect of the problem is not just as Korngold, in writing a symphony and a violin concerto for the concert hall, could not divorce himself from the ingrained habits of writing for the screen, so the critic cannot help but be reminded repeatedly by the music that we really have not left the soundscape at all with these works. Korngold's (mostly) rather humorless fan club has, ironically, done the same thing rather better, defending his symphony by pointing out the many themes that were drawn directly from his movie scores. That these themes have not been my constant study I also acknowledge: I consider the proper place to hear them is at the movie house and not on the turntable, and their age makes that a little difficult even in those nostalgic-revival days. Finally, I think that the Korngold Case offers us something of an aesthetic lesson: the penalty exacted for shackling one's muse to an enterprise that is more commerce than art. One is reminded of all those frustrated Madison Avenue copywriters who take a year off from time to time to write the Great American Novel. The Great American Verse Play, only to turn out a story about an outbreak of executive back-stabbing in an ad agency or a cluck of poems that read like deodorant commercials. If, at some future date, I have the nerve to write a book of poems or short stories, I hope I'm lucky enough to deserve a critic who will point out how much they read like record reviews — if, indeed, they do.

Ives Festival

- The Charles Ives Centennial Festival-Conference, co-sponsored by the Institute for Studies in American Music at Brooklyn College (City University of New York) and the Yale University School of Music, will be held this October 17-21 in New York City and New Haven, Conn. The Festival-Conference will include individual papers, group discussions, live-music demonstrations, and concerts. For further details, write to I.S.A.M., Brooklyn College, Brooklyn, N.Y. 11210, or to 3283 Morse College, Yale University, New Haven, Conn. 06520.

- H. WILEY HITCHCOCK

Institute for Studies in American Music
Brooklyn, N.Y.

Including Miles Davis

- I'm surprised Martin Bookspan's piece on the Concieto de Aranjuez ("The Basic Repertoire," May) didn't pay at least passing attention to Gil Evans' arrangement for Miles Davis; I've heard the Concerto in quite a few performances (including, last week, in transcription for the oud), but this one is still among my favorites.

- IVAN BERGER

New York, N.Y.

Stereophonic and "stereophonic" as sound reproduction using two or more channels to reproduce the sounds from the directions in which they were originally picked up by corresponding microphones. I don't believe that two-channel reproduction is really stereo, as it is not three-dimensional, whereas quadraphonic is more so. So that it would seem that your title will remain appropriate.

However, I am not a quadraphonic buff. I won't be interested until the world goes octaphonic. After all, there are eight corners in a room.

JOHN M. KAAR

Menlo Park, Calif.

Dictionary or no, "stereo" in popular usage means "two," perhaps because it was so long opposed to "mono," and it would appear to be too late to rescue its original Greek meaning.

Jim Croce

- Noel Coppage's appreciation of Jim Croce (July) will be appreciated by all followers of this gifted artist. My first contact with his music occurred while I was driving late at night. A local radio station aired Operator, and it gave me a sense of exhilaration that 1 continue to have whenever I listen to his music. Mr. Coppage has captured this feeling perfectly.

- STEVEN GAINLEY

New Carrollton, Md.

Fair Test

- It is always reassuring to read an article in which the writer acknowledges the shortcomings of his available data. I refer specifically to Julian Hirsch's May "Technical Talk" column, in which he says, "The fact that none of us can make low-bass measurements in a certain way, or in a given room, and then predict the performance in a different (and unknown) listening environment is a serious problem to H-H Labs. . . ." This particular aspect of loudspeaker testing has plagued all serious professionals and is of great concern to me. Acoustical measurements are not the same kind of absolute measurement that one makes when measuring an amplifier, for it is extremely difficult to make acoustical measurements that are totally free of the effects of the immediate environment. Mr. Hirsch gives the serious listener a look into the real problems in evaluating a loudspeaker system.

- JOHN J. BUBBERS

Vice President, Engineering
Acoustic Research, Inc.
Norwood, Mass.

First-class Travel

- Paul Kresh's article on traveling with music (July) was very interesting. I have overcome the problem by using an inexpensive cassette player with my Tandberg TP-41 radio. The Tandberg is set up so that you can come the problem by using an inexpensive cassette player with my Tandberg TP-41 radio. The Tandberg is set up so that you can...
How to make the sound system you bought sound like the sound system you bought.

INTRODUCING NEW TDK AUDUOA OPEN-REEL TAPE.

No matter how much time, effort, or money you put into your sound system, chances are it's not giving you peak performance—the level it was designed for.

Much of that gap in performance can be attributed to the inconsistencies you find in most low-noise, high-output tapes. The shape of the magnetic particles, the density and uniformity of the coating, all contribute to that total performance. And the more inconsistencies, the fewer overtones and transient phenomena you hear.

Audua's different from anything you've ever heard before. In fact, you'll probably find that it's capable of delivering the finest sound of any open-reel tape you can buy, anywhere. Even better than our own highly rated SD. That's why SD's been discontinued.

Audua was designed to provide higher output and lower noise levels. That's because TDK designed a unique process of uniformly applying Audua's ultra-fine particles. Particles that are only 0.4 microns long and with a length-to-width ratio of 10:1. In addition, that process gives Audua a significantly better high-end frequency response.

Here's why: take a good look at the two microphotos. Audua is denser and more uniform. It can capture more delicate harmonic overtones and transient phenomena than that other premium tape.

So try Audua. It could make your sound system perform like the sound system you paid for. Or maybe even better.
falsifications. Perhaps you should have read George Jellinek’s review of the album (STEREO REVIEW, February 1968) before you bought it.

Nationalizing the Met

It seems to me that James Goodfriend, in his article on supporting opera (June), misses one essential point. There is no reason for the Met to remain in its present form, supplying opera only to music lovers who are (1) residents of the New York City area and (2) rich enough, if they want decent seats, to afford subscriptions. Such an elite may comprise not 3 per cent, but maybe 1/100 of 1 per cent of the population of the United States, and an institution catering to them simply isn’t a public facility.

Making radio and TV broadcasts available isn’t good enough. Many areas already have stations broadcasting perfectly good operatic recordings. And, if I go to the opera, I want the real thing, not a 19-inch, two-dimensional screen, in atrocious mono, in my living room.

Nor is the analogy between support by government and support by industry very valid. Every American uses oil, and railroads, in one way or another. And certainly the “benefits” (such as they were) of your country’s Viet Nam involvement were given to every one of your citizens, like it or not.

If the Met should receive government support, it should be prepared to become a national institution, giving seasons (not just road-show stop-offs) throughout the country. Of course, it can’t hop from town to town like a ball club. But how about a year in Washington, the next year in Atlanta, then St. Louis, and so on? Also, at least half the seats for any performance, including half the choirs and orchestra, should be available on a single-ticket basis.

New York City is not the United States, and art is the heritage of all, not the privilege of the wealthy. Were the Met willing to adopt these principles, it would be well worth general support.

Mr. Goodfriend replies: The cultural and natural resources of the United States belong, ultimately, to all of us. Nevertheless, certain practical considerations make many of them unequally available. Yellowstone National Park is firmly established in a particular tri-state area, and those of us who wish to see it must go there for the purpose rather than waiting for it to come to us. There is a certain expense involved in traveling to Yellowstone, and not all of us can afford it, yet there is no question that it is a national heritage, and it is officially designated as a national park. The extension from natural resources to man-made ones is an easy one. The Smithsonian Institution is in Washington, D.C., and it stays, together with the National Gallery and the Library of Congress, despite all my longing for them to be around the corner from my home. The Huntington Museum is in California and there it stays. The Metropolitan Opera is in New York, and, though it is tied to New York for reasons as strong as those that hold the Huntington and the Smithsonian to their locations, and almost as strong as those that hold Yellowstone to its, it does at least send out a part of itself to the rest of the country in the form of a touring company and offer a partial view of itself through the Texaco-sponsored radio broadcasts. There is no question but that it is a national heritage. My suggestions had to do with making it even more available through television without tearing it up by the roots—in which case it would perish.

But even though there are certain limitations to our seeing and hearing the Met, particularly in the flesh and with the best casts, many benefits of its existence accrue to all of us. Its radio popularity has created a cultural climate that supports the marketing of operatic records in this country, recordings made by Met artists and by others. Foreign singers appearing at the Met find such invitations sufficient reason for scheduling recital appearances both in New York and elsewhere. And though Mr. and Mrs. John Doe may have little or no interest in the Met or in opera in general, their offspring may feel otherwise. Genetic lightning strikes unpredictably, and even the great singers and conductors of the future, not to mention just the appreciators, may find their tinder first ignited by a Met broadcast, or even just by the knowledge that the Met exists and is an honored institution in this country. It was not that long ago that native-born musical talent found it necessary to go to Europe to learn the necessary skills of music. What we got out of that was mostly a lot of second-rate, imitative European music, a narrow view of both repertoire and interpretation. It would be a pity for that to happen again merely because we felt that opera (and, by extension, the other musical arts) was the plaything of a wealthy minority and not deserving of public support as a national institution.

Tom Koskinin
Toronto, Ontario

Magnum Opus evolutionary lab series speakers are like no others. Our exclusive piezo electric tweeters permit the highest frequency response: up to 45,000 Hz—almost twice as much as any other speaker. And no other bookshelf speakers will go down to below 20 cycles, as some of our speakers do. Because most Magnum Opus speakers employ our patented "Dynamic Damping" system, the positioning of woofer in opposition to each other, eliminating cone breakup, frequency doubling and other types of distortion. What more could you ask for? Only the best guarantee in the business, 74 monthson parts and labor.

Magnum Opus Electro's Ltd.
220 West 39th Street, New York, N.Y. 10018 (212) 255-8155/58 CIRCLE NO. 28 ON READER SERVICE CARD
The heart of hi-fi.

Beauty is truth, truth beauty. The fact is that all too few music lovers realize that while certain high fidelity components can be less than best, there is one component that cannot endure a sacrifice in quality: the cartridge. Because the hi-fi cartridge functions as the source of sound (the point at which the recording is linked with the balance of the hi-fi system), its role is absolutely critical. Just as the camera can be no better than its lens, the finest hi-fi system in the world cannot compensate for an inferior cartridge. Suggestion: For a startling insight into the role of the cartridge in the overall hi-fi system, and a breathtaking re-creation of your favorite recording, see your nearby Shure cartridge dealer. He'll introduce you to the Shure cartridge that is correct for your system and your checkbook. Or, next best, send for our brochure:

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

In Canada: A. C. Simmonds & Sons Limited

CIRCLE NO. 49 ON READER SERVICE CARD
NEW PRODUCTS

Scintrex SX-4
“Experiential” Stereo Headphones

The SX-4 headphones from Scintrex, although essentially a stereo design, contain two drivers per earcup and a special matrix that can be switched in to provide a four-channel effect. The action of the matrix, achieved through electrical and acoustical networks, is described as complex, involving a blend or “mix” of information from different channels in various phase, frequency, and amplitude relationships. The object is to create a sense of acoustical space around the listener without disturbing the localization effects inherent in the stereo recording. The front drivers in each earcup produce the normal stereo program, while the rear drivers are fed a smaller amount of the program plus the output of the matrix. Scintrex terms the result “Experiential Sound.” When the matrix is switched out, all four drivers in the headphones revert to stereo operation.

The SX-4 employs Mylar-dome drivers with diaphragm diameters of 1.2 inches. The earcups have liquid-filled circumaural cushions that provide 40 dB of isolation from outside noise. The padded headband, attached to the earcups through pivoting yokes, telescopes for fit adjustment. Frequency response is 20 to 15,000 Hz ±4 dB, and power-handling capability is 43 milliwatts. The phones have a maximum acoustical output of 110 dB, at which level harmonic distortion (at 1,000 Hz) is 0.8 per cent in stereo operation, 0.6 per cent in the Experiential mode. The phones can be driven from headphone jacks of any impedance from 4 to 600 ohms, and provide a sound-pressure level of 95 dB for a 2-milliwatt input. Weight is 19 ounces. An integral 14-foot coiled cable is supplied, terminating in a standard stereo phone plug. Price of the SX-4: $49.95. A true four-channel headset, the XQ-4, that will accept four inputs is also available for $79.95.

Circle 115 on reader service card

Technics Speaker Systems

A new line of speaker systems offered by Technics encompasses four models ranging from two-way to four-way designs, all employing various combinations of cone drivers in sealed enclosures. The two smaller systems, the Models T-200 and T-300 (shown), have 10-inch woofers, with a 1,800-Hz crossover to a 1¾-inch cone tweeter in the T-200. The T-300 has a 3-inch mid-range driver that covers the frequencies from 1,500 to 7,500 Hz, and a 2-inch tweeter operating above that. The two larger models, designated T-400 and T-500, are four-way systems, both using paired 2-inch tweeters for frequencies above about 7,500 Hz. The tweeters are angled slightly outward and upward for enhanced treble dispersion. The T-400 also has a 5-inch mid-range (700 to 3,000 Hz) and a 3½-inch “sub-tweeter” (3,000 to 7,500 Hz). The T-500 has two 10-inch woofers, a 5-inch mid-range (600 to 2,000 Hz), and two 1½-inch “sub-tweeters” operating from 2,000 to 8,000 Hz. The woofer of the T-400 is 12 inches.

All four systems have frequency responses within ±3 dB over their respective operating ranges—from 44 to 18,000 Hz for the T-200 up to 35 to 20,000 Hz for the T-500. A minimum of 10 watts per channel (continuous) of amplifier power is recommended for all systems to yield sound-pressure levels of from 90 to 92 dB in a 3,000-cubic-foot listening room. Inputs of up to 100 watts on program material can be tolerated without the need for protective fuses. The levels of continuous power (at 400 Hz) that can be handled for a period of five minutes range from 40 watts for the T-200 to 100 watts for the T-500. Impedances are 8 ohms for all systems, and all have tweeter and (where applicable) mid-range level-control switches with positions for flat response and -3 dB. Dimensions of the cabinets increase from 21¾ x 12 x 10½ inches for the T-200 to 29 x 18¾ x 14½ inches for the T-500. The cabinets are finished in oiled walnut and have removable grilles of molded fabric in blue or brown. The two larger systems have removable bases for floor installation. Prices: T-200, $59.95; T-300, $179.95; T-400, $279.95; T-500, $429.95.

Circle 116 on reader service card

Pioneer CT-F7171
Stereo Cassette Deck

A stereo cassette deck with the cassette well and all controls located on the front panel is one of the latest products from U.S. Pioneer. The unit, designated Model CT-F7171, is sized and styled to match the current Pioneer tuners and amplifiers, and its physical layout permits it to be stacked vertically with these components. Dolby-B noise-reduction circuits are provided, along with recording bias and playback equalization that is switchable for “normal” or for chromium-dioxide tapes. All of the transport controls are latching lever switches except for a skip pushbutton that plays the tape at twice normal playing speed while depressed, enabling a user to quickly locate a desired point on the tape by ear. The deck also has a memory-rewind function that automatically returns to a preselected point at high speed.

For monitoring recording levels, the CT-F7171 uses a combination of meters that register average program levels, plus a light-emitting-diode peak indicator that flashes when peak levels reach +4 dB. There is also a switchable limiter circuit that compresses peak recording levels to avoid tape-overload distortion. Other facilities include recording- and playback-level controls concentrically mounted on slip clutches for the two channels, front-panel microphone and stereo-headphone jacks, and an on/off switch for the cassette-well illumination.

Frequency response is 40 to 12,000 Hz ±3 dB with “standard” tape, extending to 13,000 Hz within the same tolerances for chromium-dioxide tape. Standard-tape signal-to-noise ratios are 58 dB.

(Continued on page 16)

14
STEREO REVIEW
Superb performance - lavish engineering - a new standard in high fidelity

THE ALL NEW REVOX 700 SERIES
Stereo Tape Recorder A700  Digital Stereo Tuner/Pre-amplifier A720  Power Amplifier A722

Revox Corporation in USA; 155 Michael Dr., Syosset, NY 11791 & 3637 Cahuenga Blvd. West, Hollywood, Calif. 90068
Revox in England; Lamb House, Church Street, Chiswick, London W4 2PB. Revox Sales and Service in Canada.
For other countries; Revox International, Regensdorf 8105ZH Althardstrasse 146, Switzerland.

SEPTEMBER 1974
Sylvania Model AS210A
Speaker System

- The Model AS210A, latest addition to Sylvania's series of quality speaker systems, is a two-way air-suspension design with an integrated power/frequency response of 33 to 15,000 Hz ±3 dB. The two drivers, a 10-inch woofer and a 1½-inch Mylar dome-type tweeter, have a capacitive crossover at 1,500 Hz. The low-frequency resonance of the system is 42 Hz, and the enclosure has a volume of approximately 1¾ cubic feet. The resonance of the tweeter is under 600 Hz—more than an octave below its operating range. The AS210A system is safely usable with amplifiers with power outputs of up to 100 watts (continuous) per channel.

Sony TC-152SD Portable
Stereo Cassette Recorder

- SuperScope has announced the availability of the Sony Model TC-152SD, an a.c./battery portable stereo cassette recorder with built-in Dolby-B noise reduction. There is a tape selector switch with positions for "normal" and chromium-dioxide tapes, and a switchable limiter circuit automatically attenuates excessive input levels to prevent tape overload. Seven lever controls, including latching fast forward and rewind, pause, and cassette eject, serve to operate the transport and activate the recording circuits. Dual slider controls adjust recording levels, which are monitored on two meters that are illuminated during a.c. operation, or when a meter light pushbutton is depressed during battery operation. Line and microphone inputs are accepted, with attenuators that can be switched in for use with high-level microphone sources. The TC-152SD also has a built-in power amplifier and 4-inch speaker, permitting stereo tapes recorded on the unit to be played back in mono. These are controlled by the volume and tone-control knobs, as is a readily accessible stereo-headphone jack. The TC-152SD measures about 15 x 9½ x 4½ inches and weighs just over 12 pounds. Possible power sources are standard a.c. through the power cord supplied or four D-cell batteries. An optional nickel-cadmium battery pack ($14.95) permits battery recharging. Frequency response is 30 to 15,000 Hz with chromium-dioxide tape. The signal-to-noise ratio is 58 dB (Cr02), and wow and flutter are 0.15 per cent. A bias frequency of 105 kHz is used. Battery life during D-cell operation is two hours of continuous recording. The cells are supplied with the unit, along with a clip-on shoulder strap. Price: $299.95. The optional carrying case costs an additional $29.95.
How do Heathkit Receivers stack up with the others? You be the judge.

Compare Heathkit Receiver prices and specifications against the rest of the audio world and we think you'll agree...it's no contest. When you build a Heathkit Receiver, you get more quality, features and performance for your money.

Heathkit AR-14 FM Stereo Receiver, 2 x 10 watts rms; T.H.D. 1% or less; 5xV sensitivity
less cabinet $119.95

Heathkit AR-1214 AM/FM Stereo Receiver, 2 x 15 watts rms; T.H.D. less than 0.5%; 2 µV sensitivity; 60 dB selectivity
includes cabinet $189.95

Heathkit AR-2020 4-Channel AM/FM Stereo Receiver, 4 x 15 watts rms; T.H.D. less than 0.25%; 2 µV sensitivity; 60 dB selectivity
includes cabinet $259.95

Heathkit AR-1302 AM/FM Stereo Receiver, 2 x 20 watts rms; T.H.D. 0.25%; 1.9 AV sensitivity; 60 dB selectivity
less cabinet $269.95

Heathkit AR-29 AM/FM Stereo Receiver, 2 x 35 watts rms; T.H.D. 0.25%; 1.8 AV sensitivity; 70 dB selectivity
less cabinet $329.95

Heathkit AR-1500A AM/FM Stereo Receiver, 2 x 60 watts rms; T.H.D. less than 0.25%; 1.8 µV sensitivity; 90 dB selectivity
less cabinet $399.95

*Power ratings are at 8 ohms, all channels driven. Total Harmonic Distortion (T.H.D.) measured at rated power from 20 Hz to 20 KHz.

See the complete more-for-your-money lineup of HEATHKIT AUDIO COMPONENTS at your nearest Heathkit Electronic Center—or send for your FREE Heathkit catalog, below.

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

Please rush my FREE Heathkit Catalog:

Name
Address
City. __________ State _______ Zip

Prices & specifications subject to change without notice. Prices shown are mail order, F.O.B. factory.

CIRCLE NO. 25 ON READER SERVICE CARD
How else would you describe a preamplifier with:
- A **Peak Unlimiter** that restores dynamics lost in recording to closely approximate the original.
- A **Downward Expander** that reads "gain riding" and expands dynamics down to precisely the intended level.
- An **AutoCorrelator** that makes record/tape hiss and FM broadcast noise virtually vanish without affecting musical content.
- Plus an **Active Equalizer** that gives you flat energy distribution over the full audio spectrum, Joystick Balance and Step Tone Controls that allow precise music tailoring to your listening environment and SQ* and Phase Linear differential logic for Quad Sound.

**The 4000 is an advanced stereo preamp that actually puts back in what recording studios take out ...lets your music (at last) reach life-like levels without distortion ...lets you (for the first time) hear your music from a silent background. It is, in a word, incredible. Ask your dealer for an audition.**

**Price:** $599

**Cabinet:** $37

**Warranty:** 3 years, parts & labor.

---

**Power Upgrading**

**Q.** I have a 30-watt-per-channel amplifier which sounds pretty good, but I wonder whether it is clipping when used with my medium- to low-efficiency bookshelf loudspeakers. I am considering trading up to a 60-watt-per-channel amplifier and wonder whether that will make an audible improvement.

**A.** If you double the amplifier power available, that will provide only 3 dB more signal headroom before clipping (overload) occurs. Of course, every little bit of power reserve helps, but if you are changing your equipment specifically to obtain more power reserve, it makes more sense to trade up to three or four times your present power rather than to simply double it.

As to whether your present amplifier is clipping with your speakers, there's no way I can know that. If you have an oscilloscope available you can visually monitor the output waveforms for indication of clipping. Or perhaps you can borrow a high-power amplifier to substitute for your present one to see if you hear a difference. If there is a difference to be heard, it will show up as a more "open" quality with greater detail during the very loud passages. There should also be a greater sense of dynamics in the music. Your listening tests should be done with music that has a wide dynamic range (lots of loud and soft passages) rather than with hard rock or similarly compressed, consistently loud material.

**Loud Rock**

**Q.** Perhaps this is not your sort of question, but why do so many rock groups play so loud in concert?

**A.** I found myself asking the same question recently on the occasion of a visit to the Academy of Music in New York City to hear Peter Frampton. The first group on the bill was something called Montrose, and they were on at the time I arrived. The sound-pressure level was so high out in the lobby that I was not willing to risk entering the main part of the theater. The second act, Spooky Tooth, however, was quite bearable once I had picked up some tissue in the men's room to stuff into my ears.

Perhaps it's necessary to make the point here that I'm not a fuddy-duddy tut-tutting the sonic antics of "our youth." At home, I listen mostly to rock, and (as my neighbors will attest) at fairly high volume. In the days of the Fillmore East I attended at least a couple of live concerts a month, and with few exceptions all the groups played at what I consider loud, but tolerable, levels.

For several reasons, those groups playing at well over 110 decibels are doing a great disservice to themselves, their audience, and their music. Exposure to levels over 100 dB can cause a hearing impairment that acousticians refer to as "threshold shift." Threshold shifts may be temporary or—after prolonged exposure—permanent. It could well be that some groups play as loud as they do only because they are not aware that they are that loud. Their collective thresholds have shifted—or, to put it in more common language, they have already been partially deafened.

A less generous supposition is that the loudness is part of their thing and is being substituted for musical talent. But
the reasons don’t really matter. Musicians should realize that after they reach a certain sound level, the ears of their audience suffer saturation similar to what happens to hi-fi components under overload conditions. So much distortion is then generated in the ear itself that whatever the musical merits of the program material, it simply cannot come through. So, guys, for your own sake, and for the sake of the audience, please turn it down.

**Volume Control Setting**

*Q.* I recently bought a new turntable and an elliptical-stylus phono cartridge. Everything works fine except that the volume on my preamplifier must be turned almost twice as high as before in order to enjoy the same level of sound. Can this be a result of mismatching, and if so, how can I correct it?

**Helen Commodore**

Brooklyn, N.Y.

**A.** This question is a common one—and also, unfortunately, difficult to answer simply. First of all, it’s necessary to understand that the volume-control setting on an amplifier, preamplifier, or receiver has no necessary one-to-one relationship with the sound level coming out of the speakers. Think of the volume control simply as a valve that controls the amount of signal passing through its section of the amplifier circuits. In other words, it can do no more than affect the level passing through its section of the amplifier circuits. In other words, it can do no more than affect the signal level that’s fed to it. Since your elliptical cartridge supplies less signal to the preamp than that provided by the previous cartridge, the volume control has to be set higher for the same output level. The same thing could happen if you were to switch to a new turntable or tape deck if their output levels differed from the old units. And if you were to switch to lower-efficiency speakers, or to a power amplifier with less input sensitivity, then the preamplifier volume control would in each case have to be set higher to get the same volume level.

As long as the signal remains at a level below which the amplifier is overloaded, the volume-control setting, and the volume heard, have nothing to do with the power rating of the equipment. For example, suppose you have two power amplifiers, one of which is rated at 40 watts per channel and the other at 100 watts per channel. And say that the 40-watt amplifier can be driven to full output with a 0.5-volt input signal from the preamp while the 100-watt unit needs about 1 volt to reach the same output level (an even higher signal level, of course, is needed for it to reach the 100-watt level). Given the above circumstance, the 40-watt amplifier will play louder than the 100-watt job when the volume-control setting at the preamplifier is the same, assuming that neither amplifier is driven beyond 40 watts output.

---

**The new Micro-Acoustics FRM-1 High Accuracy Speaker:**

It will put you at the center of the music no matter where you sit in the listening room.

Micro-Acoustics new FRM-1 speaker has five front-mounted, direct radiating high frequency drivers set in a semi-decahedron array (see illustration). This unique configuration causes the sound of the five drivers to overlap, resulting in a hemispheric pattern from the face of the speaker. This means you get virtually identical sound intensity anywhere in the listening room. Which also means that you can sit anywhere you want and still hear perfect high frequency sound. You can put an FRM-1 up high or down low, keep it upright or set it down on its side. No matter where you put it, or now you place it, the FRM-1 will deliver superb high frequency dispersion.

Plus an unusually smooth mid-range. And bass response that literally has to be felt to be believed.

For the FRM-1 is a complete speaker in every way—price at $165.00 each, it is made with the highest quality components found in any bookshelf made today. A pair brings a new kind of joy to stereo. Four in a quard will simply boggle your senses. For a complete demonstration, visit your Micro-Acoustics dealer. Sit where you want. With the FRM-1, you don’t have to go to the music—the music will come to you.

And be sure to ask to hear our moderately priced FRM-2 and economy priced FRM-3—they both share the excellent dispersion characteristics of the FRM-1.

(For note to people who already own a pair of fine speakers such as ADVENT, AR, KLH—we have a special high frequency dispersion system available as an accessory that sits neatly on top of each of your loudspeakers. It’s called the Microstatic (MS-1), sells for $117.00 a pair, and makes good loudspeakers sound a lot better.)

For more technical information and test reports on our loudspeaker line write to Micro-Acoustics Corp., 8 Westchester Plaza, Elmsford, New York 10523.
Glossary of Technical Terms—12

- Electrostatic speaker is a device that makes use of a static electrical charge—the same type of charge that causes phonograph records to attract dust—to vibrate a very lightweight diaphragm. A typical electrostatic speaker consists of a thin plastic-film diaphragm stretched on a frame between two perforated metal plates. A high-voltage charge is applied between the diaphragm and plates. The audio signal from the amplifier is converted to high voltage and applied to the plates in opposing phase. This causes the plates to alternately attract and repel the charged diaphragm, according to the dictates of the audio signal. The motion thus induced on the diaphragm is transferred to the surrounding air as sound, which is radiated out through the plates' perforations.

In general, electrostatic speakers have very low moving mass, which makes them highly responsive to fast transient variations in the driving signal. However, they are also relatively expensive and inefficient (particularly at the lower frequencies), and they have difficulty delivering large amounts of acoustic power. Full-range electrostatics tend to be quite large, in order to provide the necessary diaphragm area for adequate power. Full-range electrostatics tend to produce the highest frequencies. The electrostatic principle is also employed in several headphone designs.

- Equalizer is essentially any electronic device designed to make precise and predictable adjustments in the frequency response of an audio signal by boosting or depressing certain ranges of frequencies. Bass and treble controls constitute a fairly simple equalizer system. However, when the term is used in the audiophile sense it usually refers to a multiple-tone-control set with five or more controls (frequently slider-type potentiometers) that independently affect relatively small segments of the audio-frequency range. Typically, these devices provide an adjustment range of 12 to 24 dB at the specified “center frequency” of each control. Highly sophisticated equalizers to become available in the near future will permit the user to vary the center frequency of each control, and the width of the frequency band it affects.

Sometimes offered as a facility built into receivers and amplifiers, equalizers are more often available as separate units to be installed between the preamplifier and power amplifier, or in the tape-monitor circuit.
"...the most powerful four-channel receiver we have tested to date..."

"The overall feel and handling of the RQ 3748 were superb."

"In virtually every respect the RQ 3748 met or surpassed its specifications..."

"The audio amplifier section was particularly impressive."

"...the RQ 3748 is one of the most refreshingly 'different' four-channel receivers we have seen."

That's what the July, 1974, Stereo Review* said.

Then they summed it up very neatly by concluding: "The Sylvania RQ3748 is obviously well designed and thought-out and therefore deserves serious consideration by anyone shopping for a top-grade four-channel (or two-channel) receiver."

And who manufactures this "powerful," "superb," "impressive," "refreshingly different," four-channel receiver? One of those well-known specialty companies?

Nope. Believe it or not, the RQ3748 is sold by a big American company.

A company with the know-how and facilities to produce and service a real quality product at a reasonable price.

And which company did it?

We did.

For the first time the critics all over the world are unanimous in (their) verdict on a loudspeaker."

BELGIUM
La Revue des Disques de la Haute-Fidélité - Jaques Dewèvre
“It is grand! It is no longer recorded music... the orchestra is there in front; and the atmosphere of the concert hall, all around!”

DENMARK
Hobby bladet + Lyd & Tone - Claus Sørensen
“The 901 can produce lower notes than any speaker I have ever listened to... the class is elite....”

HOLLAND
Disk - Jan de Kruif
“The BOSE speakers belong to the small group of the best and most valuable speakers we know. Without doubt, for some it will be the very best.”

FRANCE
Revue du Son - Jean-Marie Marcel und Pierre Lucarain
“.901 with (its) equalizer system is absolutely tops... sets new standards for loudspeaker music reproduction.”

AUSTRIA
*Oberösterreichische - Nachrichten Linz
“BOSE contains more technical innovations than any other speaker of the last 20 years.”

UNITED STATES of AMERICA
Stereo Review - Hirsch-Houk Laboratories
“...I must say that I have never heard a speaker system in my own home which could surpass, or even equal, the BOSE 901 for overall ‘realism’ of sound.”

The one review that really will convince you is your own. We invite you to compare the 901 SERIES II with any conventional speaker, and hear the difference for yourself.

For information on the BOSE 901 SERIES II and the 501 SERIES II Direct/Reflecting® speakers, and other BOSE products, circle your reader service card or write us at Dept. S-9.

The Mountain, Framingham, MA. 01701

BOSE®
The phase-locked loop, as an electronic circuit, predates the hi-fi industry by many years. Until recently, the PLL circuit used so many electronic parts that it was found only in laboratory instruments and communications equipment costing many thousands of dollars. In the days of tube equipment, a PLL circuit in itself would be far more complex than a complete tube stereo receiver. Even using conventional transistors, the PLL circuits were so complex that they were not feasible for use in home equipment. However, through integrated-circuit technology it was possible to condense almost an entire PLL into a single tiny “chip” selling for a few dollars or less, and engineers were quick to apply it to consumer products. The basic PLL actually consists of several different circuits interconnected as shown in the diagram on the following page. The voltage-controlled oscillator (VCO) section is designed (or adjusted) to operate at approximately the expected frequency of the input signal. The phase-detector section compares the output frequency of the VCO with that of the incoming signal, and insofar as there is a difference in frequency between them, an “error” voltage is produced that is proportional to the difference. The “error” voltage at the output of the phase detector is fed through a low-pass filter that removes high-frequency signal components. It is then amplified and fed back to the VCO, where it shifts the VCO’s operating frequency in the direction of the input signal. When the VCO output frequency comes close enough to the input frequency, it locks in to the signal, in phase as well as frequency.

After locking occurs—it occurs almost instantaneously—the PLL has two possible outputs. The VCO output is at the same frequency as the input, but it is a square wave whose amplitude is independent of input-level changes over a very wide range. In other words, the PLL can then serve as a limiter, removing amplitude variations from an r.f. signal. The other output, from the amplifier section, is the d.c. (or low-frequency a.c.) “error” voltage needed to force the VCO circuit into synchronism with the input signal. If the input is at the 10.7-MHz i.f. frequency of an FM tuner, the VCO “follows” the instantaneous frequency variations of the received signal, and the “error” signal is then the demodulated FM output—in a word, audio.

Thus, in a single tiny integrated circuit (IC), we have combined the functions of an FM limiter and a highly linear discriminator-type FM detector. Not only is the linearity of a PLL FM detector superior to that of conventional discrete component circuits (less distortion in the audio outputs), but virtually all critical alignments and adjustments are eliminated.
wide use in CD-4 demodulators. The difference signals (between front and rear channels) are in FM form as they come from the phono pickup. The inherent limiting action and excellent linearity of the PLL make it ideally suited to CD-4 demodulation. Here, too, additional PLLs are used to achieve excellent linearity. Wide use in CD-4 demodulators. The PLL approach applied to other component areas, especially as its price becomes more competitive with other, less advanced techniques.

One of the earliest PLL applications was in frequency synthesis, where a single accurate frequency source is used to derive a wide range of other frequencies that have the full accuracy of the basic frequency. This is done by locking multiples or submultiples of the individual oscillators to the basic frequency source via phase-locked loops. Digitally tuned FM units (such as those from Heath, Scott, and Sony) use PLL circuits extensively in their frequency synthesizers.

From an operational standpoint, what advantages do PLL circuits offer to the consumer? Principally, superior FM tuner performance. FM tuner distortion of 0.2 per cent or less is commonplace today; a few years ago such a low level was almost unheard of, and in any case could not be maintained without annual (or more frequent) realignment. Stereo channel separation of 35 to 50 dB (or better) achieved by today's IC multiplex demodulators is taken for granted, but only a few years ago 25-dB separation was considered quite good. Lower distortion in stereo FM reception is also a byproduct of the PLL's inherent linearity.

Early CD-4 demodulators were given erratic operation and were apt to produce noise bursts from momentary interruptions of the 30-kHz carrier, often caused by dust on the record or stylus. A PLL demodulator has a greater tolerance for such dropouts (built-in muting circuits reduce or eliminate their audible effects), and the latest CD-4 demodulators are vastly improved over some of the first models.

Although other types of IC's have provided improved specifications in many areas, the PLL is unique in offering incredibly sophisticated circuit performance at a price within the reach of the consumer. We will certainly see the PLL approach applied to other component areas, especially as its price becomes more competitive with other, less advanced techniques.

---

**EQUIPMENT TEST REPORTS**

By Hirsch-Houck Laboratories

**B&O MMC 6000 CD-4 Phono Cartridge**

- **The Bang & Olufsen (B&O) MMC 6000** is the first European-made phono cartridge to reach us that is designed specifically for playing CD-4 discrete four-channel discs. B&O cartridges have long been known for their fine performance, and the MMC 6000 upholds that tradition. B&O describes the MMC 6000 as an "integrated pickup cartridge," which indicates that the stylus assembly is not user-replaceable. This, according to B&O, has several technical advantages in respect to the cartridge's functional design. The MMC 6000 is small, very light (4 grams), and designed to plug directly into the end of the tone arms of some B&O record players. For installation in other tone arms, a mounting adapter is furnished. Even with its adapter, the cartridge weighs only 5.5 grams—well below the norm for stereo cartridges.

  The diamond stylus, mounted on a beryllium cantilever, has an effective mass of only 0.22 milligram. The naked diamond is specially shaped (with tip radii of 0.3 x 2 mils) to provide maximum vertical contact with the groove wall while retaining the ability to trace groove-modulation frequencies as high as 45 kHz. It is called the Pramanik stylus, after its Danish inventor, and its shape roughly resembles that of the Shibata stylus except for a slight difference in the diamond's faceting.

  The cartridge's signal-generating system uses B&O's familiar cross-shaped armature, scaled down in size and mass. Like most CD-4 cartridges, the MMC 6000 has a relatively low output—typically about 3 millivolts—and it is designed to operate with load resistances of 100,000 ohms shunted by a total capacitance of less than 200 picofarads (preferably less than 100). Unlike most current CD-4 cartridges, however, it has a high compliance (30 x 10^-6 centimeters/dyne) and operates at a 1-gram tracking force. The vertical tracking angle of 20 degrees conforms to the new IEC/DIN standard (the practical difference between this and the former 15-degree standard is not significant). The cartridge is supplied with mounting adapter, a stylus-cleaning brush, individual calibration curves, and an accurate stylus-force gauge. Price: $85.

- **Laboratory Measurements.** The B&O MMC 6000 was tested installed in a Dual 701 arm, with a load of 100,000 ohms shunted by 120 picofarads (pf). Most measurements and all listening tests were made with a tracking force of 1 gram, which was sufficient for satisfactory low-frequency tracking with the Fairchild 101 test record showed slight peak clipping at 1 gram, but were tracked properly at the 1.5-gram rated maximum tracking force of the cartridge.

  High-frequency tracking of the 10.8-kHz tone bursts on the Shure TTR-103 record was very good. Distortion was low at all test levels, measuring 1.2 per cent at 15 cm/sec and 3.2 per cent at 30 cm/sec. The middle-frequency IM (Continued on page 26)
West Germany's craftsmen have earned a reputation for building turntables with superb engineering, costly materials, careful manufacturing and clean, functional design.

Until the introduction of the PE 3000 series of turntables, this kind of precision was available only at rather high prices. The first generation of the 3000 series proved otherwise: their prices began at little more than those of ordinary record changers.

The PE concept has now been carried on with three new models. Even the lowest priced, the 3044, offers such precision features as variable pitch control and cue control viscous damped in both directions.

The 3046 and 3048 offer die-cast, dynamically-balanced platters; rotating single-play spindles; and separate anti-skating scales for different stylus types.

The 3060 continues at the top of the line. As Hirsch-Houck Labs reported in Stereo Review: "The performance of the PE 3060 belongs in the top rank of automatic turntables."

To appreciate the PE concept in terms of performance, visit your authorized PE dealer and compare PE turntables with others priced well above them. You'll see what makes each PE the best automatic turntable at its price.
distortion (measured with the 400- and 4,000-Hz tones of the Shure record) was low up to 15 cm/sec, but increased rapidly at higher velocities. Here, too, an increase of tracking force to 1.5 grams permitted the IM distortion to increase smoothly from 2 percent at 15 cm/sec to 9 percent at 30 cm/sec. (Note: These figures cannot be compared with our previous measurements with RCA’s 78-rpm test disc.)

The frequency response as measured with the CBS STR-100 record was very smooth, with a total change of about 4 dB from 500 Hz to 20,000 Hz. The channel separation was excellent—typically 25 to 30 dB under 10,000 Hz, and 12 to 15 dB at 20,000 Hz. We also measured the response with the JVC TRS-1005 record, which goes as high as 50,000 Hz (50 kHz) and obtained slightly different but even more impressive numbers: a ±3.5-dB variation from 1,000 to beyond 45 kHz on one channel, and a ±2-dB variation on the other, except for a peak of 6 dB at about 41 kHz. Most of the output change took place above 40 kHz. Separation was 15 to 20 dB at 30 kHz and 5 to 8 dB at 45 kHz.

The low-frequency resonance with the MMC 6000 installed in the 701 arm was 6.5 Hz. A 1,000-Hz square wave was reproduced without overshoot and only a moderate convex curvature of the tops and bottoms of the waveform. Adding another 235 pF of capacitance at the cartridge output had no effect on the square-wave response; an indication that low capacitance is not a requirement for stereo reproduction. The cartridge signal output was 2.65 millivolts at 3.54 cm/sec reference velocity.

**Comment.** The tracking ability of the B&O MMC 6000 as a stereo cartridge was outstanding, and in this respect it outperformed every CD-4 cartridge we have tested up to this time. Playing Shure’s Audio Obstacle Course Era 111 record at a 1-gram force, it easily handled the maximum level of every test band except for the bass drum, where it rattled slightly on the highest level.

The CD-4 performance of the cartridge, as might be expected, was first-rate. Some early CD-4 records are notorious for their occasional distorted passages, and most of these were still distorted when played by the MMC 6000. However, some other portions that were unlistenable with other cartridges sounded quite clean with this one. Although we did not make extended wear tests with the MMC 6000, it is likely that the combination of the special stylus shape and a 1-gram vertical force will reduce record wear to a minimum on both CD-4 and conventional discs.

As a stereo cartridge, the MMC 6000 produced a very clean and totally neutral sound. The slight “sparkle” added to the sound by the many cartridges whose stylus resonance falls in the uppermost audible octave was absent in the MMC 6000, whose resonance occurs above 45 kHz. It therefore may reproduce some records with a little less zip and glitter than you are accustomed to hearing, but almost certainly with greater accuracy. We have heard the opinion expressed that a single cartridge design cannot be optimized for both stereo and CD-4 records. Perhaps this is true, but the MMC 6000, designed as a CD-4 cartridge, has an overall performance that few stereo cartridges we have seen can match.

*Circle 105 on reader service card*

Heathkit AD-1013 Four-Channel Audio Oscilloscope

**Although the cathode-ray oscilloscope is one of the basic laboratory test instruments, when used as part of a component installation its chief value is as an FM tuning and multipath indicator.**

There is no better way to see for yourself the effects of multipath on FM reception and to orient an antenna for optimum performance. Although separate audio-component oscilloscopes have been available from several manufacturers for some time, many people are unwilling to invest several hundred dollars or more in such an accessory, especially if it can serve no other function. General-purpose service and laboratory scopes can do the job as well, and sometimes more cheaply, but they do not lend themselves to living-room decor and frequently have too many unneeded functions.

There are a few audiophile oscilloscope components on the market which, in addition to their FM multipath application, are made to serve no other function. General-purpose service and laboratory scopes can do the job as well, and sometimes more cheaply, but they do not lend themselves to living-room decor and frequently have too many unneeded functions.

There are a few audiophile oscilloscope components on the market which, in addition to their FM multipath application, are made to serve no other function. General-purpose service and laboratory scopes can do the job as well, and sometimes more cheaply, but they do not lend themselves to living-room decor and frequently have too many unneeded functions.

(Continued on page 28)
The best of two worlds from Wollensak

new performance record in 8-track frequency response.

Today, no stereo system is complete without an 8-track or cassette recorder deck. Whichever you choose, you'll get the best of either world from Wollensak.

For example, the Wollensak 8075 Dolby 8-track recorder deck sets a new performance record never before achieved in 8-track frequency response. Sound that equals the finest cassette quality and approaches reel-to-reel quality. With 3M's new "Scotch" Brand Classic Series Tape, the 8075 increases frequency response in the 16,000 Hz range (as indicated on the white marker bar from the B&K Analyzer below).

Here's how: The 8075's exclusive Tape Selector Switch optimizes the record equalization to take full advantage of this unique tape. With the Dolby Noise Reduction System*, you achieve a signal to noise ratio of better than 60DB at 4,000 Hz and above, along with greater dynamic range. And the 8075 even decodes FM Dolby radio broadcasts for noise-free listening.

exclusive beltless "Dual Direct Drive" in cassette.

If cassette is your choice, listen to the sounds of the Wollensak 4765 Dolby recorder deck. Its exclusive beltless 'Dual Direct Drive' (shown at right) reduces wow and flutter to a very low .07% WRMS. The tape transport system includes a unique bi-peripheral flywheel, AC motor that's as large as the motors on many reel-to-reel recorders and a sand-blasted capstan that's almost twice as large as our competition.

Another Wollensak exclusive: The "Cassette Guardian" instantly stops the unit when it senses a stalled or defective cassette, preventing broken tapes, jammed cassettes or overheated motors. And its end-of-tape shut-off features an automatic return-to-stop position when the end of the tape is reached in play and record.

The 4765 also features the Dolby Noise Reduction System* for recording and playback, plus a switch for receiving FM Dolby broadcasts through any FM tuner. Tape Selection Switch adjusts recording bias, head current, play/record equalization and VU meter levels for all standard and high performance tapes.

8-track or cassette? No matter which one you select, you'll get the best from Wollensak. Nobody knows more about sound-on-tape or has more experience in tape recording than 3M Company. Find out why at your nearest Wollensak dealer. Or write: 3M, Dept. SR-94, St. Paul, Minnesota 55101.

technical elegance from Wollensak
culation, can be used for displaying simultaneously all four channels of a quadraphonic system in approximately their correct amplitude and spatial relationships. With the aid of an audio oscillator (built into some models), such an instrument can also be used by the knowledgeable audiophile to check out many of the performance aspects of his system.

The Heathkit AD-1013 breaks the oscilloscope price barrier in an emphatic manner and offers all the flexibility one could desire. Matching in style and size the Heath model AR-1500 and 1500A receivers, the AD-1013 has a 3-inch cathode-ray tube whose face is calibrated both for a conventional stereo "X-Y" display and a polar four-channel display. The four input channels have identical gains, with a frequency response extending well beyond the audio range. An internal matrix combines them to form the spatial four-channel display, and a triggered sweep as well as the rear of the unit.

The Heathkit AD-1013, with its metal enclosure, is 18½ inches wide, 13½ inches deep, and 5½ inches high. Cables are supplied for connecting it to the system components. The kit price is $199.95, and a walnut cabinet is available for $24.95. Current model AR-1500 receivers already have the necessary oscilloscope multipath-display outputs, and a kit is offered for $24.95 to convert older AR-15 and AJ-15 units for this purpose. Some tuners and receivers from other manufacturers are also equipped with oscilloscope outputs.

- **Laboratory Measurements.** All of the measurements made on the AD-1013 surpassed Heath's specifications by a comfortable margin. The scope's sensitivity was 25 millivolts for a display amplitude of one centimeter. The frequency response was flat from our lower measurement limit of 5 Hz to beyond 30,000 Hz, and was down 3 dB at 250,000 Hz. The triggered sweep operated from less than 5 Hz to over 300,000 Hz.

  The AD-1013 has a built-in audio oscillator that covers the 20- to 20,000-Hz range (and a bit more) with a single turn of a knob. The oscillator can be adjusted to have less than 1 per cent distortion, and has a uniform response across the frequency range. The oscillator output level is adjustable and is available at the front panel as well as at the rear of the unit.

- **Comment.** An experienced kit-builder required about fourteen hours to assemble the AD-1013, and check-out plus adjustment time did not exceed an hour. Although it is a fairly complex piece of equipment, assembly is straightforward. No external test equipment is needed for its adjustment, but we found that the rated oscillator distortion could not be achieved by purely visual means, although with a harmonic distortion analyzer it was a simple matter to bring it to about 1 per cent over most of the audio range. In any case, when the output appears to be a reasonable sine wave, it is good enough for its intended purposes.

There is no better way to appreciate what is happening in a four-channel system than by viewing its outputs on an oscilloscope such as the Heath AD-1013. Channel separation and balance are instantly visible, and we find the display to be almost as fascinating visually as the sonic output of the system is to our ears. In spite of the scope's being designed for system installation, it can also be used effectively—with its frequency range—by the audio experimenter to check out his construction projects. All in all, the Heath AD-1013 is an ideal accessory for the up-to-date audiophile, and a real bargain at $200.

Circle 25 on reader service card

---

**Sony TC-137SD Cassette Deck**

- The Sony TC-137SD is the first cassette deck we have seen that is designed for optimum performance with the new ferri-chrome tape as well as conventional gamma-ferric-oxide and chromium-dioxide tapes. It has the features we have come to expect in today's top cassette recorders, including Dolby noise reduction, a ferrite record/playback head, and a "memory" counter that stops the tape automatically at any predetermined point during rewind. The MIC and LINE inputs, which have separate slider-type recording-gain controls, can be mixed during recording. A separate knob adjusts the line-output level. The two illuminated meters read both the recording and playback levels, and a peak-level indicator light flashes when momentary excessive-signal overloads occur. A limiter circuit can be switched in to prevent such recording overloads without affecting normal program levels. The tape transport shuts off and disengages in any mode of operation if the tape breaks or jams.

The new ferri-chrome tapes combine (Continued on page 30)
This advertisement originally appeared in 1969. It is true today and will still be true in another five years.

Another major breakthrough

Oh No! Not Again! Yes it seems that every year someone “re-invents” one of the discarded speaker designs of the past. Or they purport to modify the laws of physics by miniaturizing a 32-foot wavelength. They may even write a “technical” article on their revolutionary discovery and succeed in getting it published.

We customarily make an optimistic estimate that these speakers will survive five years. Some make it. Some even get re-invented all over again after a subsequent five years. In the meantime they sell. Because they sound different. Different from all other speakers. Different from the live performance.

We’d sort of miss them if they failed to show up. After all, what would spring be without a new major break-through? And would it really be fall without the letter edged in black? Pity!

So aren’t you glad you own KLIPSCHORNs?

P. S. We have a list of over 20 major breakthroughs that have appeared, died and were interred. Your Klipsch dealer will be glad to show it to you. We know some more good prospects for this list. You can’t see those names — until next year.

KLIPSCH & ASSOCIATES, INC.
P. O. Box 688 S-9
Hope, Arkansas 71801

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

Name
Address
City
State
Zip
Occupation
Age

CIRCLE NO. 26 ON READER SERVICE CARD
most of the advantages of ferric-oxide and chromium-dioxide tapes, apparently without incurring any compensating disadvantages (except possibly cost). The FeCr tape has two layers of magnetic coating—an inner layer of gamma ferric oxide and an outer layer of chromium dioxide (CrO₂). Compared to CrO₂ tape, ferric-chrome has higher sensitivity and lower distortion. Its general high-frequency characteristics and freedom from modulation noise are claimed to be superior to either Fe₂O₃ or CrO₂ tape, and, in addition, the new tape operates with the same bias level—if not the same equalization—used for “normal” ferric-oxide tapes.

The Sony TC-137SD tape deck has a three-position TAPE-SELECTOR switch which optimizes bias, recording equalization, and playback equalization for each of the three tapes. Each has its own recording characteristic, while FeCr and CrO₂ share the playback equalization (70 microseconds) now in general use for playing CrO₂ tapes.

The tape-transport mechanism uses conventional piano-key controls. The cassette is visible through a window in a hinged cover, and an adjacent plastic strip unsnaps for access to the heads. The rear of the recorder's top surface slopes upward for easy viewing of the meters. Index counter, and memory switch, plus the four mode lights (LIMITER, DOLBY, RECORD, PAUSE). The two microphone inputs and a stereo headphone jack (for 8-ohm phones) are on the front edge of the wood base, and the line inputs and outputs are at the rear.

The performance specifications for the TC-137SD are comprehensive, and are representative of the best of today's cassette machines. The flutter specification of 0.07 per cent (rms weighted), however, is definitely state-of-the-art for the cassette medium. The TC-137SD is approximately 16½ inches wide, 11% inches deep, and 5½ inches high; it weighs 15½ pounds. Price: $399.95.

- Laboratory Measurements. The playback frequency response for standard test tapes was ±1 dB from 90 to 10,000 Hz, rising to +5 dB at 31.5 Hz. In the FeCr and CrO₂ tape-switch settings the playback response was within ±0.7 dB from 40 to 10,000 Hz. We measured the overall record-playback response at a -20-dB level with three tapes: Sony UHF (normal), Sony ferri-chrome, and TDK Krom-O₂ (CrO₂). The normal tape had a response of ±2.5 dB from 31 to 14,500 Hz. With CrO₂ tape, the response was ±2.5 dB from 31 to 16,000 Hz. The ferri-chrome tape showed a slight reduction in low-frequency output, and some emphasis of the higher frequencies, with an overall variation of ±4 dB from 31 to 16,800 Hz.

When we repeated these measurements at a 0-dB recording level, the high-frequency differences between these tapes were clearly revealed. The response at 12,000 Hz, relative to the 1,000-Hz output, was down 30 dB with normal tape, 13 dB with CrO₂, and only 10.5 dB with ferri-chrome tape. The relative immunity to high-frequency saturation (overload) evidenced by the latter two tapes can be expected to improve the “openness” of recordings made with them, since high-frequency tape saturation is a major cause of the “veiled” quality on some cassette recordings.

The Dolby-system tracking, at a -25 dB level, was within 3 dB, which meets Dolby's standards for high-quality cassette recorders. With the Dolby system on, the high frequencies were slightly emphasized in the record-playback process. As a result, the noise improvement afforded by the Dolby system was 4 to 6 dB instead of the usual 8 to 9 dB. The reference 3 per cent distortion level was reached at +3 dB with Fe₂O₃ tape, +2 dB with FeCr, and -2 dB with CrO₂. The corresponding unweighted noise levels were: -49 dB, -51 dB, and -45.5 dB. Applying IEC weighting, these improved to -56 dB, -59 dB, and -54.2 dB, respectively. Adding the Dolby system resulted in ultimate noise levels of -62.5 dB, -64.5 dB, and -58.8 dB.

The input sensitivity for a 0-dB recording level was 37 millivolts (LINE) and 0.08 millivolt (MIC), with a corresponding playback output of 0.8 volt. At maximum microphone gain the noise increased by 20 dB, but most of this took place in the upper third of the control range. Under normal recording conditions, the microphone inputs added only a slight amount of noise. The microphone preamplifier overloaded at 60 millivolts. The PEAK light began to glow at +7 dB. The limiter, which came into operation gradually at inputs from 0 dB to +3 dB, had a very fast attack and released slowly over a period of several seconds. It allowed only about a 1-dB increase in recorded level for each 10-dB increment of signal input, effectively preventing excessive recording levels.

The tape operating speed was about 1 per cent fast, and a C-60 cassette was wound in 63 seconds in fast forward and 69 seconds in rewind. The flutter was as low as we have ever measured on a cassette recorder—0.07 per cent unweighted.

- Comment. Despite its conventional external appearance, the Sony TC-137SD is a highly refined recorder that ranks with the very best we have tested. (Continued on page 38)
It's easy to make the right choice when you hear the new Kenwood receivers

If you're snowed under by the numbers, iced by the prices, vexed by the specs. And too confused to choose. Relax! Three moderately priced new KENWOOD stereo receivers come to your rescue, with luxuries far beyond their price range and quality far beyond your wildest expectations. All feature direct coupled output circuitry for flat frequency response and pure, undistorted bass. All accommodate a sophisticated control center for a full stereo system—(the KR-4400 even provides for two tape decks). All incorporate a superb tuner section for exceptional FM and FM-stereo reception (AM, too). And all share KENWOOD's reputation for dependability. Their basic difference: power. And that's spelled out for you clearly in RMS watts per channel at 1k Hz at 8 ohms, so you can choose precisely the one that meets your own stereo requirements. For audiophiles on a budget, KENWOOD takes the confusion out of choosin'!

<table>
<thead>
<tr>
<th>Model</th>
<th>RMS w/ch, 1k Hz</th>
</tr>
</thead>
<tbody>
<tr>
<td>KR-3400</td>
<td>22</td>
</tr>
<tr>
<td>KR-4400</td>
<td>27</td>
</tr>
<tr>
<td>KR-2400</td>
<td>16</td>
</tr>
</tbody>
</table>

SEPTEMBER 1974
To honor the 200th birthday of all time" TIME-LIFE RECORDS

BEETHOVEN BICENTENNIAL

Start your collection with the first six symphonies, recorded by the Berlin Philharmonic Orchestra under the direction of Herbert von Karajan. All six symphonies are yours to audition for 10 days free.

Herbert von Karajan, Conductor

Over the years there have been many record albums devoted to various works of the immortal Ludwig van Beethoven. But there has never been a truly comprehensive collection of his works. That is why TIME-LIFE RECORDS assembled this magnificent collection that contains every important work the master ever wrote—even some rare vocal pieces never before available! It's the BEETHOVEN BICENTENNIAL COLLECTION, recorded by the famous Deutsche Grammophon Company of Germany.

10-day free audition: To introduce you to this incomparable collection we invite you to audition Volume I, the first six symphonies plus the popular LEONORE OVERTURE NO. 3 for 10 days FREE. These selections were performed by the renowned Berlin Philharmonic Orchestra under the direction of Herbert von Karajan. Highlighted in Volume I are:

SYMPHONY NO. 3 IN E FLAT MAJOR—the “Eroica.” This was Beethoven's first symphony on the “new” road—a decisive break from the eighteenth century school.

SYMPHONY NO. 5 IN C MINOR—The opening is probably Beethoven's most well-known theme. It is merely four notes but those four notes color and characterize the entire work, a work filled with violence and muscle, struggle, anger—and triumph.

SYMPHONY NO. 6 IN F MAJOR—the “Pastoral,” a musical evocation of nature's changing moods—from serene to tempestuous, from lush green to black stormy skies.

Only the beginning: If you decide to keep Volume I for just $17.95 ($18.95 in Canada) plus shipping and handling, you become a subscriber, entitled to audition approximately every other month, other albums in the collection for the same low price. Some of the magnificent works contained here are:

THE 9TH SYMPHONY—the first choral symphony composed is a resplendent setting of Schiller’s “Ode to Joy,” a celebration of the brotherhood of man.

MISSA SOLEMNIS—a synthesis of symphony, opera, church music—ending with a prayer for inner and outer peace.

5 PIANO CONCERTOS—including The Emperor, one of the most original, imaginative, effective of all.

5 PIANO SONATAS—like the famous Moonlight, the turbulent Appassionata and the vast and difficult Hammerklavier.

VIOLIN CONCERTO and KREUTZER SONATA—two of the mainstays of every great violinist's repertory.

THE 16 QUARTETS—reflecting Beethoven's evolution from the elegant 18th century style to prophetic genius of the future.

FIDELIO—complete recording of his only opera, a heart-stirring drama of love, courage and the universal struggle against oppression.

These are just a few examples of the excitement you will discover in this monumental series. It includes every major work Beethoven ever wrote.

No risk or obligation: If you are as delighted with Volume I as we think you will be, you may keep thefive-record set for only $17.95 ($18.95 in Canada) plus shipping and handling. We will include, free with your purchase, the giant book on Beethoven described above—a $29.50 value. You are under no obligation to purchase any minimum number of volumes and you may cancel your subscription at any time. Mail the postpaid card today—and reward yourself and your family with this truly remarkable collection.

If card is missing write: TIME-LIFE RECORDS, Dept. 4316, Time & Life Building, Chicago, Ill. 60611.
of "the great musician created this magnificent

NIAL COLLECTION

World-Renowned Artists
Perform this Feast of Beethoven

HERBERT VON KARAJAN
Conductor, supreme interpreter of the Beethoven symphonic oeuvre.

YEHUDI MENUHIN
One of the world's most acclaimed violinists with a profound insight into Beethoven's work.

BIRGIT NILSSON
Opera's greatest dramatic soprano.

WILHELM KEMPFF
Dean of European pianists; searching, insightful, powerful.

DIETRICH FISCHER-DIESKAU
Baritone, acknowledged master of German lieder.

PIERRE FOURNIER
Silken-toned cellist who brings his superb technique to the service of Beethoven's five cello sonatas.

THE AMADEUS QUARTET
The brilliant British ensemble which probes the depths of Beethoven's string quartets.

KARL RICHTER
Masterful choral conductor who leads the less frequently heard but stirring Mass in C Major.

THE BERLIN PHILHARMONIC ORCHESTRA
Brings a profound and moving interpretation to a number of Beethoven's major orchestral works.
Introducing the premium

Introducing the music tape BY CAPITOL. Simply the best blank tape you can buy for recording music. This extraordinary new premium tape performs with complete fidelity despite the unusual demands of music recording.

Now you can buy blank tape simply and confidently without being a sound engineer. Frankly, if you're recording a class or dictation, don't waste your money on the quality of the music tape BY CAPITOL. But if you're recording music, you can't really afford to buy less than the music tape BY CAPITOL.

Capitol XD27-G?? Never. Say goodbye to everyone else's pseudo-technical numbers and nomenclature. We've simplified the coding, the package and the whole business of buying tapes. Forget super vs ultra vs. highest vs. dynamic. the music tape BY CAPITOL is made in one grade only: The finest. The best recording tape made. Extra high output/low noise for full dimensional sound.

The tape with an ear for music. What's the most demanding sound for a tape to reproduce?

It's music. Particularly the variety of pitch and sound levels found in symphonic music. The fortissimo of a kettle drum. The pianissimo of a harp. The timbre of a castanet. The bite of a trumpet. The sharp attack of a piano.

Ordinary recording tapes lose this range... this variety of sound. They round off an instrument's unique characteristics, its "color." They distort when the pitch is high. Or they create interference noise when the sound level is soft.

But not the music tape BY CAPITOL. You might say this tape has an ear for music. Read between the lines. Signal-to-noise ratio (SNR) is really a way of charting a tape's performance limits. At what pitch (or frequency) will the tape distort? At what sound level (or amplitude) will you first hear unwanted noise?

Scientists can plot these performance limits on a SNR graph like the one below. The lines mark the outer limits of performance. Inside there's trouble-free recording. Outside, distortion and noise.

The larger the distance between the top and bottom lines, the better the SNR. And the wider the area covered, the better the tape's frequency response.

While no tape is perfect, the SNR graph, below, shows the superiority of the music tape BY CAPITOL over conventional tape. It's another reason we think the music tape BY CAPITOL is the best blank tape for music.

The secret is plenty of iron. Funny. You need iron to perform well. So does blank recording tape.

It's iron oxide particles that give tape the ability to record sound. We use only the finest grade oxide available. Each particle is smaller and more uniform. And we use them more efficiently. The result is greater sensitivity at both high and low frequencies and far less background noise.

Say 'Capitol' and playback 'music'. the music tape is from Capitol, the company that produces Capitol records and prerecorded tapes. So we're familiar with the demands music makes on recording tape. Since 1948 we've made blank tape for professionals in music recording and duplicating. In fact, more is done on our professional line—Audiotape™—than any other.

When you record music, get the tape that's especially attuned to music. the music tape BY CAPITOL. Cassette, cartridge or open reel in the red and gold package.

When you record ordinary things, use an ordinary tape. But when you record music, record on the music tape™ BY CAPITOL.
blank tape attuned to music
Although it is able to deliver excellent performance with $\text{Fe}_2\text{O}_3$ and $\text{Cr}_2\text{O}_3$ tapes, its ultimate potential can best be realized with ferri-chrome tape. As we continue to use ferri-chrome tape with other cassette machines, we will be able to judge its overall effectiveness. In the meantime, it appears that, in the TC-137SD at least, it out-performs both $\text{Cr}_2\text{O}_3$ and the best ferric-oxide cassette tapes in every important respect.

Circle 106 on reader service card

---

**Soundcraftsmen PE2217 Preamplifier-Equalizer**

- **The Soundcraftsmen PE2217 preamplifier-equalizer combines a versatile stereo preamp control center with separate octave-band equalizers for each of the two channels. Each equalizer section consists of ten slider controls that provide up to ±12 dB of adjustment in each of the ten octaves that cover the range from approximately 20 to 20,000 Hz.**

- Since the equalizer takes the place of the usual tone controls and filters found on preamplifiers, the operating knobs have been reduced to the absolute minimum: one for volume control and one for channel balance. The other functions of the PE2217 are handled by fifteen push-buttons arranged in functional groups.

- At the bottom left of the panel are the basic mode switches, which can feed either of the input channels, or their sum, to both outputs as well as interchange the left and right channels. A TEST-LITES switch activates four light-emitting diodes (LED's) which monitor the input and output levels of the equalizer sections. Small vertical sliders in the center of the panel are moved until both lights of each channel show equal intensity. This insures unity gain in the equalizer circuits, which is necessary for proper operation within the distortion specs.

- At the bottom right side of the panel are the four input-selector buttons, for PHONO 1, PHONO 2, TUNER, and AUX. In the center, six mechanically interlocked buttons hint at the exceptional versatility of the PE2217. The equalizer section, which is normally bypassed, can be connected to modify either the tape-recording or line outputs so that programs can be equalized before taping them. Separate TAPE-MONITOR switches control that function for two three-head tape decks, as well as connecting their playback outputs to the audio system for listening. Finally, TWO TAPE-DUBBING switches make it possible to connect either recorder to copy from the other. This can be done while listening to one of the four normal program sources, and if desired the equalizer can be connected into the dubbing path.

- There are two stereo-headphone jacks on the front panel (intended for high-impedance phones, and hence not usable with the usual 8-ohm phones). One of the phone jacks disables the LINE 1 outputs when a plug is inserted. Two more jacks are in parallel with the TAPE 2 inputs and outputs in the rear. The push-button power switch also controls four outlets in the rear of the unit, with a total a.c.-load capacity of 1,000 watts. Two switched a.c. outlets are also provided. The signal inputs and outputs in the rear correspond to the functions already described. In addition, there is a second pair of LINE outputs not affected by the use of headphones.

The Soundcraftsmen PE2217 has front-panel dimensions of 5 3/4 inches high and 18 inches wide; the unit is 9 1/2 inches deep. It is supplied in a walnut-grained wooden case 7 1/4 inches high, 20 inches deep, and 11 3/4 inches deep.

Price: $499.50. The preamplifier can also be purchased with a standard 5 3/4 x 19 inch rack-mount panel for $20 extra.

- Laboratory Measurements. The maximum output of the PE2217 before clipping was 6.6 volts into an open circuit and 3.3 volts into 600 ohms. The total harmonic distortion was 0.01 per cent at a 1-volt output and was unmeasurable at lower signal levels. The distortion increased gradually to 0.06 per cent at 3 volts and 0.22 per cent at 5 volts output, and it was not affected by the use of the equalizer section.

At maximum gain, an input of 0.17 volt at the high-level inputs (or 1.5 millivolts at the phono inputs) produced a 1-volt output. At the high-level inputs the unweighted output noise relative to 1 volt was below our measurement capability of 80 dB, and it was an impressive -79 dB on the phono inputs. The

(Continued on page 47)
The Specification Guarantee.
Perhaps someday everyone will have it.

You’re looking at the new Technics 600 Series, two of the finest cassette decks we’ve ever made. But equally important, they’re also our first examples of “the Specification Guarantee.”

The only kind of a specification we feel is worth serious consideration. That’s because “the Specification Guarantee” isn’t merely a collection of overly impressive numbers achieved under ideal conditions. It’s five meaningful performance specifications that every Technics RS-676US and RS-610US cassette deck, including yours, is guaranteed to meet or surpass. And if by some unlikely chance it doesn’t, we will make sure it does. After all, that’s what we feel a guarantee is all about.

But the guarantee isn’t the only impressive thing about these specs. The numbers are equally impressive. Even when you compare them with the “unguaranteed” performance figures you usually see. Yet our figures are conservative, understated. Figures that your unit is likely to surpass rather than just meet. And that makes them even more impressive.

The RS-676US. The RS-610US. And “the Specification Guarantee.”

The concept is simple. The execution is precise. The performance is outstanding. The name is Technics.

<table>
<thead>
<tr>
<th>Specification</th>
<th>RS-676US</th>
<th>RS-610US</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wow &amp; Flutter</td>
<td>≤0.08%</td>
<td>≤0.15%</td>
</tr>
<tr>
<td>Frequency Response</td>
<td>40Hz - 12kHz (+2/-4dB) (+3/-5dB)</td>
<td>50Hz - 10kHz ≤3dB</td>
</tr>
<tr>
<td>SN Ratio (Weighted Signal level 250 pW/mm) Without Dolby</td>
<td>50dB or better</td>
<td>49dB or better</td>
</tr>
<tr>
<td>With Dolby (Above 3kHz)</td>
<td>56dB or better</td>
<td>57dB or better</td>
</tr>
<tr>
<td>THD (0.7VU at 1kHz)</td>
<td>0.02% or better</td>
<td>0.03% or better</td>
</tr>
<tr>
<td>Speed Accuracy</td>
<td>±0.5%</td>
<td>±2.0%</td>
</tr>
</tbody>
</table>

*Specification Guarantee will be honored for a period of ninety days from the date of original purchase. Void if the product is damaged, altered, or abused following original sale, or if repaired by other than authorized Panasonic personnel. If the product is not purchased and retained within the U.S.A. or Puerto Rico. Test procedures are available in detailed description on request from Technics by Panasonic, 200 Park Avenue, New York, N.Y. 10017. Specification Guarantee is in addition to the usual parts and labor warranty.

200 PARK AVE., NEW YORK, N.Y. 10017 FOR YOUR NEAREST AUTHORIZED TECHNICS DEALER, CALL TOLL FREE 800 447-4700. IN ILLINOIS, 800 322-4420.
Why nearly every a car that doesn't
record player is like steer straight.

If you've ever driven a car with badly aligned front wheels or a defective steering mechanism, you know what we're talking about. It's a queasy feeling when you can't make the car point in the same direction as the road is pointing.

There happens to be a distinctly comparable problem with record players, except that it's a nearly universal deficiency, not just a malfunction.

Of course, in this case there's no human life at stake, only the fidelity of the reproduced sound. And sometimes the life of the record.

Like a car, the phono cartridge (or pickup head) should point where it's going. Right down the middle of the groove. Not at an angle to it.

A more scientific way of saying the same thing is that the head should remain perpendicular to the line drawn through the stylus tip and the turntable spindle.

Any deviation from this ideal is known as tracking error. It's measured in degrees and it causes distortion. Inevitably.

The trouble is that there's no way to avoid tracking error and the resulting distortion with any conventional pivoted tonearm. Why? Because the head swings in an arc and is therefore at a continuously changing angle to the groove as it travels across the record.

The problem has remained fundamentally the same since the Emile Berliner gramophone of 1887. It has been minimized, thanks to improvements in tonearm geometry, but it hasn't been eliminated.

With one important exception. In the current line of Garrard automatic turntables, the top models are equipped with Garrard's unique Zero Tracking Error Tonearm.

This remarkable invention ends tracking error once and for all. The head is always properly lined up with the groove because it's hinged instead of fixed and keeps adjusting its angle during play. A simple idea, yes, but the engineering details took the world's leading manufacturer of turntables seven years to perfect.

The Zero Tracking Error Tonearm is a major technological coup, not just a glamour feature. You can hear the difference.

The "Acoustics" column of Rolling Stone magazine, for example, reported that the original Garrard turntable equipped with the new arm "sounded markedly 'crisper' than the other turntables" under otherwise identical test conditions. It's true. Just like a car that doesn't steer straight, tracking error can make a nasty sound.

It can even cause unnecessary record wear. The information engraved in the grooves of the new CD-4 discrete four channel records is so finely detailed that it can be partially wiped out by a stylus that doesn't sit absolutely square and true.

Ask your nearest Garrard dealer about the Zero Tracking Error Tonearm. It's absurd to tolerate a problem that somebody has already solved.

Top of the line: Garrard Zero 100c, $209.95. Other Garrard automatic turntables from $49.95 up. To get your free copy of the new 16 page full color Garrard Guide, write Garrard, Dept. G-9, 100 Commercial St., Plainview, N.Y. 11803.
Build it yourself!

Build this exciting color TV as part of Bell & Howell Schools' fascinating learn-at-home program employing digital electronics!

- Digital clock that flashes on the screen!
- Channel numbers that flash on the screen!
- Automatic pre-set channel selector!
You get valuable “hands on” experience right from the very start...it makes learning faster and all the more exciting!

Digital electronics is a fascinating world to explore! It's an expanding technology that's changing not only our clocks, wristwatches and pocket calculators, but now, color TV!

By building Bell & Howell's big-screen color TV with digital features, you'll learn about this exciting field first hand. And you'll take special pride in this remarkable TV because you built it yourself!

You work with a color TV that's ahead of its time... and learn about these exciting features:

**Digital channel numbers that flash on the screen**
Press the instant-on button and the channel number flashes big and clear, right on the screen — and stays there as long as you want!  

**Automatic pre-set channel selector**
Just a push of the forward or reverse channel buttons and instantly the VHF and UHF channels come on in a pre-set sequence. All “dead” channels are skipped over.

**Digital clock that flashes on screen**
With just the push of a button, this TV tells the correct time. The hours, minutes and seconds appear in clear, easy-to-read digital numbers.

You need no prior electronics background...we help you every step of the way!  
We start you off with the basics and help you work your way up, one step at a time.

With your first lesson, you'll receive a special Lab Starter Kit that aids your understanding of electronics fundamentals...gives you immediate “hands on” experience. If there's a “snag,” call one of our expert instructors toll-free. You can also talk shop with instructors and fellow students at our “help-sessions” scheduled in 50 cities at various times throughout the year.

Perform fascinating experiments with the exclusive Electro-Lab electronics training system. It's yours to build.

Your program includes professional testing equipment to give you valuable “hands on” experience. You'll build and use a digital multimeter, a solid-state oscilloscope with “triggered sweep,” and a modular design console. You will have the most up-to-date tools of the trade, including instruments you can use professionally after you finish the program.

The occupational skills you learn in digital electronics could lead to new income opportunities, full or part-time...perhaps a business of your own!

Once you've completed this learn-at-home program, you'll have the skills to service color TV's, plus repair a variety of home electronics equipment.

While many of our students do not ask for employment assistance, it is available. Of course, no assurance of income opportunities can be offered. No better or more practical at-home training in electronics is available anywhere!

Mail the postage-free card today!

This Bell & Howell Schools' program is approved by the state approval agency for Veterans' Benefits. Please check the appropriate box on the card for free information.

If card has been removed, write:
An Electronics Home Study School
DeVry Institute of Technology

One of the
Bell & Howell Schools
4141 Belmont, Chicago, Illinois 60641

664R2
Radio Shack/Realistic 82 Watt Receiver Sale!

FREE New 1975 Radio Shack Catalog
OVER 2000 PRODUCTS EXCLUSIVES ON EVERY PAGE BEAUTIFUL FULL COLOR
Stereo • Quadruphonic • Phonographs
TV Antennas • Radios • Citizens Band Kits • Recorders • Tape • Tools
Auto Tune-Up • Electronic Parts
Test Instruments • More!

SAVE $90 on the magnificent STA-80 during this sale. Hurry—it's one of our best Realistic® sellers.
It'll make the heart of a great stereo system—a tape monitor lets you record like a "pro" and a switch lets you select main and/or remote speakers. For great sound we gave the STA-80 wideband AM, FET/IC FM, a hi-filter, FM muting, signal strength and center-channel meters, exclusive Perfect Loudness® for natural bass even at low volume and unique Glide-Path™ volume/balance controls. For beauty we gave it a blackout dial, a lighted dial pointer that doubles as a stereo beacon and a 29.95-value walnut veneer case. There's only one place you can find it... Radio Shack! #31-2046.

Complete Realistic STA-80 System
save 119.95 regular 469.90
349.95
- Realistic STA-80 Receiver
- Two Solo-3B Speaker Systems
- LAB-36A Changer, Base, $22,95-Value Elliptical Cartridge

SEND FOR YOURS TODAY! FILL OUT COUPON BELOW
1975 Catalog Mail to Radio Shack, P. O. Box 1052, Ft. Worth, Texas 76101. (Please print.)

Name ___________________ Apt. No. __________
Street __________________
City ____________________ State ______ ZIP ______

Master Charge or Bank Americard at participating stores.

Radio Shack®
A TANDY CORPORATION COMPANY
OVER 3000 STORES • 50 STATES • 8 COUNTRIES
Retail prices may vary at individual stores.

CIRCLE NO. 43 ON READER SERVICE CARD
Soundcraftsmen PE2217
Preamplifier-Equalizer...

(Continued from page 38)

The phono preamplifier overloaded at a safe 86-millivolt input. The RIAA phono equalization was accurate within ±0.3 dB from 30 to 15,000 Hz and was relatively independent of cartridge inductance. The equalizer section, which is ahead of the volume control, could be overloaded by a 3.7-volt signal, a signal level unlikely to be encountered in normal use.

Since a unit of this caliber is likely to be used with a rather powerful amplifier, we checked the output for switching transients. An internal circuit provides a time delay of a few seconds to eliminate these transients in normal use, but if the unit is turned off and on repeatedly without waiting for the relay to reset (a practice the manual specifically warns against), 10-millisecond output pulses of up to ±0.6 volt are produced.

The frequency response of the basic preamplifier (without equalizer section) was ±0.1 dB from 5 Hz to 150 kHz, and down 2 dB at 500 kHz. With the equalizer switched in, it was still ±0.4 dB from 5 Hz to 80 kHz, and was down 3 dB at 230 kHz. When its controls were centered, the equalizer had no effect on the overall frequency response in the audio range or on the square-wave response. At their maximum settings, the equalizer controls had a range of about ±14 dB.

Comment. With rare exceptions, conventional tone controls are ineffectual for correcting undesirable room acoustics, loudspeaker-response characteristics, or even peculiarly equalized recorded or broadcast program material. Multiband equalizers, even with as few as five bands, are considerably better, but until you have used an octave-band equalizer such as the Soundcraftsmen PE2217, you cannot appreciate just how effectively such a device can change mediocre sound into something worth listening to, or transform merely good sound into really high fidelity.

Undeniably, twenty controls can be cumbersome to adjust (compared with conventional tone-control knobs), but one soon learns to leave the settings undisturbed once the optimum has been found. When the equalization for a given circumstance has been achieved, the PE2217 is one of the simplest control centers imaginable, as well as one of the best. For the serious audiophile, especially the tape recordist, the Soundcraftsmen PE2217 is an ideal combination of exceptional control flexibility and state-of-the-art performance, achieved without sacrifice of operating simplicity.

Free for Three.

Here's the best offer you've had all day. A free 12-capacity lucite cassette holder. Just buy 3 Maxell Ultra Dynamic 90-minute cassettes.

While everybody brags about their high quality tapes, Maxell proves its superiority in both the laboratory and the living room. And, only Maxell has developed the ideal cassette housing to keep your sound pure and consistent.

So get your free cassette holder at your local tape store today. You'll need it to store all that beautiful music Maxell cassettes catch for you tomorrow.

Free for Three cassette holder available 9/1 to 9/30/74.

maxell
The answer to all your tape needs.

Maxell Corporation of America, 130 West Commercial Avenue, Moonachie, New Jersey 07074
CIRCLE NO. 29 ON READER SERVICE CARD
Dual's new generation: a matter of subtle refinement

If you've known previous Duals, our new generation will look familiar. Which is not surprising since no radical change has been made in design or technology.

Dual, after all, is the multi-play turntable that music experts — record reviewers, audio engineers, hi-fi editors and the like — have long preferred to use in their personal systems. The reason is simple: Dual provides superior performance (with the added convenience of being fully automatic). And because of Dual's proven reliability, many owners are reluctant to give up their original Dual; even after ten years of constant use.

Through the years Dual has introduced refinement after refinement, many of them "firsts" among automatic turntables: pitch control; separate anti-skating calibrations for different stylus types; gimbal tonearm suspensions, and rotating single-play spindles.

Dual engineers have never strayed from their original concept: to build every Dual turntable with more precision than you are ever likely to
Separate anti-skating calibrations for conical, elliptical and CD-4 styli are provided on every Dual turntable.

rather than radical change.

Dual 1225, $129.95

Tonearms of the 1228 and 1229Q are suspended in a true four-point gyroscopic gimbal.

Dual 1229Q, $259.95

need. Dual's ability to track at low stylus pressures, for example, has always been ahead of the finest cartridges. Even the lowest-priced Dual can track flawlessly at one gram.

Another Dual policy: refinements introduced on the higher-priced Duals typically appear later on the lower-priced models. For example, Dual's two highest-priced models now have a built-in illuminated strobe. Three models now have rotating single-play spindles. All four models have low-capacitance tonearm leads and a special anti-skating scale for CD-4 as well as for conical and elliptical styli.

With these subtle refinements each Dual remains the most advanced multi-play turntable in its price class. Radical change, after all, is necessary only when one is radically behind.

United Audio Products
120 So. Columbus Ave., Mt. Vernon, N.Y. 10553
Exclusive U.S. Distribution Agency for Dual.
WE HAVE CHOSEN THIS RATHER UNORTHODOX WAY TO PRESENT THE NEW B·I·C™ TURNTABLES—BECAUSE THE NEW B·I·C TURNTABLES ARE RATHER UNORTHODOX.

Traditionally, new audio equipment (new anything for that matter) is introduced with orthodox "product shots". In the case of the B·I·C 980 and 960 we're breaking that mold. We're taking you inside and underneath—because much of the real beauty of these instruments lies in the innovation and engineering that's there.

In the exploded view at left you see a combination of things not found in any other turntable—a belt drive system and a record support post. Never before has there been a belt drive turntable with automatic multiple play capabilities. Only B·I·C has this combination.

At right you can see the B·I·C program panel. With it you can operate these turntables manually. Or you can elect to play a single disc automatically. Or you can repeat a single disc as many as 6 times. Or you can play from 2 to 6 discs in series.

For the first time one turntable combines the advantages of a manual unit with the convenience of perfect automatic record handling—without sacrificing playback performance.

The Worm's Eye View

The underside of the turntable is revealing.

Compare it with the underside of any unit you choose and you'll be struck by the simple, clean appearance of the B·I·C

Many moving parts found in turntables with automatic features have been eliminated. (We've sold and serviced millions of automatic record players over the past 37 years and one thing we've learned is that simpler is better and less is more.)

The motor is a 24-pole, 300 RPM unit. It has the torque to move the platter to playing speed in \( \frac{1}{3} \) a revolution. The 1800 RPM units used in automatic turntables are simply no match for its smoothness, silence, and durability.

Only B·I·C has a 300 RPM 24-pole motor.

The 4 shock mounts at the edge of the unit plate form an acoustically damped interface between the unit plate and base. These hollow rubber, spherical cushions were designed specifically for B·I·C Programmed Turntables.

Conventional units use metal springs.

Other Intriguing Features

The B·I·C tone arm includes features you won't find on any other arm at any price.

The cartridge shell can be adjusted so that optimum 15° tracking can be achieved no matter how deep or shallow your cartridge body is.

Cueing time can be adjusted for from 1 to 3 seconds via a knob on top of the unit.

Seven other adjustments can be made from the top of the instrument which permit easy fine-tuning of the tone arm system, to a greater degree than has ever been possible before.

The control tabs and linear scale for anti-skate and tracking force adjustment are unique.

The cycle button which controls play is unique.

Etc. Etc.

Dependability

B·I·C Programmed Turntables are made in the United States, in our own factories. We mention this because quality control is probably the most important factor in building this kind of equipment. The fact that the specifications for these turntables have been created and quality controlled by B·I·C is more important than you might guess.

Also, the considerable investment you are making in a B·I·C turntable is going into the turntable—not into import duties, currency fluctuations, and transportation.

Performance

The B·I·C 980 and 960 bring you an order of performance which is both outstanding and fast becoming essential in the new era of 4-channel reproduction.

They are bound to be copied.

For the time being, however, they are absolutely unique in their field—fundamentally different from any other turntable, be it fully automatic, single-play automatic, or manual.

We barely have space here to hint at the things you should know about these turntables.

Your audio dealer has a comprehensive 26-page booklet about them which includes performance figures, dimensions and details about the B·I·C 2-year warranty.

Get this booklet... or write for more information to Dept. C, British Industries Co., Westbury, N.Y., 11590.

We think you ought to compare turntable features before you buy. And if you compare ours with any and all others you're considering (price no object) we'll be happy. We think you will be too.

The 980 and 960 are identical except for the 980's electronic speed and pitch control circuitry and its lighted strobe.

Accessories available include solid oiled walnut wood base—matte black molded base—and hinged dust cover.

The 980 will sell for approximately $200. The 960 for about $150.

B·I·C is a trademark of British Industries Co., Westbury, New York 11590. A division of Avnet Inc.

CIRCLE NO. 8 ON READER SERVICE CARD
When products become best-sellers largely on the strength of word-of-mouth advertising, and when people consistently go out of their way to write the company and say thanks for making them, you have reason to believe that something special is going on.

The something special is this:

The three speakers described in this ad do exactly what they are represented to do.

The Advent Loudspeaker
The original Advent was designed to compete in every audible respect with the most expensive speakers available, at a fraction—often a very small fraction—of their cost. Its useful frequency range is as wide as any speaker's, and its sound is clean, clear, and beautifully defined, with a musical balance that is satisfying not just with the best recordings or one kind of musical material, but with the whole range of music and
the various ways of recording it. Its bass response is approached by only a handful of speakers at any price, and surpassed by none. It costs $107 to $130, depending on cabinet finish and where in the country it’s been shipped.

The Smaller Advent Loudspeaker

The Smaller Advent was designed to do exactly what the original Advent does, at half the size and two-thirds the cost, except that it will not play quite as loud. Its range and overall sound are the same as the original (not close, but the same), and for anything short of roof-raising volume levels in really big rooms, you would be very hard-pressed to hear any difference between original and Smaller.

The Smaller Advent costs $74 to $79.

The Advent/2

This is the newest Advent and it sounds just like the other two except that it doesn’t have the final half-octave of bass response that they do. It’s designed for an absolute maximum of useful performance at lowest cost, and its own low price is made lower still by the fact that it works superbly with low-cost, low-power amplifiers and receivers. It comes in a beautiful, warm-white molded cabinet instead of the usual low-cost imitation wood finish, and since the enclosure does what a wood one does at far lower weight, it’s much easier to mount on a wall or shelf.

The Advent/2 hasn’t had as much time as the other Advents to get word-of-mouth going. But it will. What it does is enable people to put together a stereo system for $350 or less that isn’t a “starter” or a compromise for a tight budget, but a joy to live with ever after.

The Advent/2 costs $58 to $59.50.

To check the accuracy of the above statements, just take along your eyes and ears and (whatever shape it’s in these days) your common sense to the nearest Advent dealer. We will be happy to send you his name, and literature on our speakers, if you will send us the coupon.

Thank you.

Advent Corporation, 195 Albany Street, Cambridge, Mass, 02139

□ Please send information on your speakers.
□ Also on your Model 201 Cassette Deck.

Name______________________________________
Address_____________________________________
City________________________________________
State______________________ Zip______________

Advent Corporation, 195 Albany Street, Cambridge, Massachusetts 02139.
Several events of very recent years have focused attention on ragtime, all of them centered on the unique accomplishments of Scott Joplin, a black composer-pianist (1868-1917) heretofore remembered, insofar as he was remembered at all, for *Maple Leaf Rag*, dating from 1899.

There was, to begin with, the first public performance of his opera *Treemonisha* (1911) in Atlanta in 1972. At about the same time came a series of recordings of Joplin’s piano rags by Joshua Rifkin, a classical pianist, and the publication by the New York Public Library in two volumes of *The Collected Works of Scott Joplin*, edited by Vera Brodsky Lawrence, also a reputable classical pianist.

It is symptomatic of the viciously dichotomous character of musical society in this century that Joplin should come to be taken seriously only when a few “serious” musicians saw fit to give him the nod, and that the devoted ragtime evangelism of such non-“serious” musicians as Max Morath, Eubie Blake, and Willie “The Lion” Smith over the years has gone unnoted, unheeded, and largely unrewarded. Not even the excellent *They All Played Ragtime* by Rudi Blesh and Harriet Janis of fifteen years ago could earn for ragtime in general, or for Scott Joplin in particular, any acknowledgment of respectability among the musically respectable.

This dichotomy was vividly reflected in Joplin’s own life and work, and probably had a lot to do with the disappointments and frustrations that may have contributed to his mental collapse and premature death. His dream was to distill from the folk elements of minstrel-show song, coon song, and cakewalk a black art music acceptable to those, both black and white, who thought of art music in terms of Bach, Beethoven, and Brahms. The enormous success of *Maple Leaf Rag* and similar rag suites by Joplin and others around the turn of the century encouraged him in his aspiration. But the success turned out to be a passing vogue, and the severely formalized, written-out ragtime of Joplin was quickly diluted and distorted and returned to the plebbean or commercial sources from which it had been derived. *Treemonish*a did not survive a single rehearsal performance in New York’s Harlem in 1915. Blacks, at that time, were as little interested as whites in a ragtime opera.

The art-vs.-popular dichotomy is also reflected in a recent book, *The Art of Ragtime—Form and Meaning of an Original Black American Art*, by William J. Schafer and Johannes Riedel, and is responsible for some of its very severe shortcomings, including constant confusion as to just what the authors have in mind, from page to page, when they use the term “ragtime.” Their heroes are Joplin, James Scott (black), and Joseph Lamb (white), whose work exemplifies the authors’ definition of ragtime as “a formation of folk melodies and musical techniques into a brief and fairly simple quadrille-like structure, written down and designed to be played as written on the piano.” This is a satisfactory definition of what the authors sometimes call “classic” ragtime, but, as they concede, ragtime as a generic term, both before and after the Joplin era, embraced (or in a white, essentially European, artistic context. And this was, I suspect, the source of his personal tragedy. His music faded not because it was too black, but because it was too white, especially in its frustration of the improvisatory instincts of black musicians that so attractively distinguished first ragtime, then jazz, from nineteenth-century European music.

Similarly, the authors continually refer in derogatory terms to the “commercial” roots, deviations, dilutions, and exploitation of ragtime, seeming to pre-empt for Joplin and his disciples an exclusive right to the term, and offering them as doomed heralds and defenders of the “art” of ragtime. This is typical of today’s fashionable intellectual contempt for all that smacks of commerce, a posture that blinds so many to the fact that the commercial, by definition rooted in popular tastes and attitudes, draws vitality, often artistic vitality, from its popular roots. In the case of ragtime, popular tastes and attitudes led not to greater Joplins or ragtime operas and symphonies, but, more fruitfully, to jazz.

In *The Art of Ragtime* we are also offered yet another dose of that inverted racism that sees black-white relationships at the turn of the century in terms of the conventional, more enlightened attitudes of today, and castigates white society accordingly, although the authors do concede that Joplin was as much a victim of black snobbery as of white. In one chapter the word racist or racism occurs twenty times in seven and a half pages. This is tiresome.

It is also characteristic of the book’s numbing repetitiveness. Its 249 pages could easily have been compressed into about 150, and would have been the more readable and the more intelligible for the compression. Its reckless hyperbole is also exasperating: “That [ragtime] ever came into being is miracle enough, but that it went on to change the whole shape and meaning of American popular music transcends the miraculous.”

*The Art of Ragtime* offers a considerable amount of useful information, biographical, musical, and sociological. The musical examples are numerous, excellently printed, and knowledgeably discussed. Bibliography and index are exemplary, and will be valuable for future researchers. For all this one must be grateful.

There remains to be written, however, a book about ragtime as penetrating musically as this one, but more tightly edited and more sympathetic to the whole of ragtime, including those major and most influential manifestations of the style which Messrs. Schafer and Riedel, from social and aesthetic bias, find distasteful. The ragtime that “changed the whole shape and meaning of American popular music” was not the ragtime that sought respectability and status as art music.
From the beginning, AR speaker systems have been characterized by independent reviewers, like *Electronics Illustrated* quoted above, as embodying the state of the art in home music reproduction.

**Standard of performance**
Soon after the AR-1 was introduced, as AR's first 'top-of-the-line' speaker system, the *Audio League Report* stated, 'We do not specifically know of any other speaker system which is comparable to [the AR-1] from the standpoint of extended low frequency response, flatness of response, and most of all, low distortion.'

Miles Davis, at home with his AR-3a speakers.

**Twenty years later**
In a recent review of the AR-3a, published in *Stereo Review*, Hirsch-Houck Laboratories made the following observation: 'For the benefit of newcomers to the audio world, the AR-3a is the direct descendant of the AR-1, the first acoustic suspension speaker system, which AR introduced in 1954. The AR-1 upset many previously held notions about the size required for a speaker to be capable of reproducing the lowest audible frequencies. The 'bookshelf'-size AR speakers set new standards for low distortion, low-frequency reproduction, and in our view have never been surpassed in this respect.'

Symphony Hall, Boston. Six AR-3a's are used for modern compositions involving electronic music.

**Durability of accomplishment**
AR's research program is aimed at producing the most accurate loudspeaker that the state of the art permits, without regard to size or price. *Consumer Guide* recently confirmed the effectiveness of this approach, stating that 'AR is the manufacturer with the best track record in producing consistently high-quality speakers,' and noted that 'the AR-3a was judged by our listening panelists to be the ultimate in performance.'

*Audio* magazine called the AR-3a 'a new high standard of performance at what must be considered a bargain price.'

Hear it today at your audio dealer. You'll see what we mean when we say that the AR-3a is the best home speaker system AR knows how to make.

The AR-3a, *Consumer Guide's* 'ultimate in performance'.

**Acoustic Research**
10 American Drive
Norwood, Massachusetts 02062

*International Office*:
High Street, Houghton Regis,
Bedfordshire, England

*In Canada*:
A. C. Simmonds & Sons Ltd.
Toronto
A short time ago, I received a letter from a reader with a problem. He had heard a radio broadcast of an oboe concerto (unidentified in his letter), had liked it, and had purchased a recording of that same concerto. Upon listening to it, he found that it differed from the recording he had heard on the radio, most particularly in the cadenzas. What, then, he wanted to know, accounted for these differences, and what, in general, is a cadenza? Assuming that other listeners may have come across this phenomenon, a little explanation may be in order.

A cadenza is a device used in concerted music, and occasionally elsewhere. It is (usually) an unaccompanied passage for the soloist or soloists, coming (usually) at the end of a work or movement, and it has a three-part function. Harmonically, its function is simply to lead (pardon the technical language, but it’s unavoidable) from an unstable chord called the tonic six-four chord, to the chord of the dominant which in turn resolves to the tonic. Formally, its function is to delay that resolution, to accentuate the sense that the work is drawing to its conclusion, and to keep the ending from sounding too abrupt. Interpretively, its function is to show off the technical (and, at one time, the musically inventive) abilities of the soloist.

The full-fledged cadenza was probably a development of the Neapolitan opera of the eighteenth century, in which singers interpolated their own long, involved passages employing every kind of vocal trick and technique toward the end of an aria. It was a crowd-pleasing sort of thing, and was taken up with alacrity by instrumental soloists so that they too might share such audience approbation. In the beginning, the cadenza was an improvised passage, designed to show that creative talent was not wholly the property of the composer, but was shared by the performer. But it was a short step from improvising a cadenza to carefully and calculatingly preparing it some time before the performance, memorizing it, and presenting it as if it were improvised. By such little cheatings are musical developments set into motion.

The development went two ways. On the one hand, esteemed soloists labored long and mightily on their own cadenzas for concertos in their repertoire, and later found an additional source of income and fame by publishing those cadenzas. On the other hand, composers began to distrust both the compositional abilities of the soloists who played their works, and their taste (or lack of it), and they therefore wrote their own cadenzas as integral parts of the concertos. In general, composers tended to play down the virtuoso aspects of the cadenza, while cadenza-writing performers paid less and less attention (as the years separated them more and more from the composers) to historically appropriate style and more attention to incorporating their contemporary technical and musical preoccupations into the cadenza.

The composers’ path probably reached its apex with Mendelssohn’s E Minor Violin Concerto, in which not only is the cadenza an integral part of the work, but its position in the work is completely changed to come at the end of the development section and before the recapitulation rather than at the end of the movement—integration with a vengeance. The virtuoso’s path probably crested with the complex, convoluted and chromatic cadenzas that Edwin Fischer (who was, in many other ways, a model of musical taste) pasted on to several of Mozart’s piano concertos.

Today, certain cadenzas are relatively standard: those by Kreisler, Joachim, or Auer-Joachim for the Beethoven Violin Concerto; Beethoven’s own for his piano concertos (though some pianists play others, and Beethoven himself wrote alternatives); Mozart for many of his own piano concertos; Joachim for the Brahms Violin Concerto; and so on. After Brahms, the cadenza became almost exclusively the responsibility of the composer, although they were frequently written in consultation with the soloist for whom the work was composed.

Concertos of earlier times, however (the major exception being, at times, Bach), only rarely come equipped with written-out cadenzas by either the composer or a soloist contemporary with him. At least the aura of improvisation was still demanded in those days, and what did get written out almost never got circulated.

We have, therefore, become somewhat accustomed to hearing such works performed without cadenzas at all, for the rediscovery of the major portion of the Baroque repertoire that we enjoy today was contemporaneous with the development of a new attitude toward performance practice: Romantic freedom and excesses were to be avoided at all costs, and the ideal was held to be a strict and accurate rendering of a score as close as possible to the composer’s original manuscript. This puritanism (though it had its good and cleansing effects) was somewhat misplaced, and is now being superseded by a more realistic view of the situation, one which recognizes that few composers before 1750 wrote down everything they expected to hear. They assumed a knowledge of styles on the part of their performers and they expected improvisations. They did not expect the work to sound the same at each and every performance.

Given a hypothetical oboe concerto, then (eighteenth century or earlier vintage), one might hear it performed today in any of three different styles: (1) a Romantically inclined soloist, probably a member of the old guard, who would fill it with all those grand-gesture expressive devices of the nineteenth century; (2) by a member of the puritan group, who would play it metronomically (probably) and precisely, adding nothing, but being scrupulously accurate in the presentation of whatever directions the composer put into his score; and (3) by a more enlightened musician who would play freely in a style he knew, through study, was the style in which the work was conceived, and who would ornament, embellish, and add cadenzas within the proper framework of that style.

There is, then, the possibility of hearing almost a history of the last hundred years of performance style through the medium of a single concerto, depending only on the attitudes of the various performers. For music is not, as the New York Times has unfortunately (and malapropistically) put it at least twice in recent memory, “frozen architecture.” Music is not frozen anything. Music is wonderfully fluid and open to change, filling a restricted range of possibilities, of course, but still a range. Don’t ever let anyone tell you otherwise.
Model TX-330
AM/FM Stereo Receiver
Superb stereo with built-in 4 ch. Matrix synthesizer! Has a direct cpld. diff1 amplifier; 2 tape monitors & dubbing; fine FM Muting & Sensitivity; accepts 2 sets of speaker systems. Delivers 21 Watts RMS power per channel @ 8Ω; 0.5% THD.
$299.95

Model TX-560
AM/FM Stereo Receiver
Distinguished quality in a class by itself! Accepts 3 sets of speaker systems. Has direct cpld. diff1 amplifier; built-in thermal protection; transient killers; 2 tape monitors, dubbing, R/L separable controls. Provides 48 Watts RMS power per channel @ 8Ω; 0.2% THD; 1.5µV FM Sensitivity.
$449.95

Model 8
2 Way Bass Reflex Speaker System
A first for Onkyo . . . with tuned port for rich, overall response. 30W (max) power capacity; 8" woofer (ported cap); 2" cone tweeter; 2 Way crossover network. Equally effective with low power. Smartly styled resonance-free cabinet has walnut-grained, vinyl finish.
$89.95

Model 25A
3 Way “Linear” Suspension Speaker System
The incomparable sound of our top rated Model 25 in a smartly re-styled, modern cabinet with luxurious walnut-grained finish. Has hearty bass and superb balance; 14" molded woofer; domed radiator mid-range and tweeter; 3 Way crossover network. Handles 60W (max) power with ideal transient response.
$249.95

ONKYO gives you
4 new ways to enjoy the sound of the '70s!

And years from now, these superb Onkyo components will still be new — in quality, performance and reliability! That's because Onkyo consistently provides the most advanced design equipment — each including unusually fine quality innovations . . . years ahead of their time. These latest models are a prime example — offering outstanding performance and distortion-free response at a sensible price. Prove it to yourself and audition Onkyo today. Compare the craftsmanship, the attention to detail, the feel of genuine quality. Look at the specifications and features, and read the experts opinions. Your one logical choice is Onkyo . . . Artistry in Sound. A full line of receivers, tuners and amplifiers; the revolutionary TS-500 fully automatic 4-Ch. Receiver; and exciting, 2 and 3 Way Scepter speaker systems — for the sound of the 70's!

CIRCLE NO. 38 ON READER SERVICE CARD
RAMBLIN’ ON

Even though I have been busy rehearsing for an off-off-Broadway production of the new rock opera La Triviata, watching interminable extra innings of a Yankee game while waiting to rejoin the Star Trek reruns “already in progress,” and working on developing a slouch similar to that displayed by Zal Yanovsky on the back cover of the first Lovin’ Spoonful album, rock-and-roll, or what passes for it these days, still occupies the major portion of my time. But there are nasty rumors going around to the effect that I ain’t got no culchuh. Well, let’s stop those right now: how many of you rockers can claim that the one I went to was in extremis informal, the musicians acted as if they had platform heels! Perhaps next year he’ll be conducting the Symphonie Fantastique in glitter.

Continuing in this high-class classical vein, I can also report that I got a very pleasant surprise at Procol Harum’s recent New York performance at the Felt Forum. The band, as always, was impeccable, but at the finish Gary Brooker announced “We have a special guest... Mr. [Leo] Kottke, the master of the six- and twelve-string guitars.” And out he ambled. (He had been the opening act, and in fact I had attended the concert with my fingers crossed, having read that Leo and the Harum had toured Europe together and developed a little mutual admiration society.) He had a tough time tuning (“Close enough for jazz,” Brooker told him at one point), but he finally got it right, and what do you know—they sounded great together. He plucked out the opening to Power Failure, and then the band came in, altering the rhythm slightly to fit Kottke’s folk strut, and it was simply gorgeous: the twelve-string filled out their already stately sound magnificently. They seemed to be enjoying themselves, and I can’t help hoping that something concrete comes out of this; perhaps they should back him on his next record, or he could guest on one of theirs.

Another pleasant surprise was a nice little party MCA Records tossed (at the Bottom Line) for my latest fave rave, Kiki Dee, whose album I reviewed last issue. Pete Townshend, who had a day off between gigs with the Who at Madison Square Garden, was at the next table (with Elton John, who is acting as Kiki’s Svengali), and, groupie that I am, I found his presence inordinately distracting.

Still, when Kiki and band took the stage, I had little time to contemplate my long-time idol, because this young lady is everything I’d hoped for. In fact, her record only hints at how good she is. Still, as much as I liked her (and to be honest, it was all I could do to keep from rushing the stage in a lustful frenzy), I couldn’t help thinking: when, oh when, are the female Rolling Stones going to show up? Can’t you just imagine it—a truly stunning, tough, no-nonsense lady with a great voice, demonic presence, and ace material, backed by a similarly compelling all-girl band that can keep up with her? If and when these lovelies ever arrive, there’s going to be an explosion that will make Beatlemania look like a low-budget road show. Kiki’s a step in the right direction, though, for sure, especially for those of us who never got into the Carole King school of tortured neurosis and suburban romanticism.

A not-so-pleasant surprise was the obnoxious reception for Sly Stone following his on-stage wedding at the Garden. (I wasn’t even sure that Sly was actually there, but he was indeed in attendance; my spies report that he emerged, late in the festivities, wasted beyond belief, bumped into a wall, and then, as a friend led him out, managed to squeak “I want to take you higher.”) But there were lots of other celebs to gape at, including some of the Andy Warhol crowd and John Phillips of the Mamas and Papas. I found the whole business intensely lame: the party (at the oh-so-boring and predictably decadent Starlite Room of the Waldorf Astoria) was attended by what seemed like millions of middle-aged record execs, who at long last could afford to be With It now that tuxedos are fashionable again. What nonsense: most of these people still don’t even like rock-and-roll.

The Who’s recent Garden Party was, shall we say, more to my taste. They weren’t quite as cosmic an experience as they were last year in Philadelphia, but they nevertheless put on one of the more exciting rock concerts anyone is ever likely to see. (They are also, if their slapstick clowning is any indication of where they’re headed, turning into an old-fashioned vaudeville—or should I say Music Hall?—act.)

Finally, I now have to take back every nasty thing I’ve ever said about David Bowie. David, who claims he’ll be getting much funkier during his summer tour (and I’ll believe that when I hear it) is—are you ready?—planning to record two songs by the Bard of Asbury Park, Bruce Springsteen. He’ll butcher them, of course, but if the gesture gets Bruce the recognition he deserves, Bowie will at last have done something useful, like hipping everybody to the most important talent to emerge in rock in the last three years. David, come home: all is forgiven.
$50 out of every $100 you spend on a hi-fi receiver may be on wasted sound!

Poor room acoustics . . . thin walls . . . low ceilings . . . unusual room layouts . . . individual characteristics and mismatches of the various components can all rob you of the sound you're paying for.

That can't happen with a JVC receiver featuring our exclusive Sound Effect Amplifier ... SEA . . . circuitry which gives you complete freedom and control over sound throughout the entire audio frequency range. SEA allows you to adjust the acoustic response of the typical home listening room to provide a flat and uniform response. Just look at the curves in two typical rooms before and after room equalization. SEA divides the audible spectrum into five crucial frequency zones or ranges permitting you to compensate for room acoustics, poor room layout or to match sound characteristics of the different components. It even provides an unlimited choice of tonal balance to suit your personal tastes for various kinds of music . . . allowing you to create your own sounds when listening or while recording.

So don't pay for wasted sound — control it with SEA — a patented graphic equalizer tone control system only in JVC components.

JVC HI-FI the best value your money can buy.
Pickering cartridges feature low frequency tracking and high frequency tracing ability*

Pickering offers you "The Best of Both Worlds" in discrete 4-channel and in stereo cartridges. These cartridges have been specifically designed and engineered to peak specification and performance characteristics. They possess traceAbility, vital for both stereo and discrete playback. For example, take the case of discrete playback. You are looking at a model of a discrete groove, magnified 3,000 times (figure A). You can see it is made up of complex groove undulations. This makes the demands on the cartridge and its stylus much greater than ever before. The left side of the groove possesses all of the information recorded on the left side of the room, and the right side likewise. The stereo signals for the front speakers are represented by the broad sweeps (figure B), and the special discrete high frequency tone carrier is represented by the wiggles on the same groove walls (figure C). This high frequency carrier centered at 30,000 Hz, demands a superior stylus assembly (and shape of the tip) which we call our Quadrahedral™ another Pickering exclusive which makes it possible for the stylus to trace both the stereo and discrete signals in the groove.

So, the Quadrahedral™ stylus picks up all 4 signals, which the computerized demodulator sorts for the amplifier, which in turn transmits the sound to the proper speaker.

So, whether you look forward to the fabulous reality of discrete 4-channel sound in your home, or the finest stereo to satisfy your listening taste — depend on the traceAbility of Pickering cartridges to make possible "The Best of Both Worlds", ... the world of stereo and matrix, and the world of discrete 4-channel.

For further information write to Pickering & Co., Inc., Dept. SR Sunnyside Blvd., Plainview, New York 11803

"for those who can hear the difference" TM PICKERING TRADEMARK
BRAHMS' TRAGIC OVERTURE

DURING the summer of 1880 Johannes Brahms composed two concert overtures in the house at Ischl in Upper Austria that served as his summer retreat for twelve years. The first of the two overtures he titled Academic Festival, as a tribute to the University of Breslau which a year earlier had conferred upon him an honorary doctor's degree. Incorporated in the music are what Brahms himself termed "a very jolly potpourri of students' songs à la Suppé." The companion overture, to which he gave the title Tragic, is an entirely different matter. It is a sober and dramatic work, reflective and searching in nature and with a brooding intensity that relates it to such other characterful overtures as Beethoven's Coriolan, Schumann's Manfred, and Handel's Agrippina.

Over the years, a number of literary associations have been advanced as the inspiration for the Tragic Overture. One theory had it that the overture was originally intended as incidental music for a projected production of Goethe's Faust at Vienna's Burgtheater. But the fact that extensive sketches for the Tragic Overture antedate the Faust production by at least ten years would pretty well seem to lay that theory to rest. The figure of Hamlet is another literary source sometimes cited in connection with this overture, but Heinrich Reimann, in his detailed study of the composer, finds no definite literary connection. Rather, according to Reimann, Brahms has taken "no definite, tragical, heroic figure as a basic ideal. It is only the universal, constant fundamental emotion of tragedy (somewhat in the sense of Aristotle or Lessing) which is reflected. Grandeur, nobility, and deep emotional earnestness are the essentials of tragic character."

The Tragic Overture begins with two fortissimo chords, followed by a muted roll on the timpani. The strings then immediately state the first subject, an undulating and arresting theme that rises to an impasioned climax. The development of the material leads to a lengthy section of resignation and despair, and then the trombones offer a hopeful pronouncement. The violins state the reflective second subject, and the section is brought to a dramatic conclusion. The two chords of the opening emerge from the argument, and then there is a return, in abbreviated form, of the first subject. What follows is a further working out of material in a section that, to some, suggests a funeral march. The coda, in the words of the great British musicologist Sir Donald Francis Tovey, "gathers up the remaining threads of the story in a catastrophe clearly represented by the solemn emphasis with which the trombones bring in the decisive close to the first subject."

The first great recording of Brahms' Tragic Overture was the one made in London in the late 1930's by the BBC Symphony Orchestra conducted by Arturo Toscanini still available as a mono reissue on the budget-price Sera- phim label (60150). This is an intense and feverish performance that underlines the drama in the score. The reproduction, considered quite advanced in its time, now sounds pretty feeble. It is in interesting to contrast that Toscanini performance with the one included in the RCA Victrola album devoted to Tosca- nini-led performances of all the Brahms symphonies as well as the Academic Festival Overture and the Variations on a Theme by Haydn (VIC 6400, four discs, mono). In general, the older Toscanini drew, the more febrile and precipi- tate his performances became. Here, however, it is the later performance (the Victrola Tragic Overture is from a broadcast performance given in November 1953, Toscanini's final season with the NBC Symphony Orchestra) that is the more expansive and varied in both shading and tempo. And, though still sounding cramped by contemporary standards, the 1953 sound is a vast improvement over the sound of the BBC Symphony recording.

The Tragic Overture has been fortunate in its recorded representations over the years: there is not a dud among the more than a dozen other performances currently available. Among them all, though, there are several that I think are unusually worthy. Chief among these are the performances conducted by Carlo Maria Giulini (Seraphim S 60101), Otto Klemperer (Angel S 35532), George Szell (Columbia MS 6965), and Bruno Walter (Odyssey Y 30851). Both Giulini and Klemperer are working with London's Philharmonia Orchestra, and both deliver powerful performances. Giulini has the better of it where sound itself is concerned: Klemperer's recording, a product of very early stereo tech- nology, has rather cavernous acoustical properties, while Giulini's is admirably clear, rich, and well balanced.

Walter's performance, too, is on the epic side, with a superb, rather headlong movement that in no way keeps the con- ductor from caressing phrases expressively and otherwise personalizing his reading. And, though his performance was recorded at about the same time as Klemperer's, Walter has much the better sound reproduction: indeed, there is an immediacy to the sound of the Odyssey recording that is impressive even by today's standards.

Which brings me to my favorite of all the currently available recordings of the score: George Szell's. Passion and dra- ma abound in the Szell treatment of the music, along with a warmth and a flexi- bility that endow his performance with a grace and elegance that I find in no other recorded version. The Cleveland Or- chestra plays with the disciplined abandon that was its hallmark during the Szell era, and the sound captured by the Columbia engineers is vibrant and ringingly clear.

As of this writing, reel-to-reel tape collectors have only one performance of the Tragic Overture available to them in that format: Bernard Haitink's, with the Concertgebouw (Philips L 5155). In the cassette field there are two: Haitink's (Philips 7300139) and Lorin Maazel's (Deutsche Grammophon 923-028 or 923-076, with different couplings). Haitink's performance, too, is on the 1973-1974 UPDATING OF THE BASIC REPERTOIRE is now available in convenient pamphlet form. Send 25c and self-addressed #10 envelope to Susan Larabee, Stereo Review, 1 Park Avenue, New York, N.Y. 10016 for your copy.
The Electronic Industries Association's June trade show in Chicago provided a provocative preview of the audio components that will be tickling our ears in the months to come.

By Ralph Hodges, Associate Technical Editor

The summer trade show of the consumer division of the Electronic Industries Association, held in Chicago's McCormick Place, is the largest annual exhibit of home-entertainment products in the United States. It is also the occasion chosen by most manufacturers to introduce their new models for the next year. The magnitude of the event turns McCormick Place into a small, self-sufficient enclave with its own mass-transit system, hotel, daily newspapers, restaurants, and snack bars. There are literally acres of booths and exhibits on the two floors of the show, the majority of them displaying audio and high-fidelity equipment, and most of them fronting on an estimated 3.1-mile network of aisles.

Although there was plenty of four-channel equipment this year, it did not seem as numerically overwhelming as a year ago. This does not mean that stereo is making a "comeback"—it simply never went away. And, encouragingly, despite a rocky economic situation and crucial shortages of parts and raw materials, it is clear that the audio industry is not about to go into an economic tailspin. This evidence was provided chiefly by the numerous and interesting new products the technical editors of STEREO REVIEW saw or heard about at the show, the highlights of which are presented, by individual component categories, on the crowded pages that follow.

Receivers

As a manufacturer, what do you do for an encore if your four-channel receivers incorporating SQ, RM (or QS), and CD-4 were introduced last year? If you're Fish-
er, Kenwood, or Pilot, you refine them. All three manufacturers now offer receivers with built-in or optional “full-logic” SQ decoding in one form or another, presumably using the SQ integrated circuits available from several sources.

Kenwood’s two models, the KR-9940 and KR-8840, employ both the “wave-matching” and “variable-blend” logic systems for SQ (plus, of course, CD-4 and RM). The Fisher Models 634 and 534 lack specifically designated RM facilities, but provide front-panel switching for SQ in three different forms: SQ, SQ LOGIC (gain-riding), and PHASE LOGIC, which is actually variable-blend. Pilot’s 430 receiver uses the conventional front-back-wave-matching SQ logic; like a number of others, the receiver switches automatically to CD-4 or SQ depending on the presence of the CD-4 carrier signal on a disc.

The Marantz four-channel receivers achieve their decoding flexibility through optional modules that slip into a “pocket” in the bottom plate. Available modules include full-logic SQ and Sansui QS Vario-Matrix. Marantz’s line leader, the prodigious Model 4400, contains full Dolby-B facilities for tape and FM, as well as a small oscilloscope for FM tuning and audio display. CD-4 must still be added externally, however.

All these manufacturers offered other new models as well, among them the Marantz 2325 with Dolby (at 125 watts per channel said to be the most powerful two-channel receiver available) and the very inexpensive ($180) Kenwood KR-1400 stereo model, with 10 watts continuous per channel. Many of the Fisher models have been updated for this year, and Pilot has added two new stereo units in the medium-power range.

In the CD-4 camp, JVC’s 5426X (just under $400) is the first four-channel receiver to incorporate an integrated-circuit (IC) CD-4 demodulator. At twice the price, the more powerful Model 5456X also has CD-4 (non-IC) plus JVC’s five-band SEA equalizer with separate adjustments for front and rear channels. The Technics line has grown by three receivers (with CD-4) which, like the JVC models, also have several switch positions to accommodate various matrix systems.

Magnavox, which has been active on the fringe of component audio for some time, has now launched a full-scale assault with its new MX brand name. The MX line includes the air-suspension speakers that have been advertised recently, a modest automatic turntable, and four new receivers. The MX receivers—two four-channel models and two stereo—are elaborately conceived devices with good specifications, liberally bedecked with illuminated indicators. The four-channel units have simple SQ and RM decoders. Another company with big plans is Rotel, which appeared with a CD-4/SQ four-channel receiver (Model RX-254) and several new stereo units, all restyled in a quietly attractive manner.

Sherwood, whose long-awaited full-logic SQ receiver is now in production, has followed up with three medium-power stereo models, two of which (the 7310 and 7210) feature built-in “Dynaquad” circuits for four-channel simulation from stereo material. A new name to electronics is Hervic, now introducing a stereo receiver with digital readout on FM and excellent specifications (see this month’s New Products). Yamaha’s CS70R four-channel receiver doesn’t have a digital FM station indicator, but it does have a digital timer clock.

Pioneer’s four-channel models remain the same for 1975, but most of the stereo line has been updated and renumbered. In general, the new units afford improved tuner specifications as well as modest increases in power output.

An SQ label now appears next to the QS (with Vario-Matrix) position on the selector switch of the new Sansui QXR-7001 four-channel receiver, indicating that the unit’s decoding circuits also handle SQ material satisfactorily. Sony’s product plans include three new SQ-equipped four-channel receivers—the Models SQR-8750, SQR-6750, and SQR-4750.

Tandberg’s new stereo receiver, the Model 2075, is rated at 75 watts per channel. And Nikko presented two four-channel receivers (CD-4, SQ, and QS) and also showed a 60-watt-per-channel Class A (!) stereo power amplifier that was endowed—as you might expect—with massive heat-sink structures to handle the effects of the high bias currents.

Among the manufacturers aiming at the budget market are Concord, with three new stereo models ranging in power from 10 to 50 watts per channel, and Superscope, with several new products including two four-channel units (Models QR-450 and QRT-440), the second of which has a built-in eight-track cartridge player. Sylvania has a new stereo receiver, Model 4744, providing 60 watts per channel, and Realistic offers the STA-250 stereo receiver with something similar to the Dynaquad circuit for four-channel simulation. There was much, much more, of course; one might almost go on like this forever, and we will, in fact, be covering others of these units in our New Products listings for the next few months.

Amplifiers and Preamplifiers

Two recent innovations in power-amplifier design were shown as prototype products at the Chicago show. The first is based on field-effect power transistors, which have been the object of development programs by both Sony and Yamaha in Japan. Yamaha’s amplifier, at present designated the CM-5000X, is a high-power stereo unit (150 watts per channel) of conventional design except for the FET output devices. These, because of their exceptional linearity and high-impedance characteristics, are said to result in a “safer” amplifier with inherently lower...
Stereo power amplifier:

Stereo 150 (75 watts per channel), and the QSA-300—essentially two Stereo 150's on a single chassis for four-channel applications.

The Bose preamplifier, Model 4401, will be introduced imminently. It is a straightforward four-channel design that concentrates on reliable circuit and construction techniques. SQ with full logic will be built in, and modules for installing other four-channel decoders and de-modulators of the purchaser's choice will be available.

The first of Epicure's long-awaited electronic products, the Model One stereo power amplifier, is about to be introduced. Rated at 140 watts per channel, the unit employs sophisticated protective devices with front-panel warning indicators for excessive temperature, current, and voltage (the voltage lights indicate the onset of clipping). Waiting in the wings is a stereo preamplifier with a built-in oscilloscope and other facilities (such as an optional microphone) to permit performance checks on the entire audio system including the room acoustics.

The Marantz Model 3800 is, we believe, the only stereo preamplifier available with built-in Dolby B noise reduction. The Dolby circuits are set up to be used conventionally or as an adjustable single-pass dynamic noise filter. A less expensive preamplifier, the Model 3600, is also new, as is the Model 400 (200 watts per channel) stereo power amplifier, available with or without meters.

A four-channel preamplifier (as yet unnamed) is coming up from BGW. It has unusually flexible control features that include switching of all four inputs—separately or together—to any of the four outputs. Built-in CD-4 facilities and an interesting multi-band equalization system are also promised. SAE, meanwhile, has brought out a stereo preamplifier (Mark IX B) with a seven-band equalizer, plus a new octave-band equalizer affecting both channels simultaneously and a 100-watt-per-channel power amplifier.

The Philips name has reappeared, with, among other products, a stereo preamplifier (Model SC-102) that is simple in concept and, according to specifications, immaculate in execution. Other new offerings from European manufacturers include the low-silhouette integrated amplifiers from Cambridge Audio and the Radford HD250 integrated stereo amplifier, which manages to dispense with knob controls of any kind on its front panel.

Large stereo power amplifiers are forthcoming from Cerwin-Vega and Integral Systems. The Cerwin-Vega monster (Model A-3000) is specified at a total of 1,500 watts into 4 ohms. The Integral Systems Model 700, with 350 watts per channel into 8 ohms, has an array of nine light-emitting diodes for each channel on the front panel to indicate instantaneous power output. A planned power amplifier from the Quintessence Group (Power Amplifier II, rated at 125 watts per channel) will also have an optional power-output indicator, but with digital readout!

The Audio Research Corp., manufacturer of vacuum-
tube electronics, has announced an improved power supply for the highly acclaimed SP-3 preamplifier, and the availability of modification kits for the Dynaco Mark III and Stereo 70 power amplifiers. (These kits are particularly recommended by Audio Research to Dynakit owners whose units have become "tired" through long years of service.)

And, finally, the "Dreadnaught" power amplifier, which has been around for some time, is now reappearing in the marketplace in the form of a 500-watt-per-channel stereo unit. The manufacturer is Dunlap Clarke.

**Tuners**

Until this year, frequency-synthesizing FM tuners (in which a super-stable crystal-controlled oscillator enhances tuning performance) have been relatively rare. The Heath digital extravaganza is the most shining example to come to mind. Now there are two more, the Scott T33S and the Kenwood 700-T.

The Scott FM-only unit resembles a model the company produced some years ago, but has extensive internal redesign. Digital frequency readout is again featured, along with the coded-card system that automatically and precisely tunes in the desired station when the appropriate indexing card (supplied) is inserted into a slot. Manual tuning is through a pushbutton-activated station-frequency scanning sweep.

Kenwood's frequency-synthesizing 700-T has a conventional tuning dial and knob. However, the dial is calibrated linearly in precise station widths, and a light-emitting-diode display ensures accurate tuning. The unit also has a signal-strength tuning meter that can be switched to register multipath. In addition, the unit includes a sophisticated pulse-noise interference suppressor.

Yamaha has developed what they believe to be the lowest-distortion stereo-FM tuner available—a total harmonic distortion figure of less than 0.1 per cent is typical. The CT7000 ($1,200) incorporates very elaborate internal circuits (a seven-gang tuning capacitor, for example), and it features user-variable selectivity and interstation-noise muting along with automatic frequency control (AFC) that is deactivated automatically when the tuning knob is touched. Another super-tuner, the long-promised Sequerra Model 1 ($2,500 with options), is appearing in limited quantities. The most visible feature of this digital-readout FM-only device is its 41/2-inch oscilloscope screen, which displays either signal strength, channel center, or multipath, as well as internal and external audio (including four channels for even a "panorama" of all FM stations broadcasting within 1 megahertz on either side of the selected station frequency. Dolby-B noise-reduction circuits are built in. Specifications include a rated stereo separation exceeding 50 dB.

SAE offers two digital-readout, FM-only tuners, the deluxe Mark VI B with built-in oscilloscope, and the Mark VIII without. The Kenisonic Accuphase tuners distributed by Teac are offered in both FM (Model T-101) and AM/FM (Model T-100) versions. The Model T-101 has user-variable selectivity. Both have meters that indicate multipath interference in the received signal.

Two other new tuners, from Kenwood, have a feature worth noting: a meter that displays either signal strength, multipath, or deviation (modulation strength) of the incoming FM signal. The deviation mode is recommended as an aid in setting record levels when dubbing off the air.

**Speaker Systems**

New speakers shown at the CES were, as usual, too numerous to hear and certainly too numerous even to list in this brief survey. But, for the highlights:

Acoustic Research has introduced a new three-way system. The AR π-one, which is very similar in configuration to the AR-3a, but with the dome mid-range and tweeter drivers redesigned for higher efficiency and greater ruggedness. The "π" designation refers to the function of the three-position switches controlling the drivers. These are intended to equalize the system response for its position (or radiation angle) in the listening room. The three switches are mounted behind a concealing wooden trim panel on the front of the speaker.

The Philips Motional-Feedback speakers employ an unusual (although not unique) system for improving low-frequency performance. In appearance the speakers are conventional: 8-inch woofer, 5-inch mid-range, 1-inch dome tweeter. But power amplifiers of 20 watts (for the mid-range and tweeter) and 40 watts (for the woofer) are built into the cabinet. In addition, mounted near its voice coil, the woofer has a motion-sensing transducer which feeds back an electronic signal to the input of the woofer amplifier. From this a "correction signal" is derived, and this compensates at the amplifier for any errors the voice coil makes in following the audio waveform. The LWE speakers, scheduled to be revived on a national distribution basis by CM Labs, also use corrective feedback, but they employ a different technique to derive it.

A new speaker system from Leslie, the Model DVX-580, has an upright paddle-shaped mounting assembly for the mid- and high-frequency drivers that can be pivoted by the user to face in any direction. The basis for the
design is that dipole radiators (which project mostly to the front and rear) are considered superior by the manufacturer in producing a clear, sharp, stereo image. The rotatable element constitutes such a radiator, which can be aimed for best results in a specific acoustic environment without disturbing the orientation of the main cabinet, which houses a 15-inch woofer. A more conservatively styled version with grille cloth concealing the paddle is available as the Model DVX-570.

Among the many changes at JBL are an expansion and updating of the Decade series (with two new models, the L16 and L36), a new column-type speaker (the Aquarius Q), and a new high-performance tweeter that employs a ring-shaped aluminum diaphragm working into a combination horn/diffraction-slot assembly. The tweeter is being introduced in the new Jubal L65 three-way system.

The radically different Heil woofer from ESS will be available by the end of the year. It works on a variant of the Heil "air-squeezing" principle, and takes the form of a surprisingly small perforated aluminum cylinder. Inside are moving and stationary plates that draw in and expel air between the intervening spaces.

Rectilinear was on hand with two impressive new models, the 5 and the larger 7, using combinations of cone and dome drivers. And KLH has added three column-shaped speakers to the line, as well as a new small bookshelf system. Infinity Systems has been occupied principally with improvements over the past year; updated versions of the POS I (now POS II), the 1001 (now 1001A), and Servo-Static I (now IA) were shown. However, a new floor-standing model (the TL Column) incorporating the company's Walsh tweeter also appeared. Other tweeters of interest are offered by Janszen. Eight of that company's electrostatic elements are now available in a single-wide-dispersion array.

The latest from Design Acoustics is also a column speaker, trapezoidal in cross section, with a rear-facing 10-inch woofer, a 5-inch mid-range cone radiating through a small damped opening to enhance dispersion, and a cone tweeter on each of the three frontal surfaces. The Stonehenge series from Altec, comprising still more columnar shapes, has added a Model III, with a 16-inch woofer and coaxially mounted high-frequency compression driver and horn. Micro-Acoustics' new FRM-2 speaker system resembles the FRM-1, but it has three outwardly angled cone tweeters instead of the latter's five. Aside from the Model 60 introduced recently, the Avid Corp. has a new floor-standing system, the Model 104, incorporating a recently developed mid-range driver.

Epicure Products, Inc. is out with several new models, including a new Microtower (the Model III) and a large bookshelf system, the EPI Model 180. Improvements on the company's Model 400, converting it to the 400+, have also been announced.

The smallest speaker system yet from IMF is the Super Compact – 18 inches along its largest dimension. And the smallest speaker from Soundcraftsmen is the new SC-7 acoustic-suspension design. ADC is extending its WDDS (Wide Dispersion Discrete Source) design technique to other models, in particular the new WDDS-11 system. And Hegeman Labs is adding the Model II, a larger version of the successful Model I, which has been updated to the Model IA.

Following up on their acclaimed DQ-10 "Phased Array" system, the Dahlquist people have introduced the DQ-6, a smaller version in a comparatively conventional-looking cabinet, but retaining as many of the larger model's performance features as possible. In another design camp, Magnepan, whose Magnepian "Tympani" film-diaphragm speakers are handled by Audio Research, will offer a less expensive model (designated the MG2167-F) through independent distributors.

Allison Acoustics, a recently formed company, will have available two systems specifically designed for optimum acoustic coupling to the listening room. The enclosure and the drivers have several novel aspects.

Two new speaker designs employ unusual materials: the Yamaha NS-1000X has mid-range and tweeter diaphragms formed of a beryllium alloy, and the White Electronics "Shotglass" speaker has resin-bonded glass-fiber cones. Both materials were chosen by the manufacturers for their superior mass-vs.-stiffness characteristics.

Other new speakers: a new line with three new models from Kenwood; the new Formula 1 from BIC Venturi, smallest of the lot; improvements on several of the Audioanalyst systems; several new models from Braun; and a clutch of new Cerwin-Vega lease-breakers—all in a variety of sizes, prices, and sound qualities.

**Record Players and Cartridges**

At last year's show there were murmurs that single-play turntables were rapidly coming back into their own. This year almost everybody took the hint, including some manufacturers who had not previously ventured into that end of the marketplace. For example: Audioanalyst, with a full series of speaker systems plus single-play turntable, and Rotel, offering an extensive line of stereo and four-channel electronics plus a single-play turntable. Both are attractive, well-designed belt-driven units (quite obviously of Japanese origin), with semi-automatic features.

Technics, who already had more single-play models than anyone else, now has two more, the SL-110A and SL-120. These are essentially the direct-drive Models SL-1100A and SL-1200 without tone arms, giving the purchaser the opportunity to choose his own. These join the recently introduced SL-1300 (with arm), which will automatically repeat a record as many times as desired.

Dual, who ventured into the single-play market last year with the highly successful Model 701, has now introduced the 601, which drives its platter with a belt rather than directly, but is otherwise very similar to its direct-drive predecessor. Dual has also updated and restyled its line of automatic turntables, extending some of the features of the more expensive models down to the lower price levels.
Some minor modifications have taken place in the existing Garrard line also. In addition, the company has added two single-play models: the Zero 100SB, which has the articulated arm of the Zero 100, and the Model 86SD, whose arm is of a comparatively conventional configuration.

A less expensive brother of their Model GA212 has been introduced by Philips. The two-speed, single-play unit (Model GA407) has several novel features, in particular a pressure-sensing device (built into the tone-arm rest) which automatically registers the stylus force on a calibrated indicator (1 to 4 grams) on the motorboard. A third Philips product, the Model GA-209 "Electronic" single-play turntable, will make use of three motors—for platter, tone-arm cycling, and cueing—and will feature fully automatic record-size sensing and speed selection.

Something unique in the way of turntables, the B&O 4002, is scheduled for introduction in the United States sometime later in the year. It is a two-speed, straight-line-tracking design whose very short tone arm is propelled across the record surface by a worm-gear drive activated through photoelectric sensors. All manual functions of the turntable—tone-arm positioning, cueing, etc.—are accomplished electronically through a push-key panel on the motorboard. When left to its own devices, the turntable automatically selects speed, indexes to the proper record diameter, and, incidentally, refuses to lower its arm to the rotating platter surface if there is no record thereon. The B&O 4002 is specifically designed for—and comes equipped with—the B&O MMC 6000 CD-4 phono cartridge tested in this issue.

Among the newer automatic turntables, Elac/Miracord’s Model 820 is a three-speed (33 1/3, 45, and 78 rpm), modestly priced unit with several de luxe features, including fine-speed adjustment. Like many manufacturers, BSR has equipped a number of its models with low-capacitance wiring for CD-4. In addition, the 810 and 710 models (now with “QX” suffixes) have acquired stylus-timing gauges on their motorboards.

Very few new phono cartridges made first appearances at the show. However, JVC and Technics presented CD-4 cartridges ($49.95 and $64.95, respectively), as did ADC: the ADC Super-XLM "All-Media" design priced at $75. And Stanton presented the latest in its 681 series of cartridges, the "Triple-E," with reduced tip mass. Each unit comes with a factory calibration curve.

Pioneer has blossomed out with three new single-play units, including the direct-drive PL-71 and the belt-driven Models PL-A45D and PL-10, all with redesigned tone arms. The Thorens TC-165C also has a new arm, closely resembling the arm supplied with the TD-125. The platter is belt-driven by a synchronous motor, with speed change accomplished through mechanical shifting of the belt on the stepped drive pulley. Stanton’s “Gyropoise” turntable, available as Model 8004-2 with a Stanton stereo cartridge or as Model 8004-4 with a CD-4 cartridge, employs a magnetic platter-suspension system within a mechanical suspension that isolates the bearing well and tone arm from the motorboard.

B&O’s Model 4002 straight-line-tracking turntable

Two novel automatic turntables with belt-driven platters have been introduced by BIC. They are two-speed (33 1/3 and 45 rpm) units, with the more expensive Model 980 employing electronically governed speed control. Both models offer some unique operating features, plus a simplified system for phono-cartridge alignment.

A two-speed, single-play turntable is now offered by KLH. The Model M-60 features a unitized sub-frame that mechanically links the platter assembly and tone arm within the outer chassis. The design’s emphasis is on simplicity, except for its unique viscous-damped cueing system, which is electronically activated. Even Teac now has a turntable: a handsome direct-drive unit without arm, featuring a magnetic platter suspension. The model number is TN-400.

BIC’s Model 980 belt-drive turntable

SEPTEMBER 1974 67
Tape Equipment

Is it possible that a major evolutionary trend in open-reel tape machines is foreshadowed by the Teac A-7340? This is a 15- and 7 1/2-ips three-motor model that accommodates 10 1/2-inch reels: it records (with the company's Simul-Sync feature when desired) and plays back in two or four channels—a sophisticated but hardly revolutionary product by Teac's present standard. What is novel, however, is that the transport and electronics are fully separate in two equal-size modules and that the electronics module consists principally of a highly flexible four-channel mixer, with eight input channels (including four balanced microphone inputs), four outputs, complete channel-assignment switching, and external-processor loops. The four VU meters are augmented by separate LED peak indicators for low, mid, and high frequencies. The price of the A-7340 will be about $2,400.

Somewhat in the same mold is the four-channel Dokorder Model 1140, offering the same speed and reel-size formats, with the electronics section supported above the transport by a single upright pillar. This machine also has a track-synchronization feature (called "Multi-Sync" by Dokorder), as well as the company's continuously variable bias adjustment with readout on the recording-level meters. A more conventional machine from Dokorder, the stereo Model 1120 accommodating 10 1/2-inch reels, also appeared.

Pioneer's new offerings include the RT-1011L, a three-motor, 10 1/2-inch-reel stereo deck that is the least expensive in this Pioneer series, and a portable six-input mixer, the MA-62, with pan pots on two of the channels.

A new machine from Tandberg, the Model 10X, features Dolby, 10 1/2-inch reels, and speeds of 15, 7 1/2, and 3 3/4 ips. Sony presented a solenoid-controlled auto-reverse deck, the Model TC-558, with six heads to permit recording as well as playback in the reverse direction. Special efforts have been made to ensure interchannel phase accuracy of the heads to permit the processing of SQ-encoded material. Akai displayed a number of open-reel machines, the latest of which are two Dolby-equipped decks, the single-motor Model 4000DB and the three-motor, 10 1/2-inch-reel GX-600DB. And Ferrograph exhibited the recently introduced Super Seven, with a host of features including optional Dolby and continuously variable recording bias.

Model 550 is an a.c./battery version of the 500, with carrying case, shoulder strap, and external a.c. power supply. An automatic-reversing cassette deck that plays and records in either direction has been brought out by Dual. The Model 901 employs a dual-capstan transport driven by a motor used in the company's automatic turntables. Automatic chromium-dioxide switching (via the notch in the back edge of newer CrO₂ cassettes) is featured, as well as separate Dolby calibration adjustments for standard and chromium-dioxide tapes. Recording-level meters with true VU characteristics are augmented by a peak-level light.

Front-loading cassette decks are cropping up all over. In addition to the Pioneer unit covered in the New Products section of this issue, there are new decks from Concord, Sony, and Technics. The Concord and Technics machines, Models CD-1000 and RS-676US, respectively, incorporate solenoid transport controls.

Cassette offerings from other manufacturers were as plentiful as ever. Aiwa recently introduced three decks, two with Dolby, and JVC has a low-price deck featuring the company's ANRS noise-reduction system. A new mono portable from Superscope, the C-104, permits the optimum compatibility with the new Sony Ferri-Chrome cassettes.) In addition, Sony previewed a compact mono portable three-head cassette recorder (non-Dolby), the Model TC-142, with built-in electret-condenser microphone. The Teac 850 three-head cassette deck was again displayed. However, it is not quite ready for introduction, according to a company spokesman.

Nakamichi Research, which already has two three-head cassette machines to its credit, has now come up with some two-head offerings. The Model 500 deck is conventional in configuration, except for a center-channel input that can be blended into the left and right channels during recording. Internally, however, there are some significant refinements. The record/playback head has exceptional dynamic range, reducing the possibility of tape saturation's affecting the complementary action of the Dolby circuits. The peak-indicating recording-level meters are calibrated over a full 45 dB, permitting the noise level of most program sources to register. And the motor is an electronically speed-regulated d.c. device. The
user to vary tape speed over a wide range during playback. And Sharp showed a prototype cassette deck with a numbered keyboard. Pressing the appropriate key causes the tape to advance rapidly to any selection on the cassette and then switch into the play mode.

The popularity of the eight-track format has engendered a crop of new recording decks, prominent among them being the handsome Wollensak 8080 with Dolby (with a tape-select switch to optimize the machine for 3M’s new “Classic” eight-track tape), the JVC Model 1245 with ANRS noise reduction, and the non-Dolby Akai GXR-82D. All of these record and play back in stereo. However, the four-channel, eight-track recordist is catered to with Technics’ new Model ARS-858.

Miscellaneous

Among the headphones that will vie for consumer attention in the coming season are: Superex’s EP 5 “hybrid” headset, mating dynamic Mylar-diaphragm “woofers” with electrostatic tweeters; the Marantz high-efficiency Model SE-15 electrostatic headphones, requiring about 3 watts per channel continuous; and the Pioneer SE-700 headphones, employing piezoelectric drivers. Audio-Technica’s electret electrostatic headphones (Model AT-707) can be driven directly from the headphone jacks of amplifiers and receivers. Pickering has introduced its Model OA-2 headset at the moderate price of $22.95.

Two manufacturers, Koss and Scintrex, offer headphone products that simulate ambiance and other spatial effects through electronic and acoustic processing of conventional stereo signals. Telechonic, meanwhile, has introduced a four-channel headset (Model TEL-101F) with an electronic matrix that processes four-channel programs for optimum effect through headphones. An optional adapter, the TEL-101A “Quadramate,” permits decoding of matrixed material and also produces a four-channel simulation from stereo sources. The headphones and associated circuitry work on the principles of the “Fixler Effect,” named after its inventor John Fixler.

Sennheiser has come up with a system for miking binaural recordings for playback through headphones. Two electret-condenser microphones are worn on the recordist’s head like headphones. The miniature microphones, fixed to a supporting frame with a cable-connected battery power supply, are designated the Model MKE 2002. (A dummy head is included in the $330 price in case the recordist chooses not to use his own.)

The Burwen Dynamic Noise Filter has been used in professional applications for some time. Now a consumer version is available, the Model 1200. The Burwen device operates at the “hiss” frequencies, sharply attenuating high-frequency response when there is no program material present. The “hinge point” of the filter varies continuously according to the demands of the program. It is a single-pass system (that is, it does not require encoded recordings) equipped with a sensitivity control and switches to select suitable filter characteristics for the noise content of any type of disc recording, plus tape and FM. Price: $249.95.

New products from Soundcraftsmen and Crown include a dual-channel octave equalizer (Soundcraftsmen RP2212) with facilities for matching input and output levels, and what is called a Stereo Output Control Center (Crown OC-150), a unit that connects to the output terminals of an amplifier and provides speaker switching, headphone jacks, and meter indications of either average or peak output levels.

Among some of the new super-sophisticated (and expensive) audio test equipment shown by Radford, Sound Technology, and McAdam Electronics, there was a low-cost basic $80 audio generator/wattmeter intended for service shops and audiophiles. McAdam calls it the Model LK-1, since it was designed by Larry Klein, Technical Editor of this magazine.

Advent, well known for their best-selling bookshelf speaker systems, was also demonstrating its long-awaited Videobeam color-TV projection system. It provides— are you ready? — a 24-square-foot, bright, sharp picture and has inputs and outputs for connection to an audio system or video tape recorder.

Summary

To mention all the new products for 1975 would require an article several times the length of this one. The many models that, regrettably, had to be left out will be featured in the New Products columns of forthcoming issues. A word of caution: the mere appearance of a new model at the Chicago show does not guarantee that planned production and delivery schedules will be met in every case. In fact, some products listed in my report on last year’s show are still not available to consumers. So don’t set your heart too firmly on a Frammis FPX or whatever. As much as the manufacturer would love to sell you one, shortages of materials or unforeseen design problems may yet trip him up. The products described as prototypes herein may be as much as a year away from actual production.

If you wish further information about any of the products mentioned above, you should write directly to the manufacturer in question. (The editors of this magazine can’t supply it because in most cases we simply do not have any further information.) If you’ll send a stamped, self-addressed long envelope to STEREO REVIEW, Department CES, One Park Avenue, New York, N.Y. 10016, we will be happy to send you a sheet listing the addresses of all the manufacturers mentioned.
JIMMY BUFFETT insulted Buford Pusser’s car once, so Jimmy carries these scars on his scalp where a hunk of hair was yanked out. Buford Pusser, six-foot-six, is the former Tennessee sheriff whose life story, buffed up with a swipe or two of poetic license, was the subject of the movie (“Audiences are standing up and cheering . . .” ) Walking Tall, which reportedly wasn’t quite violent enough for Buford but has been a great favorite with Middle America. Jimmy Buffett is neither six-foot-six nor a great favorite with Middle America. He is about five-foot-nine and has long hair bleached a funny shade of blond by the Key West sunshine and a brush mustache that isn’t bleached quite as much but usually shades a semiprivate smile that seems both a reaction to his world and a comment on it. Jimmy Buffett is a singer and guitar player and the writer of some wry and funny songs that seem to confirm the laconic self-analysis he offers in the lyrics of one called Migration: “I got a Caribbean soul. I can barely control . . . and a little Texas in my heart.”

Jimmy didn’t just insult Buford’s car, of course, but that was how it started. “We had just recorded God’s Own Drunk,” Jimmy says, “and we were shit-faced drunk ourselves.” God’s Own Drunk, found in his second album, “Living and Dying in ¾ Time,” is a stoned rap of a type invented by Lord Buckley: it is an updating and fusion of both the tall tale and the talking blues, and it concerns guarding a brother-in-law’s still (while he goes to the jogging; he wrecked it somewhere near Peoria—which, he says, “is distasteful even to pronounce” —and the first thing he saw when he opened his eyes was a tree with a tire-swing in it.

“So I wrote Life Is Just a Tire Swing,” he says. It will be in his third album, as will the one about encountering Buford and Migration, which ostensibly is about trailer parks, always referred to by Buffett as “god-damned trailer parks.”

“Aunt Coo was just nuts,” he says. “She died of some incurable brain disease, and my uncle, he was an alcoholic. When she died he sold this elegant old antebellum mansion, columns and everything, for, like, four cases of Budweiser and a fifth of wine.”

This last he tells one of his audiences, not me privately. He tells his audiences things he doesn’t tell me, but then his audiences give him more energy for that sort of thing than I know how to give. Playing an acoustic guitar and accompanied only by Roger Bartlett, who also plays an acoustic guitar, Buffett is what they call a dynamic performer—which I guess means he somehow makes each member of the audience feel that what is happening is just between the two of them. The energy snakes back and forth, forming lines you can almost see.

“We started on Bourbon Street,” he tells me, privately. “I was a front man for a rock-and-roll band, doing lots of jive-ass talking, and I guess I never lost that knack.” At the Main Point, he tilts his guitar to show there’s no list of songs Scotch-taped to its topside. “See?” he says. “No notes. We’re just innocent up here. Sometimes we don’t

“About ninety per cent factual”  
By Noel Coppage

Oh, God! I don’t want to die in Nashville in a rented Gremlin.”

And that is why Sammy Creason is listed as bodyguard as well as drummer on the cover of Jimmy Buffett’s second album.

Jimmy has written a song about the episode, which is the normal thing for Jimmy to do. He tells me his songs are “about ninety per cent factual.” For his first album, “A White Sport Coat and a Pink Crustacean,” he wrote one, called Peanut Butter Conspiracy, documenting how he and a friend used to steal their food—mostly peanut butter and Robitussin AC, the codeine-spiked cough syrup—from the Mini Mart. “I was a fantastic shoplifter,” he says. “Had to, you know. I was playing in a rock-and-roll band and we never had any money for anything but amplifiers. I can still get a whole chicken in my pants.” And he wrote one about a tire-swing like the one at his old Aunt Coo’s place, although he had to have his memory jogged for that one. Another rental car was involved in the jogging; he wrecked it somewhere near Peoria—which, he says, “is distasteful even to pronounce”—and the first thing he saw when he opened his eyes was a tree with a tire-swing in it.

“‘Oh, God! I don’t want to die in Nashville in a rented Gremlin.’”

And that is why Sammy Creason is listed as bodyguard as well as drummer on the cover of Jimmy Buffett’s second album.

Jimmy has written a song about the episode, which is the normal thing for Jimmy to do. He tells me his songs are “about ninety per cent factual.” For his first album, “A White Sport Coat and a Pink Crustacean,” he wrote one, called Peanut Butter Conspiracy, documenting how he and a friend used to steal their food—mostly peanut butter and Robitussin AC, the codeine-spiked cough syrup—from the Mini Mart. “I was a fantastic shoplifter,” he says. “Had to, you know. I was playing in a rock-and-roll band and we never had any money for anything but amplifiers. I can still get a whole chicken in my pants.” And he wrote one about a tire-swing like the one at his old Aunt Coo’s place, although he had to have his memory jogged for that one. Another rental car was involved in the jogging; he wrecked it somewhere near Peoria—which, he says, “is distasteful even to pronounce”—and the first thing he saw when he opened his eyes was a tree with a tire-swing in it.

“So I wrote Life Is Just a Tire Swing,” he says. It will be in his third album, as will the one about encountering Buford and Migration, which ostensibly is about trailer parks, always referred to by Buffett as “god-damned trailer parks.”

“Aunt Coo was just nuts,” he says. “She died of some incurable brain disease, and my uncle, he was an alcoholic. When she died he sold this elegant old antebellum mansion, columns and everything, for, like, four cases of Budweiser and a fifth of wine.”

This last he tells one of his audiences, not me privately. He tells his audiences things he doesn’t tell me, but then his audiences give him more energy for that sort of thing than I know how to give. Playing an acoustic guitar and accompanied only by Roger Bartlett, who also plays an acoustic guitar, Buffett is what they call a dynamic performer—which I guess means he somehow makes each member of the audience feel that what is happening is just between the two of them. The energy snakes back and forth, forming lines you can almost see.

“We started on Bourbon Street,” he tells me, privately. “I was a front man for a rock-and-roll band, doing lots of jive-ass talking, and I guess I never lost that knack.” At the Main Point, he tilts his guitar to show there’s no list of songs Scotch-taped to its topside. “See?” he says. “No notes. We’re just innocent up here. Sometimes we don’t
Buffett is a different breed of Southern-born country-pop musician in part because he was spawned in a different sort of place; he grew up along the Gulf Coast, where the people hassle with the sea rather than the land. He's from Alabama, near Mobile, "but as a child I always traveled right along the coast, probably never went ten miles north of Mobile — never went to upstate Alabama at all." His grandfather was a sailing ship captain, and when Jimmy wasn't making it in Nashville a few years ago he considered going to Key West and hiring on with a boat. "The Gulf Coast is sort of keyed to New Orleans," he says. "It's a Catholic-based culture, Creole and Cajun influences and all that, you know, not a redneck culture at all. I listened mostly to gumbo rock out of New Orleans. I was never into country. I don't even know why I went to Nashville. Hank Williams — I could sing a few of his songs.

"You know what's weird? As a kid I loved Mitch Miller and the Mills Brothers. Loved those Sing-Along-with-Mitch albums, maybe just because I loved to sing." He was always singing, except for the time he spent soaking up the advanced, no-punch-line humor of such as Bob and Ray, Lord Buckley, and Eddie Lawrence, the Old Philosopher. "There was nothing before music but school," he says, and I hated high school. It was the most miserable time of my life. But for most people, especially in the South, it's the high point of their lives." He made short work of flunking out of Auburn University and relocating at a junior college near New Orleans — "which was where I wanted to be anyway" — which was where he fell in with musicians organized, in a manner of speaking, as a band and where he started working the awful dives an unknown has to work and . . . stealing peanut butter.

And now he is, to borrow from his The Wino and I Know, living his life like a song, and trying to remind himself that a good song has rests in it. "My boogie span reaches about three days, and I get burned out and go home" — and that's Key West, mainly, but sometimes it's the even quieter life of Montana. Buffett says he meant, and still means, what he said about fame in a song called My Lovely Lady: "I don't want the thing that brings confusion/When people recognize you on a plane."

"It's kind of weird now with Come Monday making the charts, Even Middle America was playing the hell out of that. But that's okay. I just don't want to get into doing this three hundred days a year. I got too spoiled before it started. If I get too tired, that's a good enough excuse to go home, lie on the beach, ride my bicycle. . . . I spent two years in Nashville, working for Billboard and bummin' around. Couldn't get nothing recorded. Got depressed, got pissed off, got divorced, and left. Best move I ever made. I do get into some incredible situations on the road that lead to songs, but my free time means as much to me as far as writing is concerned. Wrote practically all of that second album while I was laying around out in Montana."

He says he has it "sort of mapped out for about two years — then maybe I can call my shots." Meanwhile, he's planning to use some of his free time to attend the tenth-anniversary reunion of his high-school class. "I'm just going to get real numb on something, go there, hang out, and ob-serve!" he says. He pauses, fingering the lurid pink "treasure-box" oyster shell he wears on a chain around his neck and swashing the ice around in his drink, "Ought to be able to write a hellacious song about it."

---

even think to tune up until we've played two or three songs. We're not very avid tuner-uppers."

Innocent he may be, but not naive. He is easygoing, funny, open, and appears to be peripherally amused when he is on the stage: he seems to be following his own advice: "Laugh at it, that's the secret."

But he works hard up there, and when we happen to meet in the hallway of our color-TV-coordinated motor hotel immediately afterward, he looks drained. From the stage, he had asked the audience, "What time do the bars close?" But now he is going straight to bed, alone, mumbling about an appointment he has to keep in seven hours. "I'm really beat," he says.

He has been busy. Discovered some time ago by a few persons whose pop-music instincts should be good — these persons include Steve Goodman, John Prine, and Jerry Jeff Walker — Buffett is becoming a favorite on the college and coffee-house circuit: Passim's in Cambridge, the Quiet Knight in Chicago, the Main Point, places like that. He recently finished scoring and acting in a film (powered named Raulito DelLuto) based on a script by his friend, novelist Tom McGuane. And he has experienced having one of his songs, Come Monday, make the popularity charts.

Except for the lines I've got my Hush Puppies on/I guess I never was meant for glitter rock-and-roll, Come Monday is not particularly typical of Buffett's music. It would be difficult to say what is. He has adopted this and that, a little country, some Latin rhythms, some New Orleans gumbo, the sneaky irreverence the old black bluesmen taught the young white intellectuals — something like a fusion of Randy Newman and Merle Haggard, with the ghost of Xavier Cugat goofing around in the background. At least that's what I thought before I met him, but now it sounds a little too easy.

"I get a lot of comparisons with Jim Croce," he says, "I guess that's because we were on the same label [ABC/Dunhill] and we were good friends. He used to visit me down in Key West. He — well, those Eastern slang expressions, he had those down just perfect. . . . A lot of people compare my humor stuff to Martin Mull, but I'd never heard one of his albums until about three months ago."

Jimmy is a combination that hasn't been seen much lately, in any case. As he says in Brand New Country Star (from "The Time"), he could either go country or pop ("I had a certain individual in mind when I wrote that," he says, "but now most people seem to think it's very autobiographical"). Either way, he will go under a banner distinctly his own. Having a Caribbean soul does give him style, and having quick recall of the mundane glamour and trivial brand-names of daily living gives him access to some musty chambers in a listener's memory. He can kick up some dust in there, and maybe a few small junk-fascination orgies, memories of time pleasantly wasted and so forth.

"I wish I had a pencil-thin mustache," he writes, "the Boston Blackie kind./A two-tone Ricky Ricardo jack-et./And an autographed picture of Andy Devine," and goes off into drinking on a fake ID and recalling how to me as far as writing is concerned. Wrote practically all of that second album while I was laying around out in Montana."

He says he has it "sort of mapped out for about two years — then maybe I can call my shots." Meanwhile, he's planning to use some of his free time to attend the tenth-anniversary reunion of his high-school class. "I'm just going to get real numb on something, go there, hang out, and ob-serve!" he says. He pauses, fingering the lurid pink "treasure-box" oyster shell he wears on a chain around his neck and swashing the ice around in his drink, "Ought to be able to write a hellacious song about it."
Haydn's 104 Symphonies

Practice makes perfect, and though it took Haydn almost 104 steps to evolve his own grand design for the symphony, the result is the greatest body of social music ever composed

By Irving Kolodin

As of 1891 (that was the year of The Picture of Dorian Gray), Oscar Wilde was of the opinion that "A cigarette is the perfect type of a perfect pleasure. It is exquisite and leaves one unsatisfied." As of 1974, I would appropriate that statement and amend it to read: "A Haydn symphony is the perfect type of a pluperfect pleasure. It is exquisite and it leaves one wholly satisfied." I am as certain of that as I am that even a tone-deaf Surgeon General would not consider an addiction to Haydn to be a health hazard.

It is commonly assumed that this priceless adjunct to human happiness, the Haydn symphony, reached its climax of perfection as a reward for its composer's endless application to an original set and simple design, which somehow, in time, acquired attributes far from simple. My inclination to question this ready rationalization first arose when I discovered, in the 1930's, that a work I had enjoyed as No. 13, in G Major, was actually No. 88, and rather than there being another ninety-one "later" works in a design established early on, it had in fact taken Haydn eighty-seven earlier works to reach that point of development.

This led to a long-cherished, wistful desire to hear—sometime, somehow—every one of the one hundred and four Haydn symphonies in the order in which they were created. Objective: to find out, if possible, just what did happen, work by work, year by year. That the opportunity to do just that finally presented itself in June of this year was due in large part to the tenacity of London Records in pushing through to a triumphal fulfillment its history-making coverage of all the unknown and (thus far) all but the last dozen of the known symphonies, leaving only, as a reasonable encore for this fall, the long-familiar, most-recorded Salomon sequence, plus a trio of esoterica not included in the one hundred and four. Practically speaking, then, the great work of discovery and recovery for public consumption has been done. It calls for four cheers and two tigers for all concerned.

It might be counter-contended that the Musical Heritage Society had anticipated this accomplishment with a total coverage of its own. But this effort, valiant though it is, does not muster either the physical output of the Philharmonia Hungarica, matchlessly disciplined for London by Antal Dori-ti, or the intellectual input of H. C. Robbins Landon, without whose pithy and extensive commentary the brilliantly reproduced musical sound would be substantially less comprehensible. Since Robbins Landon is also responsible for the twelve volumes of carefully edited miniature scores of the symphonies issued in the Sixties by Philharmonia, one is convinced that the initials H. C. were divinely ordained, designed to identify him eventually as the Haydn Companion he has become.

As one breasts wave after wave of sound, initially mild and tender, subsequently rough and stormy, then full of unexpected crosscurrents, the understanding comes after a while that this massive stream of creativity must be taken not, as I first imagined, work by work and year by year, but dozen after dozen and decade after decade. For the fundamental, first fact about Haydn's functioning as a symphonist is that it was extraordinarily related to (1) place and (2) purpose. What he did at a given time was often related to a need of the moment rather than the exercise of free choice. He may perhaps have written, say, one and one-half per cent of the total without any exact idea of the circumstances under which it would be performed, but the simple truth is that the first dozen or so were created for the pleasure of an otherwise anonymous Count Morzin, the next nearly six dozen for the places (the Hungarian estates of his patrons, the Esterházys) in which he spent the greatest part of his working life, and the final two dozen almost wholly for performance in Paris and in London.

The sum and consequence is what I would call the greatest body of social music ever composed. There was never—at any time—anything between Haydn and the audience for whom he was writing
Franz Joseph Haydn: a man not easily satisfied

but a copyist. From the start he delighted in revealing himself to his listeners in the many guises for which he became famous: Haydn the spinner of enticing webs of sound that would trap the most wary listener as a spider’s spun intricacies snare the wariest fly; Haydn the bon vivant and boon companion of several dozen anecdotal finales; Haydn “The Great Entertainer,” so called by Robbins Landon for his ability to tickle the listener’s mental ear and upset his fondest expectations while planting more fulfilling surprises than he could anticipate; Haydn the equal of Bach and Handel as a contrapuntist and vastly their superior in harnessing that mastery to funny, sincere, tricky, lovable, laughable, touching ends; and, finally, the Haydn who was not, in the common phrase, the “Father of the Symphony” (Johann Stamitz properly deserves that credit) but who nevertheless fathered more great ones than anyone who ever lived.

That adds up to a lot of Haydns, but it is interesting that an overriding difference between the earliest works and the latest is that, at the outset, Haydn tends to be the lively Haydn or the sedate Haydn or the brooding Haydn only one at a time, in one work at a time. Perhaps it was a carryover from the aesthetic of the earlier eighteenth century, which tended to equate one work (or at least one movement) with one emotional effect. But it was essential for the real fulfillment of the richness of Haydn’s personality that feelings of rejoicing, for example, should not be channeled exclusively into such a score as the Alleluja Symphony (No. 30, in C Major), but woven into more varied and revealing musical likenesses of the man behind the sound. Here the expectations aroused by the opening movement are frustrated by a three-movement structure whose concluding tempo di menuet leaves one as unsatisfied as a breakfast of orange juice, eggs, and toast—but no coffee.

Tracing the true course of Haydn’s striving to evolve a musical plan that would fulfill his inner needs is more than a little complicated by an apparent quixotic aberration of the composer, his reverting, in No. 37, for example, to a style of writing he had long since left behind. But, despite its number, No. 37 is a work from Haydn’s very first year as a composer of symphonies and should rightfully bear the number 4 in a chronological sequence. Conversely, the numbering of Le Matin, Le Midi, and Le Soir as Nos. 6, 7, and 8 suggests that Haydn was achieving memorable results after but a few trial runs. These should more rightfully be numbered 17, 18, and 19. The scrambled sequence in the numbering of the first forty is only approximately characterized by Robbins Landon’s statement that it is “rather chaotic.” But, even as late as the first set of Salomon Symphonies, Haydn authorized a listing contrary to the order in which the music was written and first performed.

We must, then, balance that prerogative of genius against the surging unpredictability of expression that enabled Haydn, in the very next work after Symphony No. 30 in 1765, to sing out the news that a new art form had been conceived—not the symphony, that is to say, but the Haydn symphony, and specifically the Joseph Haydn symphony (brother Michael also wrote them, in Salzburg). After a long succession of semi-symphonies (embodying concerto-grosso elements, Baroque overtones, and churchly undertones), mini-symphonies (too short to qualify), and non-symphonies (too many, or too few, movements), we hear, finally, the jubilant proclamation of the real thing.

Symphony No. 31 is known as The Hornsignal, the title being a clue to the circumstances that caused Haydn’s spirits to rise and his muse to give them wings to soar even higher. Two new horn players had been added to the two already in residence at Esterháza, and the opportunity to set them chortling at each other, gagging on octave jumps, and otherwise raising merry “view halloo” was too good to be missed. The violine concertante gets into the virtuoso competition (in the Adagio-with-variations) with a concerto-like solo bravely answered by the horns playing both melody and ac-
companiment (very much like the horn quartet in the Freischütz Overture fifty years later, whose effect Weber was admired for inventing). The Menuetto is broad and stompy; the finale gaily thematic and deftly varied.

Of course, there is only a restricted development in the first movement, but take note that the sequence of movements—Adagio before Menuet—is the one that Haydn would eventually determine to be proper and inviolable. Haydn can scarcely have heard his Esterháza orchestra of twenty-odd play with the style, precision, and fluency mustered by Dorati and his happy Hungarians, but he must have been proud of the results nevertheless. The piece is a quantum jump beyond any prior symphonic concept, and a standard by which to measure at least the first forty.

THOUGH Sir Donald F. Tovey is on record as saying, of the works of Haydn’s first decade as a symphonic composer, “Their many interesting features disguise the fact that the fortieth is on the same plane of orchestral thought as the first” (!), he does add a fascinating insight to our scrutiny of the next dozen and the beginning of the second decade. It is the time of “Sturm und Drang” and of the music associated with the influence of that literary and artistic movement on the Haydn psyche—such works of unprecedented drama and intensity as the momentous No. 39, in G Minor (evoking associations of Mozart’s doings in that key), the Lamentatione (catalogued as No. 26, in D Minor, but more properly placed around No. 40), La Passione in F Minor (which should come sequentially as No. 41 but is known as No. 49), and the Trauer (No. 44, in E Minor). These are prevalingly single-minded in pursuit of a single mood, and to that extent they are not yet descriptive of the whole Haydn.

Next in line, of course, is the inimitable Farewell (No. 45, in F-sharp Minor). For all its endearing old charms—including the famous departure of the players in the finale (one after the other, until only two violins are left scratching out their reminder to Prince Esterházy that the year is running out and the party’s return to Vienna is overdue)—I have always found that the high horns and oboes Haydn employed in this work, to achieve a rather plaintive effect, are a little thin and aurally unsatisfying.

Tovey again, in an essay entitled The Chamber Music of Haydn (from which the prior quotation was also taken), says that “The written instrumental parts of eighteenth-century music are an aristocracy for whom the problems of domestic service are perfectly solved by that most learned and modest of artists, the continuo player who was, in the best performances, generally the composer himself.” Perhaps this is the answer to the seeming contradiction that a composer so attuned to balance and sound as Haydn was (listen to No. 42 in this dozen, in which oboes, horns, and bassoons are blended into a tasty trio of voices that held a siren appeal even for Mozart) would leave so much space between the top, middle, and bottom elements of these early-middle scores. A well-coupled continuo (the harpsichord, of course, produced octaves to order) playing nicely conceived chordal “fill” might have made all the difference. Unfortunately, I hear no sound of it in Dorati’s direction of this run of scores, where it might have invoked a fuller flavor of the time. It is, however, dutifully displayed in No. 98, in B-flat Major, where it is hardly as necessary, simply because the score preserves a vestigial remainder of the part Haydn himself played in London (on the pianoforte, probably, says Robbins Landon in his BBC Music Guide Haydn Symphonies).

The grave Trauer Symphony (No. 44) begins with the first symphonic movement known to me in which the playing description is Allegro con brio. This doesn’t appear to inspire Dorati unduly, but he does provide the Adagio with a properly long-breathed pulsation. Ongoing scholarship has recently determined, from a date on a handwritten copy, that No. 48, in C Major, long known as the Maria Theresia, was written before a famous visit of that monarch to Esterháza, and the name, therefore, is a misnomer—or, for these times, a Ms.nomer? In any case, some equally splendid other circumstance brought forth from Haydn the pomp of drums and trumpets, still not in general symphonic use. Thus, it would appear, the evolution of the fuller orchestral plan would have to await a fuller coordination of the man.
One striking interaction of plan and man comes with the last in the sequence of symphonies in the 40's: No. 49, in F Minor, is a broadly conceived, beautifully crafted score which begins with a full slow movement rather than a slow introduction. This makes it similar to Nos. 5, 18, 21, and 22. It also makes it similar to the sonata da chiesa of Baroque times, which invariably comprised four movements in the order slow-fast-slow-fast. This slow movement is magnificent, with repeated references to a C, D-flat, B-flat, C “cell” which insists on the mind’s recalling the beginning of Schubert’s Death and the Maiden. It is also the last time Haydn opts for an opening slow movement. Clearly, the evolving plan specified a slow introduction as a more productive preparation for the Allegro to follow, with a slow movement to follow that.

With four-dozen works accounted for, and less than five-dozen to go, it might be useful to isolate some values that, for me, differentiate the good from the better or the best of Haydn, past, present, and future. With such touchstones of quality as the Hornsignal and the Farewell in being (others might choose alternatives as their touchstones), a basis for comparison is readily available. My formulation would be:

1. Good craftsmanship and attractive materials have now become as identifiable with Haydn as his own signature; his average symphony is, at the least, good.
2. Exceptional craftsmanship, in a specific instance, qualifies a work for the “better” category, as do uncommonly attractive materials—melodic, rhythmic, and harmonic.
3. When exceptional craftsmanship is combined with outstanding materials for the duration of a movement or two, the work ranks with the best.
4. When all four movements attain this euphorical unanimity, then you’ve got a masterpiece.

Needless to say, the euphoria induced by the music in a present-day listener only occasionally extended to Haydn himself. The evidence is clear that the ultimate objectives to which he addressed himself were—purely from the standpoint of keeping his job—quite unnecessary. “My Prince,” he would say, “was always satisfied with my work.” But as much as he continued to pour his energies into church music, into the mounting total of quartets and the numberless sonatas of all sorts, the challenge of the symphony remained gnawing, constant, unresolved. To write string quartets was simply a matter of evolving the best possible sound from the same four instruments. To build a symphony, one had not only to create a form but also the means for expressing it: the orchestral sinfonia, or, as we call it today, the symphony orchestra. It was Mahler’s privilege to say a dozen decades later, “What I mean by a symphony is to build a world with all available means.” It was Haydn’s challenge in the 1760’s and 1770’s to make a world of the limited means available to him at Esterháza.

To the basic materials with which he had started—strings, oboes, flute, horns—he had by now sometimes added trumpets and drums. But they were available only on certain occasions (as in the so-called Maria Theresia) and in certain keys—C Major primarily, and thereafter in D. Whether the keys promoted their use or whether he chose such keys so that they would be available is a chicken-and-egg speculation. In any case, from No. 53 on, timpani and trumpets (or horns) appear in Nos. 54, 56, 60, 61, 63, 69, 70, 72, 73, 75—all but the first (an odd instance) either in C or D.

Even more significantly, the bassoon—which had begun orchestral life with Haydn as, in Tovey’s phrase, a simple “domestic” doing servile duty by doubling the string bass—had gradually begun to find its own voice (as mention of it in No. 42, above, will suggest). Something of a problem occurred during the period when Haydn’s bassoonist was also his timpanist. Obviously he could not score for both instruments in the same movement. The flute had its solo function, but, so far, a fairly limited ensemble one. Only the strings were an abiding joy and an ever-present comfort. But it was clearly Haydn’s
artistic intent to tax them to the limit of his ingenuity—and their discomfort—in order to draw out all of their resources.

The 1770's saw the creation of the works numbered in the 50's and 60's. Progress was not uniform, steady, and substantial—like leveling an obstacle with a bulldozer—but rather sporadic; the attainments sometimes exceptional, at other times equivocal. After a few earlier intimations, the "Haydn finale" suddenly appears in No. 53, in D Major (L'Imperiale). The work would be modified later to make it what it is today, but the first version of the finale is pulsating, impetuous, and, above all, bubbling with the high spirits that we associate with Haydn in his best mood.

Some purists might question the bloodlines of the finale of No. 53 because it is operatically derived (from an overture). The fact is that, in the symphonies between 50 and 70, Haydn had no compunction about interchanging elements from instrumental music for a play (as in II Distratto, No. 60, in C Major, and La Roxolane, No. 63, in the same key) with other elements symmetrically conceived. Paradoxically, we don't always know just what in the play prompted certain musical outbursts; they were inspired, we must assume, by dramatic situations. But we recognize them as the accents and emphases later used by Haydn to enrich the vocabulary of other, non-programmatic works.

Haydn borrowed elsewhere too: he so liked the lively finale of No. 53, in D, that he re-used it—with scant alteration—as the first movement of No. 62. It doesn't work. But Haydn rarely repeats a miscalculation. No. 54, for example, contains the longest slow movement Haydn ever wrote—eleven uninterrupted minutes. Something tells me it didn't play too well at Esterháza, for he never risked so lengthy a slow section again. Symphony No. 55, in E-flat, is a quasi-favorite called The Schoolmaster. Nice; I wonder whether Leonard Bernstein ever studied under him, for if so, it would paternalize one of the defter ideas in his Candide. No. 56, in C Major, finds Haydn venturing another stitch in the making of the fabric of the orchestral symphony into the texture of the symphony orchestra: the first drum roll (at measure 222), says H.C.R.L.

At this point (1774) we have arrived, in structural terms, at:

(1) A fair prospectus of the first movement, though without a fully formed development, or coda.
(2) A good likeness of the Menuet.
(3) Varied, amorphous slow movements, representing a rather indecisive attitude on Haydn's part.
(4) Lively seedlings of Haydn's anecdotal, leg-pull finales.

So, 1774 turns into the year of the slow movement. Nos. 55, 56, and 57 are all of outstanding quality, fitting into place another pinion of the grand design.

Fortunately for Haydn—and for all of us—Prince Nikolaus Esterházy grew as discriminating in his musical tastes as he was at table. As his chefs vied with each other to produce new ways of varying the familiar fare of poultry, game, and beef, so Haydn extended himself to produce what Robbins Landon has described as works "very sophisticated and occasionally rather cool." The sophistication produced some of the most entrancing instrumental interplay ever committed to paper (as in No. 66, where it becomes especially rampant in the section succeeding the exposition). In No. 67 (one of the unsung masterpieces of this period) Haydn elongated, partly through harmonic changes, partly by means of contrapuntal commentary, the section separating exposition and recapitulation to nearly
eighty measures. In a total of 260, this is roughly a third, or a fairly even distribution of emphasis in the tripartite scheme. The development section has assumed its proper station.

It is a reasonable assumption, measuring the beauty of the best work done by Haydn to this time, and the nice, tight, sometimes even brilliant sound he contrived for the better of the best, that he would have gone on indefinitely working in the same mode, for the same audience, and with the same means at his disposal at Esterháza: a demanding patron and an orchestra of twenty-four. What was it, then, that intervened to regenerate his impulses, to rekindle his interest in achieving his symphonic objectives, to impel him to press on to realize an outcome that he might, reasonably, now have left to other composers?

It was, simply, nothing more than the beauty of the best work he had done in the first six-dozen symphonies in the first two decades. As of early 1764, Haydn’s name had begun to be known in Paris; the spread of his fame to London was not long behind. Indeed, by the beginning of the 1780’s, Haydn could very well have anticipated his first visit to London by a dozen years. He was invited (by no less a person than Dr. Charles Burney), but Prince Nikolaus did not encourage an acceptance. He could not, however, discourage Haydn from composing, in 1782, three “beautiful, elegant... and by no means overlong” (the descriptive terminology is Haydn’s own) symphonies for England (Nos. 76, 77, and 78).

Here, then, was a real turning point on the long, long road. Already, in No. 74 of 1781, Haydn had demonstrated his ability to weave a few scraps of chords and a curlicue of melody into a first movement that fascinates. With it is an Adagio cantabile in which Haydn expounds a classical version of the “Glenn Miller sound”: flutes in a high register over oboes bolstered by bassoons and horns, with the double bass blending at the bottom. Now, in No. 77, in B-flat, he strikes out with flair and with flourish to show Londoners (already acquainted with certain of his earlier works) what a real up-to-date Haydn symphony might be like.

Let me borrow the words of Robbins Landon (in exchange for some of mine he borrowed from notes I wrote when the work was first performed in New York in 1939-1940): “The stunning development of the first movement... the dashing, almost scherzo-like verve of the Menuetto... the brilliant... finale with its fantastic contrapuntal development section... this is, hands down, one of the greatest symphonies Haydn ever wrote...” Note the emphasis on counterpoint in the two development sections: this is the secret weapon Haydn kept in reserve to enlarge that middle part of the first-movement symphonic structure to make the movement the co-equal of slow movements expanded by variations, of minuets with broadened trios. In this particular instance, the slow movement could be fancifully described as “variations by Haydn on a theme of Mozart,” for the basic melody is so similar to “Il mio tesoro” that one might be excused for thinking it was written after Don Giovanni rather than five years before.

If the idea of writing for a foreign capital could stimulate Haydn to produce his great symphony No. 77, imagine what must have been the appeal of an invitation to write six new works for Paris, a city boasting an orchestra with forty violins and ten double basses and rich enough to pay him a fee of twenty-five louis d’or for each symphony, a reward a later French musicologist described as “un prix colossal.” As Macaulay would have said, any schoolboy knows the magnitude of Haydn’s response: his six Paris symphonies include such familiar favorites as La Poule (No. 83, in G Minor, with its clacking strings, clucking oboe, and a soupcon of a codetta in the first movement); the one called L’Ours, with its great growling in the double basses in the finale, which undoubtedly prompted some prosaic mind to dub it “The Bear”
(the growls are really the mock-menacing tones of L'Homme Haydn): and the greatest if least known of the lot, No. 87, in A Major, whose initial vivace brings on a motival-harmonic development of Beethovenian proportions.

What it also brought on was—exactly at the right time and for the right place—the greatest of Haydn's first ninety symphonies: No. 88, in G Major. It is a summation of all he had accomplished up to that time, the more remarkable for being commissioned by himself for performance in what had now become his favorite symphonic capital, Paris. The plan was to entrust the work to an Esterháza colleague who was journeying to Paris, with the idea of having it merchandised—to his and Haydn's benefit—at an advantageous price. The plan did not work out financially as Haydn had intended, but musically it could not have been more of a success. The work is a free-standing, full-length likeness of the great man in all his grandeur, the first of many to come. It has more than once been remarked that the great slow movement is distinguished by the presence of trumpets and drums, though they do not appear in the first movement. But what is even more to the point is the decision by Haydn that these instruments are now to be considered an inherent part of any proper symphony orchestra. And how could the point be better made than by taking advantage of a slow movement in D—one of his "timpani keys"—to use them, even if it were not possible in the starting key of G? Persuaded by the success of his bold action that he had made the right decision, Haydn includes the timpani in every symphony in the 90's (with the exception of No. 91). At first this is accomplished by using C Major as the key of No. 90, but thereafter he profited by the availability in England of timpani in all the keys he used.

In the leap from No. 88 to the last dozen, history has accorded only No. 92 (Oxford) the attention it merits. But each of its two predecessors embodies Haydn's affection and esteem for the French Comte d'Ogny, who had not only enriched him with the commission for the first six Paris Symphonies but had come back a few years later with a request for three more. Clearly a man of such taste and so much appreciation of Haydn's worth deserved the best of which the composer was capable, and that is as good a description as any of No. 90. It is crowned in all its timpanic glory by a dazzling finale which actually has a full close and four measures tacit (the conductor standing there, appearing to be unaware that the movement has seemingly finished) before slipping into a coda that goes on for seventy-three measures more before the work is really finished. Haydn had long before attained mastery of the fausse reprise (a device for bluffing a return to the recapitulation in the first movement, only to go on with further development). Now he had added what might be called the fausse terminaison to lure the listener into a belief the work was finished—and provide composers for all time to come with another Haydnism to exploit. I must say, however, that not one of them has ever surpassed Haydn's use of the oboe, when the coda begins (in D-flat), to thumb his nose at the audience's surprise and shock.

And so the stage had been set for the greatest adventure of Haydn's life. Prince Nikolaus Esterházy died in 1790, liberating Haydn from his emotional if not legal bondage to the man who had been his devoted patron and severely good friend for nearly thirty years. The news of Esterházy's death came to another, less severe, friend, Johann Peter Salomon, while he was touring the continent for talent to present under his management in London. He altered his route to seek out Haydn in Vienna and to persuade him that there was no longer any obstacle to the much desired visit to London, where Salomon had been propagating word of the greatness of the composer since the first concert under his management in 1786.

The results were history-making from January 1791, when Haydn arrived in London for his first visit, to December 18, 1795, four months after he had returned to Vienna after the second. Initially stimulated by the first foreign trip of his life and contact with "this endlessly huge city of London" (as he described it in a letter to a Viennese friend), Haydn grew, expanded, and flourished under the warmth of adulation with which each new work was received.

Indeed, he not only reacted, but he over-reacted to the warmth of his welcome, resuming his role as the Great Entertainer, on one of its lesser levels to
be sure, with No. 96, in D Major (the first to be composed), with the **Surprise** (whose “naïvely” loud bang in the slow movement was less than naïvely conceived, an afterthought, perhaps, to arouse some over-wined and over-dined members of the audience), and with No. 93, in D Major, which has one of the loudest of all examples of the Great Bassoon Joke—and, of all places, in the slow movement—a clownish low C, **fff**, and **solo**.

By 1792, however, he had regained mastery of his own impulses as well as fidelity to his strongest artistic inclinations with No. 98, in B-flat Major. And when he returned from Vienna for his second visit in 1794, he brought with him the great Symphony No. 99, in E-flat Major, which brings forth the final addition to his orchestral vocabulary (courtesy of Mozart): the clarinet. With all the other instruments retained, it fills in and fleshes out the orchestral symphony to make it the symphony orchestra that would serve Beethoven for his first four symphonies, until he added piccolo and trombones in the finale of the Fifth.

The greatness of the Symphony No. 100, in G Major (**Military**), of No. 102, in B-flat Major, and of No. 104, in D Major (**London**), are too familiar to be labored. And when Haydn ventures into the pleasantries of the **Clock** (No. 101, in D Major) and the **Drum Roll** (No. 103, in E-flat Major), they are replete with subtleties intimating that Haydn is now convinced Londoners will meet him on his level of wit: he need not descend to what he had assumed to be their level of comedy.

One could search out and summarize an infinity of ways in which, detail by detail, movement by movement, Haydn had added, in the first eight-dozen or so symphonies, the arts and resources which stand fully revealed as “The Symphony” only in the last half dozen. But one detail will have to suffice. Are you an **aficionado** of the **Clock** (No. 101), in all its **ticktackkänliche** (as the German annotator for the Jochum version of DG has it) fantasy, particularly the vivacious finale with its scampering string passages in a flashing **detaché** pattern? Haydn began writing such passages as early as Symphony No. 31, and reverted to them again in No. 53 (both, it should be noted, are in D major). There are exten-sions and expansions of the device in No. 66 and in such other symphonies as Nos. 77, 87, and 90. At first the pacing strings race in unison. Would there not be more resonance with the seconds doubling the firsts an octave below? He tries that. How about intensifying both brilliance and sonority with passages in sixths and thirds, in contrary motion, and with double stops, thus broadening, from four to eight, the total of vibrating tones from firsts, seconds, violas, and cellos? All these refinements of the original idea can be found along the way. Now, **seventy symphonies after No. 31**, he has it all in hand for another D Major symphony, to dispose as he chooses and to utilize as and when he deems appropriate, up to and including a final chord split nine ways among the four sources of string sound!

When Haydn left England, he left behind him a heritage of orchestral playing, formed in concert with Salomon, his concertmaster, which endures to the present time. He carried back to Vienna with him, of course, the manuscript scores of his last six symphonies. One (No. 103) ended up in the possession of Luigi Cherubini, a present from Haydn when the Italian's **Faniska** was first performed in Vienna; another (No. 98) was found among the effects of Beethoven after his death.

Fair enough. On December 18, 1795, when Haydn held an official “at home” to musical Vienna, Beethoven performed as soloist in a piano concerto of his own, and the “Kappelmeister” (Haydn) performed “three grand symphonies, not yet heard here” which were “composed during his last sojourn in London.” Whichever they were (and no reference work I have consulted identifies them), they could hardly have failed to arouse in Beethoven an awareness of where his true destiny lay.
THE HAYDN SYMPHONIES ON DISC

Every instance of the long process by which Haydn formed the symphony in his own image and to his own character is contained in London Stereo Treasury's superb survey on disc. It documents the combination of enormous talent, extraordinary application, ever-increasing discrimination, and that indispensable little bit of luck without which it would never all have come together. Not everyone will want to travel that long, sometimes digressive, trail with Haydn; some, of course, will not be able to afford it in time or money, whatever their other inclinations may be. For them, as well as for others, a series of recommendations can be offered:

- **First priority.** The supplementary and the "undiscovered" symphonies in Vols. I (Symphonies Nos. 65 to 72) and IV (they were not issued consecutively, but continue the sequence with Symphonies Nos. 73 to 81). Together they build a bridge and provide a link-up to the great *terra cognita* stretching from Symphony No. 82 to No. 104. "What if I can't afford both?" I hear a plaintive voice imploring. A coin flip would serve as well as my noncommitted comment, but a little edge of difference may be indicated. The connoisseur will learn more about a lot of unsuspected elements in Haydn from Volume I, whereas the general listener will find more fully developed content to his taste in Volume IV.

- **Second priority.** Those possessed of the means will derive the greatest value by gradually working their way back through symphonies numbered in the 50's, the 40's, and the 30's, rather than beginning earlier and moving forward. The rationale is simple: the higher the numbers, the fewer the discursive, the intrusive, and the unfomed works. Earlier than No. 31 (*Hornsignal*), the rewards are, with some exceptions, more for the antiquarian and the indefatigably curious than for anyone else.

- **General advice.** So far as the individual symphonies are concerned, I would counsel—lfor the orchestral enthusiast whose taste in Haydn is general rather than inclusive—selectivity rather than depth. At some time when London decides to reissue its great collection record by record, the task of recommendation will be greatly simplified. In the meantime, as supplementary to one or more complete volumes of the London set, all of which are listed with their contents below, the *individual* discs noted here as well offer the best combination of values in the works which themselves are the pick of the pack among the first eighty symphonies. Those subsequent to the eighty, the Paris and Salomon sets, plus a few individual masterpieces, are basic and may be presumed to be already in, or on the way to, most serious symphonic collections.

**THE COMPLETE SYMPHONIES**

The London Stereo Treasury Set:
Philharmonia Hungarica, Antal Dorati cond.

Vol. IV. Symphonies Nos. 73/81: four discs, London STS 15182/5.
Vol. V. Symphonies Nos. 82/92 and Sinfonia Concertante in B-flat Major, Op. 84; six discs, London STS 15229/34.
Vol. VII. Symphonies Nos. 20/35; six discs, London STS 15257/62.
Vol. VIII. Symphonies Nos. 1/19; six discs, London STS 15310/15.
Vol. IX. Symphonies Nos. 93/104; six discs, London STS 15319/24.

Appendices, works not included among the 104 symphonies; two discs, London STS 15316/7.

**RECOMMENDED INDIVIDUAL SYMPHONIES**

Symphonies Nos. 6, 7, 8: Vienna Festival Orchestra, Wilfred Butcher cond.; Turnabout 34150.
Symphonies Nos. 19, 31, 45; London Little Orchestra, Leslie Jones cond.; Nonesuch 71031.
Symphonies Nos. 26, 34, 77; English Chamber Orchestra, Raymond Leppard cond.; Philips 6500084.
Symphonies Nos. 34, 54, 75; London Little Orchestra, Leslie Jones cond., Nonesuch 71106.
Symphonies Nos. 35, 33, 80; London Little Orchestra, Leslie Jones cond., Nonesuch 71131.
Symphonies Nos. 44, 49; London Little Orchestra, Leslie Jones cond., Nonesuch 71032.
Symphonies Nos. 52, 53; Academy of St. Martin-in-the-Fields, Neville Marriner cond., Philips 6500114.
Symphonies Nos. 52, 60; Esterhazy Orchestra, David Blum cond., Vanguard HM-127.
Symphonies Nos. 59, 70; Esterhazy Orchestra, David Blum cond., Vanguard 71106.
Symphonies Nos. 63, 78; London Little Orchestra, Leslie Jones cond., Nonesuch 71197.
If you really got into The Godfather and understood it—if you know what turned Michael Corleone around and brought him back home—then you'll appreciate what drives Gladys Knight & the Pips: “tending to family business.” Twenty-two years of singing. A brother and a sister and two cousins. Twenty-two years of working out harmonies and dance steps. Always together.

“Life has been one long rehearsal,” said Bubba Knight, brother of Gladys and a Pip (the others are William Guest, known as Cousin Red, and Edward Patten, Cousin Ed). Rehearsal for what? For upward mobility: Gladys & Bubba & Red & Ed rehearse and rehearse and rehearse, driven by a vision of success still not satisfied.

“Life has been one long rehearsal.” When Bubba said that, it rang a bell. I checked and found it in my notes from an interview last year, and in nearly every article on the group I’ve read. They’re so well-rehearsed, so self-conscious about their “image.” that, word for word, the quotes are the same in every story, on television, everywhere. And lately, it is indeed EVERYWHERE, for Gladys Knight & the Pips are very big, with four albums in the Top One Hundred and five gold singles in a row. But while the product is entertaining, and their talent real, the packaging is growing just a bit stale.

But the packaging has worked—and isn’t that what pop music is all about? With two Grammies, a dozen TV appearances including their own special, and all the hit records, the Pips have made it. They’re successful products of the Big Hustle, a well-designed promotional game plan that turned them from an obscure funky soul group with occasional hits to one of the hottest pop acts around. The Big Hustle wasn’t built on advertising sleight-of-hand; it was based on the group’s capacity for hard work, coolly applied in the right places.

Gladys & the Pips work a day-to-day schedule that’s exhausting. Day after day, night after night, they drive themselves. When I caught up with them after a concert, their dressing room resembled a locker room after a tough scrimmage. Bubba Knight stood in front of a mirror, arms lifted outward as though he’d just scored the
clinching basket. Then he doubled over, clutching his side, pressed a hand up against his ribs, and reached for a six-inch-wide elastic bandage to wrap around them. Over on the couch, Edward Patten leaned back wearily while a doctor examined the inside of his left knee, probing gently to see how deep the bruise went. They had just finished the fourth night of an eight-show run at the Westbury Music Fair in a New York suburb.

Before the Big Hustle began, Gladys Knight & the Pips could sell out the Apollo Theater in Harlem, and they could draw r- & b fans, but you wouldn’t find them playing suburbia. Then, in March of 1973, they left the Motown label, where they’d been fifth or sixth—or ninth—fiddle for a long time, and set out with a new one (Buddah) and a new manager (Sid Seidenberg) to take aim at that vast audience the music business calls MOR — middle-of-the-road.

“We took a long hard look at it and decided we needed to get out there,” Gladys recounted, scrunched into the back of the limousine along with the Pips—an interesting tableau, these millionaires sitting four-in-the-back-seat because their record company had miscalculated how many people were riding out to Westbury. (“It’s cool: we like to ride this way. We like to do everything together,” said Bubba, laughing as we crammed into the car outside their hotel.)

“It had to do with projection and planning on Bubba’s part, and ours, in conjunction with Sid,” Gladys said. “Making the right move as far as career goes, getting us out to the public, planning played a very important part.”

And the Pips all nodded, Uh-huh.

“We felt that to reach the pop market, we had to change our material. We needed the right song. And then it came along. Neither One of Us was perfect. It cleaned up pop-wise.”

And the Pips all nodded, Uh-huh.

Gladys & Bubba & Red & Ed average thirty-one in years, but they’ve been performing professionally since 1952. And you get the feeling it’s all been planned, from the initial recording contracts to the scattered hits, to Motown, to the pop charts, to the fancy hotels, and on to Las Vegas.

“Playing the Vegas scene helped establish a new market for us, even before we found that right record,” Gladys continued. “We been doin’ Vegas for three years now, and that opened up a lotta doors for people to be waitin’ when we finally gave them Neither One of Us.”

And the Pips all nodded, Uh-huh.

Not that Gladys is the spokesperson for the group: they work very hard at being democratic. Gladys refuses to do solo interviews, and they share production credits on their albums.

Gladys glanced around, smiled wearily, and said to Sid Seidenberg, who was crammed in front of her on the jump seat, “I’m so sleepy.”

Ed stirred: “Me too. I think it must be the ride.”

Bubba: “I’m so tired when I get ready to come to work.”

(Continued overleaf)
after Westbury. They would head home to Detroit, where then evening services."

"Training Union."

"Then regular services, then we'd have B.T.U. We'd be in church all day! We'd have Sunday school, definitely hear -all four of them thinking."

"Another cousin, James Woods, & Ed & Bubba had sung together in the church choir be-
together. Ask one a question and you can feel - practically hear— all four of them thinking."

"It all began on September 4, 1952, Bubba's ninth birth-
day, in the back yard of the Knight home in Atlanta, where the clan had gathered to celebrate. Gladys & Red: "That was the week we was supposed to be off." Ed: "We in Miami on Easter, so we went on the road before that."

"It was Miami."

"We closed in Miami on Easter, so we went on the road before that." Red: "That was the week we was supposed to be off."

"Talk turned to the four days off the group would have after Westbury. They would head home to Detroit, where each of them owns a home on the same street, a closed family complex, just the way it's always been."

"You look like you’re on the way home, not going out to the show."

But it’s not just the ride, it’s the Big Hustle that’s wear-
ing them out, leaving Bubba with a sore rib cage and Ed with a strained knee. Westbury was the seventh week of a tour, a tour that included not only several week-long runs but a bunch of one-nighters too.

"I’d like to settle down, you know, just level off a bit, to spend more time at home with my family," Gladys said.

"But we’re just so much in demand."

"That’s when a lotta artists make that mistake—they get really hot and stop touring," Bubba agreed.

"You know, you want them to get out there and see you and buy your records," Cousin Red joined in.

"You take time off, they forget you," Bubba said.

"They stop buying the records, also," Cousin Ed chimed in.

A family chorus, it sounded almost as rehearsed as their slick stage show, with the little skits and ad-libs that are the same, night after night. When you’ve been in the same group, with the exact same people, day in, day out, night in, night out, for twenty-two years, there’s a thin line between spontaneity and routine. They even think together. Ask one a question and you can feel—practically hear—all four of them thinking.

"How long have you been on this tour? I asked Cous-

Ed: "When did we start?"

Red: "Uh...uh..."

Bubba: "It was ... uh ..."

Red: "It was a one-nighter, in Atlanta."

Ed: "New Orleans. ..."

Red: "I think we came on the road on Easter. . . ."

Bubba: "It was Miami, . . ."

Ed: "We closed in Miami on Easter, so we went on the road before that."

Red: "That was the week we was supposed to be off."

"Talk turned to the four days off the group would have after Westbury. They would head home to Detroit, where each of them owns a home on the same street, a closed family complex, just the way it’s always been.

"Life has been one long rehearsal."

"We had our Sunday gatherings," Gladys re-interrupt-
ed. "Man, they were something. See, we couldn’t play rock-and-roll, it was sinful. On Sundays it was more sinful. We’d be in church all day! We’d have Sunday school, then regular services, then we’d have B.T.U. . . ."

Bubba clapped his hands. "Oh yeah! The Baptist Training Union."

Gladys resumed. "Then we’d have afternoon services, then evening services."

"Man, we’d even eat in church," said Bubba.

After an hour, it’s a bit stifling, something like a Heckle-and-Jeckle routine. The interviewer becomes en-

"I wasn’t goin’ to run."

But, like Stevie Wonder, who blossomed from a first-rate performer into a creative genius when he trimmed production of his own albums, Gladys Knight & the Pips, free of Motown’s tight rein and benign neglect, have seized their time. The string of hits is likely to lengthen as they continue to get the pick of the work of such songwriters as Elton John, Burt Bacharach, and Bill Withers. They will go on to host television specials, possibly have a series, score and possibly star in films, and hold center stage in the expanding black/MOR market for a good time to come. After twenty-two years, it’s still just One Big Family—with all the security, control, and lack of experimentation that slightly worn but serviceable label suggests.
THE GRANDEST MANNER: BOLET AT CARNEGIE HALL

A two-disc release from RCA documents a resounding triumph of virtuosic Romantic pianism.

I don’t know about you, but much as I like tramping off to unusual places for unusual experiences, I wouldn’t normally walk across the street to hear anyone play a piano transcription of Wagner’s Tannhäuser Overture—unless... unless perhaps the player were Liszt himself playing his own arrangement. Well, Jorge Bolet is not Liszt, but he is about as close as you can come these days, and you can hear him playing the bejeezus out of that transcription in your own living room on a new RCA recording.

The recording was made on February 25, 1974, at a Carnegie Hall concert that was apparently intended to lay to rest, once and for all, the question of just who was going to claim the long-vacant and hotly disputed title of heavy-weight champ in the Romantic Piano Virtuoso stakes. Bolet, I think, has won, hands up, hands down, hands all around the piano keyboard at a velocity approaching the speed of sound. The first part of the Carnegie evening was unarguably serious: the Bach-Busoni Chaconne is, of course, also a transcription, but a very high-class one (lots of class at both ends of the hyphen). The twenty-four preludes of Chopin’s Op. 28 followed, giving ample demonstration of Bolet’s poetic talents. There was no hyphen involved in these, but the program might just as well have read “Chopin-Bolet,” for he takes every possible expressive liberty, playing off the beat, sustaining tones, arpeggiating chords, creating new lines and cross-rhythms, playing fast and free with the tempos, even changing the text here and there. Yet all of it has such authority and sensibility of touch, nuance, color, line, and phrase that one ends up agreeing with Bolet and not the dry-bone notes of the printed music! He re-creates it all afresh.

Serious matters taken care of, Bolet plunges on into the heady world of Strauss-Tausig, of the Blue Danube as a series of rippling, bubbling cascades, of Moskowskian jugglers and Anton Rubinstein staccatissimi. And, too, of course, Liszt’s/Wagner’s Tannhäuser. It’s back to the Golden Age, the Grand Old Days of Romantic virtuosity, with a vengeance. In a way, it’s a pity that so much skill—and I mean musicality, sensitivity, swiftness, sureness, taste, and communicativeness, not mere facility—is tossed away so lightly, so prodigally, on so many soup bubbles. There are, after all, transcriptions and transcriptions—but Schulz-Evler’s Arabesques on “The Beautiful Blue Danube”? Nonetheless, it’s a knockout without violence. Bolet doesn’t have to hit you over the head: you keel over of your own free will.

Some slight editing was done on three of these works (it is not noticeable to me) owing, says RCA, to “technical difficulties” in the recording and not in Bolet’s fingers. Wrong
notes, in other words, have not been edited out, and there is, as a matter of fact, a smudge or two of no significance whatsoever. Bolet gives you the sense that he could hit a really resounding clinker so grandly, so authoritatively, that you would go home convinced it was supposed to go that way (as opposed to some pianists who play all the notes exactly as written and still make you wonder).

The Grand Manner is, finally, just that—a certain musical bearing, an aristocratic attitude that embraces the kind of natural noblesse oblige only those “to the manner born” seem able to achieve. With a certain patrician air and a sense of total command, Bolet not only gets away with all manner of pompous rhetoric and unabashed emotional display, but he makes you believe in it. Whether these are “worthy” goals or not is quite beside the point. This kind of playing has been put down and buried in ignominy for years; its revival just now—part of the Great Age of Nostalgia, of course—was inevitable, and Bolet is, at least for the moment, its outstanding exponent. Listening to this kind of performance is like experiencing the live event, for “presence” is a good part of the total effect of these musical rites. This is therefore one area in which the documentary “live” recording serves better than a studio one would. If nothing else, RCA ought to sell a lot of these albums just to the enthusiastic audience at Carnegie Hall last February; the rest of us can at least get a tantalizing taste of what it was really like.

Eric Salzman


SOLTÍ’S FANTASTIC SYMPHONIE FANTASTIQUE

My standard for the interpretation of Berlioz’s Symphonie Fantastique was established way back in 1932 when I first encountered the recording by Pierre Monteux and the Paris Symphony Orchestra on Victor M-111. In this and in his three subsequent recordings of the work, Monteux seems to me to have struck just the right balance between the hair-raising “fantastic” elements of the piece and the Classicism that is implicit in so much of the music’s lyrical content.

Now, in a remarkable new recording of the Symphonie for London, Sir Georg Solti has found this same vital balance. There is nothing sensational here, as there was in Munch’s hectic approach, and the engineers have refrained from hyping up the sound gratuitously. Indeed, the overriding characteristic of this performance is its utter fidelity to what Berlioz wrote. Every dynamic marking, every ritard, every distinction between legato and dotted passagework is scrupulously observed, permitting the music to sound with all its youthful freshness and dramatic flair.

Interestingly, Solti chooses to observe the exposition repeat in the opening movement, and it does not take a Berlioz to understand its musical effectiveness. The succeeding waltz is brilliantly done, though it does not quite equal the elegance of Boulez. The Scène aux Champs, which seems to me to be one of the most treacherously difficult things in the entire orchestral literature to bring off successfully—everything is exposed, and one is walking on...
eggs almost the whole time—is perhaps as close to perfection as it is possible to come in this life. Though one might ideally ask for a more volatile and eruptive treatment in those episodes of the waltz and slow movements where the idée fixe occurs, the poignant lyricism of the solo clarinet following the tutti outburst midway in the movement simply defies description.

As to the celebrated March to the Scaffold, I don’t expect to hear a finer realization anywhere. The sternly measured tempo is exactly right, and the various counterpoints, especially the all-important ones for the bassoons, are heard in flawless balance and crystalline clarity, while (again!) the performance of the penultimate clarinet solo puts to shame any other I have yet heard of this passage. Solti remains faithful to the score even in the Witches’ Sabbath finale, where most conductors are fatally tempted to throw caution—and taste—to the winds, and his Dies Irae is as measuredly relentless as Death itself.

As I have already mentioned, I can detect no effort on the part of the engineering staff to resort to gimmickry, to go beyond the already powerful techniques of straightforward stereo recording. There is a sense of ample dimensions in both breadth and depth, an ensemble sound rich in body and presence, a warm room ambiance, and a total sound texture that is perfectly clear without becoming at all fussy and analytic. All told, this is a most satisfying realization on disc of a work that will continue to test the mettle of orchestras, conductors, and engineering teams. It will be some time, I think, before the challenge is as successfully met as it is here by these London forces.

CHARLES MINGUS

Predictably unpredictable


“MINGUS MOVES,”
YES, INDEED

The School of Mingus continues to produce its usual crop of high-caliber jazz graduates

With Thelonius Monk soon to enter his second decade of stagnation and Miles Davis giving us only more electronic apathy, it’s good to have Charles Mingus back—and in his customary full bloom—with an Atlantic album appropriately titled “Mingus Moves.”

Surrounding himself with newcomers (except for drummer Dannie Richmond) as is his wont, Mingus fulfills the promise of his Columbia recordings while running his usual tight ship: his players have ample freedom to express their individuality, but always within the unmistakable Mingus framework. The result is another classic set that will not only endure but will increase in importance long after time has erased from memory much of today’s jazz-cum-Motown hybrids.

Each of the seven tracks here (only three of which are Mingus compositions) is impressive: these are cogent pieces of jazz rich in inspiration and that certain kind of human electricity your local utility cannot compete with. Many outstanding musicians have graduated from the various Mingus workshops of the past, and the Class of ’74 is no less impressive.

Charles Mingus is an unpredictable man. By the time this review appears he might be leading a tango band in Oahu or plugging his first electric band into the sockets at the Village Gate. But whatever he
does, we will not only take notice, but we will learn as well.  

Chris Albertson

CHARLES MINGUS: Mingus Moves. Charles Mingus (bass); Ronald Hampton (trumpet); George Adams (tenor saxophone, flute); Don Pullen (piano); Dannie Richmond (drums). Canon; Opus 4; Moves; Wee; Flowers for a Lady; Newcomer; Opus 3. ATLANTIC SD 1653 $5.98, © TP 1653 $6.97, © CS 1653 $6.97.

DYLAN AND THE BAND: THE STUFF OF LEGEND

"Before the Flood" is a return to the power and majesty of rock's Saturnian Age

In 1972, a critic asked plaintively, "When is Dylan going to start being Dylan again?" Well, with "Planet Waves" and now "Before the Flood," Asylum's live document of Tour '74, that question has been more than satisfactorily answered. Dylan is indeed Dylan again, and perhaps that is one of the nicest things about this new album, that it finally puts the gravestone on the period of Dylan's career represented by "Nashville Skyline" and "Self Portrait," when, for reasons I have never understood, he attempted to peddle the myth that he was an empty-headed c-&-w crooner. The man who wrote such depressingly banal stuff as Country Pie may indeed have been the same man that gave us Memphis Blues Again or Highway 61, but I doubt that even Dylan ever really believed the former, and the fact that he is owning up at last is just one of the many delights of the new Asylum package. Another, and perhaps more important one, is that in its irrefutable rock-and-roll power and majesty, "Before the Flood" absolutely gives the lie to the various cosmically dopey comments made about the tour and Dylan's music by writers who should either know better or who simply have never understood what the hell the man does that makes him so special and important (or what, for that matter, makes rock so special and important—but that's another story).

I will spare you any further longwinded analysis, and simply mention that the Band (whose own sets on sides two and three, though at times moving, I would gladly have traded for more of the songs they did in tandem with Mr. D.) are brilliant here beyond words, particularly Garth Hudson, whose crazed keyboard work is possessed of a ghostly mysterioso that frames Dylan in a spooky splendor at times even more appropriate than the backings on the classic originals. Further, the rocking-up versions of some of his early folk material (It Ain't Me, Babe, for instance) are killers, and even a piece of ephemera like Knockin' on Heaven's Door is transformed here by the intensity of its performance into something quite grand. Finally, despite my quibbles about what was left off the record, this is never less than, in Greil Marcus' phrase, "rock-and-roll at its limits." Between them, Dylan and the Band have now made not one but two of the albums of the year, and frankly I can't wait for more. It is the stuff, quite literally, of legend. Steve Simels

BOB DYLAN/THE BAND: Before the Flood. Bob Dylan (vocals, harmonica, guitar, piano); Robbie Robertson (guitar, vocals); Garth Hudson (keyboards); Richard Manuel (keyboards, drums, vocals); Rick Danko (bass, vocals); Levon Helm (drums, vocals). Most Likely You Go Your Way (and I'll Go Mine); Lay Lady Lay; Rainy Day Women #12 and 35; Knockin' on Heaven's Door; It Ain't Me, Babe; Ballad of a Thin Man; Up on Cripple Creek; I Shall Be Released; Endless Highway; The Night They Drove Old Dixie Down; Stage Fright; Don't Think Twice, It's All Right; Just Like a Woman; It's Alright Ma (I'm Only Bleeding); The Shape I'm In; When You Awake; The Weight; All Along the Watchtower; Highway 61 Revisited; Like a Rolling Stone: Blowin' in the Wind. ASYLUM AB 201 (two discs) $11.98, © 8201 $12.98, © 8C5201 $12.98.
NOW... understanding more about music can be as easy as listening to your favorite recordings.

Stereo Review is proud to announce an important new set of recordings created to help you expand your understanding of music.

This unique four-disc album is interesting, easy to comprehend, and instructive. It is the first project of its kind to approach the understanding of music through its basic elements:

- rhythm... melody... harmony... texture

If you have wanted to know more about music—or simply to enjoy it more—Stereo Review's GUIDE TO UNDERSTANDING MUSIC will be the most rewarding step you can take in that direction.

Written and narrated exclusively for Stereo Review by David Randolph, Music Director of the Masterwork Music and Art Foundation, this fascinating set of stereo records will help you become a more sophisticated, more knowledgeable listener—and a more completely satisfied one as well. It will give you an "ear for music" you never thought you had.

In the GUIDE TO UNDERSTANDING MUSIC, David Randolph first discusses, by means of recorded narration, how the composer uses and unifies all the basic musical elements. After each musical point is made in the narration, a musical demonstration of the point under discussion is provided. Thus you become a part of the creative musical process by listening, by understanding, by seeing how music's "raw materials" are employed by composers and performers to attain their highest level of expressivity and communication through musical form.

FOUR LONG-PLAY STEREO RECORDS

Record I — The Elements of Music
1. Rhythm 2. Harmony
2. Melody 3. Texture

Record II — Sense and Sensation in Music
(The Instruments of the Orchestra)
How Music Is Unified

Record III — Form in Music
Words and Music

Record IV — Can Music Tell a Story or Paint a Picture?
The Interpretation of Music

The GUIDE TO UNDERSTANDING MUSIC contains OVER 200 MUSICAL EXAMPLES which have been carefully chosen from among thousands of recordings by major record companies as the best illustrations of musical points made in the recorded narration. In addition, supplementary musical demonstrations were specially recorded for this album.

FREE BOOKLET INCLUDED

The accompanying booklet is a valuable complement to the album. It presents David Randolph's straightforward professional approach to music, and shares the insights and understanding of his many years of experience in bringing music to listeners... as well as advice on how you can make the best use of the album.

If you already have some knowledge of music, the Guide to Understanding Music can expand and enrich that knowledge. If you've always wanted to understand music but have been discouraged because it looked too difficult and time-consuming, the Guide to Understanding Music can show you how easily and quickly you can make yourself at home with any music.

First Time Ever Offered

The Guide to Understanding Music has been several years in the planning and production stages to assure that it would be as complete, as up-to-date, and as effective a presentation of its subject as possible. The exclusive four-disc recording is now ready, available for the first time through Stereo Review. The special low price is just $19.98, postpaid, for all four 33 1/3 rpm stereo long-play records, a price made possible by the availability of the consultative and production facilities of Stereo Review and its staff. Under ordinary auspices, a work of this nature and importance would cost much more.

SPECIAL SCHOOL AND LIBRARY OFFER

Of particular importance is the role the GUIDE TO UNDERSTANDING MUSIC can play as a teaching tool for music departments in schools throughout the country. Orders for 3 sets or more are available to schools and libraries at the SPECIAL DISCOUNT PRICE of only $17.98 per album; a savings of 10% off the regular price of $19.98. This special quantity price is also available to individuals and organizations who may have a need for more than one album. Schools may submit orders on standard purchasing forms. Individuals and organizations are requested to use the coupon on this page and enclose payment with order.

Records, Ziff-Davis Service Division 595 Broadway, New York, N.Y. 10012.

Yes, I want to enrich my musical background;
□ Please send 3 copies of the Guide To Understanding Music @ $19.98, postpaid.
□ Please send (3 or more) Guide To Understanding Music @ $17.98 per album, postpaid.
□ My check (or money order) for $_________ is enclosed.
□ CHARGE: □ American Express □ BankAmericard

Account # __________ Address ______
Signature __________ City ________
Print Name __________ State ________ Zip ________

ENCLOSE PAYMENT WITH ORDER IF NOT CHARGED
There's quad and there's quad. Then, there's Hitachi.

When you're ready for quad, you ought to know the difference between the two types of quad sound. And why our compatible discrete 4-channel (CD-4) is best of all.

Matrix quadraphonic systems reduce four separate signals into two-channel signals, then re-process them through matrix circuits back into four channels. The result is a varying degree of overlap and channel aberration; pure four-channel separation is blurred.

Discrete quadraphonic systems bypass the two-channel reduction. Instead, the four channels are fed to the four speakers through four independent amplifiers. The result is pure four-channel sound, without "bleed."

CD-4 means compatible discrete four-channel. Thanks to a special demodulator, you may play all your stereo discs on the system. We feel the best all-around CD-4 is the one made by Hitachi. The Hitachi CD-4 stands out in some important areas: Balanced Transformer-less Circuit. (BTL) It means you can use all four channels in conventional two-channel stereo as well as quad. BTL provides optimum balancing of two out of four amplifiers providing more than twice the power to each channel. Output Capacitor-less Circuitry. (OCL) It means the low impedance power transistor circuit is directly coupled to the output speaker terminal without passing through a coupling capacitor. There's better bass response and damping factor, plus higher fidelity. Tape dubbing. Two tape deck inputs enable dubbing. This permits monitoring both radio programs being recorded and tapes being dubbed. Twin Tuning Meters. The SMR-7240 has dual indicators for fine tuning and signal strength. This means precision reception usually found only on higher-priced equipment.

The Hitachi CD-4 Quad sound system is backed by our famous "Hitachi-Strong" Warranty. Add up and compare our many advantages, and you'll buy Hitachi. It'll work small wonders for your ears.

Performance: Sechs Dumkopfs in Dreivierteltakt

Recording: Exotic

Amon Duul II is a sextet whose members are all residents of a commune just outside of Munich. On the jacket of this album they are described as having created “Emotion Music,” and, we are told, “Their sound is more located in the region of Art-Music within the area of Rock-Music.” While this is obviously a translation-with-difficulty from the original vernacular, it expresses a truth easily borne out by such tracks as Mozambique and Pig Man, which wander around a lot of areas, all of them low-rent. “Emotion Music” must mean something like what they do in Apokalyptik Bore—at least the title seemed particularly apt to me. As a bonus, the famous German sense of humor rises irresistibly to the surface in titles such as Fly United and Im Krater bluh’ wieder die Barne, a hilarious pun on Im Prater. . . . which is a famous operetta tune from the Good Old Days.

As the group swam through band after band, surrounded by exotic but unimaginative engineering and effects, I began to wonder why it is that continental Europeans (with perhaps the exception of the Dutch group Focus) have yet to produce a satisfactory rock group. One of those great imponderables, I guess—such as why Otto Preminger could never learn the tango.

BLUE ÖSTER CULT: Secret Treaties. Blue Öyster Cult (vocals and instrumentals). Ca-

RECOMMENDATION OF SPECIAL MERIT

RY COODER: Paradise of Lunch. Ry Cooder (vocals, guitar); Earl Hines (piano); Milt Holland (drums, percussion); Russ Titelman (bass); others. Tamp ‘em Up Solid; I'm a Fool for a Cigarette/Feelin' Good; Married Man's a Fool; It's All Over Now; Tattler, and four others. Reprise MS 2179 $5.98, ®M 82179 $6.98.

Performance: Wow! Recording: Good

Ry Cooder’s fourth solo album (he has been a sideman on hundreds) is treasurable for many reasons, the best of which is Ditty Whatcha Ditty, a funny, dirty blues dating back, I think, some forty years. (The label lists the composer as Arthur Blake—was he Blind Blake, the Twenties bluesman?) At any rate, Cooder’s version is a joust between his vocal, his masterly guitar, and the astonishing piano of the greatest jazz pianist of all time, Earl Hines, whose fire and technique are as amazing now as they were nearly fifty years ago when he practically invented the piano as a jazz instrument. The Cooder/Hines essay runs nearly six juicy minutes. For this piece alone the album ought to be required listening.

But there are other delights. Some of Cooder’s material is taken from the catalogs of old country blues singers like Bled Willie McTell and later tough South Siders like J.B. Lenoir. Cooder also contributes some originals that are excellent approximations of old country blues. Jesus on the Mainline is a country hymn that I think Cooder chose because it is silly as well as a lot of fun to sing. Then there is the charming half reggae, half lurching blues jam treatment of It’s All Over Now, originally made popular by the Rolling Stones (Cooder was used—in both senses of the word—by the Stones in their “Let It Bleed” album). The only weak cut here is Mexican Divorce, but
that's because the song itself isn't much. Cooder has improved as a vocalist, and his slide work is hard to beat—nothing flashy, everything assured and truly felt. This is one of those albums where part of the pleasure is hearing how much fun the musicians had.

RITA COOLIDGE: Fall into Spring. Rita Coolidge (vocals): orchestra. Love Has No Pride; Heaven's Dream; Mama Lou; We Had It All; Cowboys and Indians; and seven others. A & M SP-3627 $6.98, © 8T 3627 $6.98, © CS 3627 $6.98.

Performance: Monotonous  
Recording: Good

This time out Rita Coolidge sounds about as interested and involved as a court stenographer reading back testimony in a patent infringement case. Paul Williams' That's What Friends Are For is performed as if in a coma, and Kristofferson's Burden of Freedom seems to bring on an attack of sleeping sickness. I don't know about you, but I've got better ways to spend my time than with the equivalent of a singing Nembutal.

DEEP PURPLE: Burn. Deep Purple (vocals and instruments). Burn; Might Just Take Your Life; Lay Down, Stay Down; Sail Away; and four others. WARNER BROS. W 2766 $6.98, © L 2876 $6.97, © L 2766 $6.97.

Performance: Predictable  
Recording: Good

I don't like most hard rock, except in small doses, and I never will. But there is a strange comfort about Deep Purple. We must have— or we are stuck with—hard rock for a while. I suppose, and as long as we are, I am grateful for Deep Purple. They satisfy their fans, who could do worse and frequently do, and they sometimes get within ten miles of what could be a tune, which is closer than most others.

I am not convinced that Deep Purple take themselves all that seriously. I suspect they enjoy their success and will plumb it for as long as they can get away with it. I am reminded of John Lennon's comment on Picassos, who he guessed had been fooling his fans and deliberately putting out meaningless products that he knew would sell on his name: "He must have been laughing his ass off for the last eighty years." Deep Purple must be having a few giggles.

I can't say that this Purple album is much different from the last, or will be distinguishable from the next. Listening to it is like reading a furniture catalog; unless you're interested in redecorating you can't get enthusiastic about the various sofa models. But everyone needs something to sit down on, just like some folks need hard rock. So siva (conditionally) Deep Purple.

BOB DYLAN/THE BAND: Before the Flood (see Best of the Month, page 88)

EAGLES: On the Border. Glenn Frey (vocals, guitar, piano); Don Henley (vocals, drums); Bernie Leadon (vocals, guitar, banjo, steel guitar); Randy Meisner (vocals, bass); Don Felder (electric guitar). Already Gone; You Never Cry Like a Lover; Midnight Flyer; My Man; On the Border; James Dean; Of' 55; and three others. A & M SP-3619 $6.98, © 8T- 3619 $6.98, © CS-3619 $6.98.

Performance: Clinical  
Recording: Very good

Someone up there in the record business thinks he sees star quality in Peter Frampton, who keeps reappearing with another gang of supporting musicians for another bash at it. To date, he hasn't shown me much in the way of style—he has a little less of it than Andy Williams, who at least can model sweaters well—and there seems to be the locus of the rub. Frampton plays guitar rather well, well enough to be a musician, which is more than good enough for a star, but I just can't find much personality in any of his recordings. He sings reasonably well, but I think only his mother and his agent could remember, from one day to the next, what he sounds like. His songwriting, to the extent that I'm familiar with it, has this same essence—or vacuum where there should be essence. I found myself mentally whistling Goin up Cripple Creek in the middle of the album here, and I've been sick and tired of Goin up Cripple Creek for years. If I were Frampton, I'd give some thought to Nashville, where they say a good studio musician can sometimes acquire star quality by a little-understood form of osmosis—and can have fun and make a lot of money even if he doesn't have the perlament for that wondrous process.

DANA GILLESPIE: Weren't Born a Man. Dana Gillespie (vocals); orchestra. Weren't Born a Man; Andy Warhol; Mother, Don't Be Frightened; All Cut Up On You; and six others. RCA APL-0354 $5.98, © APS1-0354 $6.95, © APK1-0354 $6.98.  

Performance: Normal, under the circumstances  
Recording: Good

You see, Doctor. I've been getting these strange albums for some time now. Most of them feature men dressed up like women or, occasionally, women dressed as men. But the other day I got an album by this Dana Gillespie. On the front is a picture of a well-encowered girl, with a masculine-looking look dressed in some sort of corset and wrapped in a feather boa. Inside, Dana in a high and, I guess, girlish voice sings things such as the title song, which starts off "You love like a woman but you walk like a sailor;" and, in another song, "Mother, Don't be frightened! By what you think you see/I've got some things to try out/But I'll take good care of me." My problem is this, Doctor: am I listening to a man who has changed into a woman? Or am I listening to a woman who wants to be a man? The name is no help (Dana Andrews, Dana Winters); the cleavage may be silicon, and how about that line in Eternal Showman that runs, "Sometimes the way you act/Is not the way you are?" The album was recorded in London (I know that because it says so in the liner notes), and I don't know that Dana as a performer and as a songwriter, shuttles back and forth between veerbeur and langeur with all the speed of a snapped garter—something else Dana is wearing in the cover photo. It's a mild album no matter who, or what, is its star. By the way. Doctor, has anyone ever told you that you have lovely eyes?

BARRY GOLDBERG. Barry Goldberg (guitar, keyboards, lead vocals); instrumental group; background vocal group including Bob Dylan. Stormy Weather Cowboys; Shady Hotel; Silver Moon; and seven others. Atco SD 7040 $5.98, © 8T-7040 $6.95, © CS-7040 $6.95.

Performance: Ordinary  
Recording: Very good

Barry Goldberg, formerly of the Paul Butterfield Blues Band and the Electric Flag, made some rather undistinguished records for Bud- dah in the late Sixties. Now he has made one for Atco, and his new producers (Bob Dylan and Jerry Wexler, no less) have not been able to improve his performance.
Goldberg has been responsible—in part, at least—for some good songs, such as "I've Got to Use Me" Imagination, but one wonders how much imagination there is to use: only Imagination and It's Not the Spotlight stand out in this collection, and Gerry Goffin collaborated on both of them. If you listen to Gerry Goffin's recent Adelphi album "It Ain't Exactly Entertainment," which contains seventeen Goffin/Goldberg tunes, you might draw the conclusion that Barry Goldberg does not have what it takes to go it alone. He is a very ordinary singer, even in the hands of two extraordinary producers.

GUESS WHO: Road Food. Guess Who (vocals and instrumentals), Star Baby; Attila's Blues: Straighten Out; Don't You Want Me; Clap for the Wolfman; and four others. RCA APL.1-0405 $5.98,® APSI-0405 $6.95,® APK.1-0405 $6.95.

Performance: Smooth Recording: Very good
The last Guess Who album I heard was "#10," and, although I admired some of the lines in the lyrics, I had no idea what the songs were about. I much prefer "Road Food," which contains some very funny and perfectly executed burlesques, among them a slaughtering of mid-Fifties jazz vocals in Straighten Out, a series of violent threats to a girl friend with perky rhythms à la Fats Domino's version of La Bamba called Don't You Want Me, and a trio of songs about tour, disc jockeys, and being in the music business as a performer. Road Food (the tune) is about the girl's hangers-on a band is likely to meet on tour—drunks, perverts, small-time amateur chippies. Clap for the Wolfman features the salutations of Wolfman Jack. Arlo Guthrie (vocals and instrumentals) Star Baby; Attila's Blues; Straighten Out; Don't You Want Me; Clap for the Wolfman; and three or four nice songs, my favorite being the opener. Won't Be Long. Arlo does a fine job with one of his father's songs (he usually does) called Departures, and Hard Times shows he's still a good journalist. The weakness is a string of rather brittle novelty songs, none of which is very novel or very funny: they're just filler. The album amounts to fairly good music, though, a lot better than the stuff from the guy I see drawn as Mickey Mouse.

N.C.

ARLO GUTHRIE: Arlo Guthrie (vocals, guitar, harmonica); Ry Cooder (guitar); Byron Berline (fiddle); Jim Gordon (drums); other musicians. Won't Be Long; Bling Blang; Presidental Ragg; Departures; Nostalgia Ragg; Go Down Moses; Hard Times; Last to Leave; and three others. REPRISE MS 2183 $5.98,® MS 2183 $6.97,® MS 2183 $6.97.

Performance: Lovable Recording: Excellent
Sometimes it helps me get a fix on someone if I imagine what kind of character he'd be if all the world were an animated cartoon. I realize that, the times being what they are, it would have to be along the lines of Fritz the Cat, but I still see Arlo Guthrie drawn as a duck something like Donald: quite an appealing little fellow, certainly innocent, in some ways wrongly innocent, and in some ways wise. But still a duck. One who, when he opens his mouth, quacks. It's hard to be eloquent when it sounds like your adenoids are laced together with barbed wire, so it would be interesting to see how much more seriously Arlo would be taken if his voice were more musical. As it is, he has never turned out a bad album—all of them, like this one, have had their small failings, but he has written some good little songs through the years when you think about it, and he has been moving vocally, apparatus be damned, a few times.

Arlo is a good musician, fundamentally, and knows when to make a commitment to a song and when to toy with it. He has a great touch with campy, old things, such as Jimmy Rodgers' obscure 'When the Cactus Is in Bloom,' which shamelessly rings in every cowboy-song cliché available, and he has ways of singing around the hard parts that are, well... something to smile about, at least. You may even like the left-handed way he interprets Go Down Moses. This album contains the work of some of the finest of musicians—including Ry Cooder, Byron Berline, and Jim Keltner—and three or four nice songs, my favorite being the opener. Won't Be Long. Arlo does a fine job with one of his father's songs (he usually does) called Departures, and Hard Times shows he's still a good journalist. The weakness is a string of rather brittle novelty songs, none of which is very novel or very funny: they're just filler. The album amounts to fairly good music, though, a lot better than the stuff from the guy I see drawn as Mickey Mouse.

N.C.
Earth Day: Celebration and Lament
Reviewed by Paul Kresh

How is the human race ever to be persuaded to stop wasting the planet's resources and save the world before it is too late? The theme has been pursued in books as ominous as Rachel Carson's Silent Spring, in editorials, in windy Congressional speeches, on TV specials, and every time Carol Burnett signs off on CBS. Now Caedmon has joined the ecology movement by releasing Earth Day, A Celebration and Lament for Voice and Orchestra, and if a record can help at all, this should certainly be the one to do it.

Here the great voices of past and present join in a threnody of warning and exhortation: "Clean the air! Clean the sky! Wash the spoilage of our oceans by oil and non-biodegradable plastics; Emily Dickinson's lost song of Songs all of nature are counterpointed against Miss Carson's tragic warnings; Tennyson's vision of a paradise among the lotus-eaters is contrasted with a grim news item about the slaughter of deer; from Charles Darwin a speculation about how birds came to sound intimate; he says, 'I Wanna Get Funky' is another example of how Albert King does everything right, as he has been doing for several years. Hear it and be glad.


Performance: Excellent
Recording: Good

Albert King is a blues guitarist and singer whose economical style, combined with the imaginative plotting of the lyrics to his songs, has won him a place of honor if not overwhelming fame. It isn't that he's starving; he does all right with his tours and recordings, but you'd figure a fellow that good would be better known. He's never gone pop the way B.B. King and Bobby Blue Bland have, but then maybe he figured he didn't want to, or maybe he didn't think it was necessary.

Still, Albert keeps putting out solid albums, all of them demonstrating what can be done with the right lick at the right time. What he leaves out of a solo is what the average and even famous blues-based rock guitarist plays nosily, endlessly, and wastefully. There ain't no chaff with Albert. A strong, mellow vocalist, he is also a great raconteur. His spoken narratives here are perfectly matched to the tunes. They are funny and true. He's not trying to sound intimate; he is. "I Wanna Get Funky" is another example of how Albert King does everything right, as he has been doing for several years. Hear it and be glad.

Gladys Knight and the Pips (vocals); instrumental accompaniment. How Can You Say That Ain't Love: Ease Me to the Ground; Master of My Mind; It's All Over but the Shouting; and six others. SOUL ST41V1 $5.98. ® M741T $6.95, ® M741C $6.95.

Performance: Good Knight
Recording: Very good

The people who assembled this album aren't telling us, but this is a collection of previously released material, hits and near-hits by a group that has since soared to even greater success on another label. Some of the material here gets a bit too Motowny, but I must confess to having been a Gladys Knight fan since the summer of 1967 when she gave us the classic I Heard It Through the Grapevine, and I would trade ten Diana Ross hits for one
of Ms. Knight’s less successful items any time. So, even though this is another Motown rip-off (only five short selections per side), I recommend it for such items as the hit How Can You Say That Ain’t Love, and because it contains the likes of Between Her Goodbye and They Sold Me and We’ve Got Such a Yellow Love, songs that demonstrate Gladys Knight’s real capabilities as a singer. C.A.

KRIS KRISTOFFERSON: Spooky Lady’s Side-Rest. Kris Kristofferson (vocals and guitar); orchestra. Same Old Song: Rescue Mission; Lights of Magdala; I May Smoke Too Much; and eight others. **MONUMENT PZ 32914** $6.98. © ZA 32914 $6.98. © ZT 32914 $6.98. © ZAQ 32914 $7.98.

Performance: Excellent

Recording: Good

Who cares if Kristofferson is for real or not? Over the years, this one-time Rhodes scholar has developed into one of the best, most relaxed, and most engaging entertainers around. He uses a personalized c-&-w form as his mode, but the brains and wit apparent in his songs are as far removed from Nashville as Bullioli. Star Spangled Banner (Whores Die Hard) is probably the most ambitious track here: an allegory about the current American predicament. It is unsuccessful because of Kristofferson’s habit of burying meaning in a welter of symbols and images, so complex that it would take a cryptographer to figure them out—and all this in that hokey down-home accent yet! Much to be preferred are his six others. Ask the Lord: Adios Amor; Dime Senor; and Me, written by Dan Penn and Spooner Oldham, the defied Rock and Roll Time. In these songs he shows more than his “jes’ plain folks” guise. That the public buys that image in such vast quantities ought to reassure those old-time radio buffs who contend that Vic and Sade was one of the most sophisticated network shows ever produced, as well as one of the most successful. P.R.

TERRY MELCHER. Terry Melcher (vocals); instrumental accompaniment. Roll in My Sweet Baby’s Arms: These Days; Dr. Horowitz; Beverly Hills: These Bars Have Made a Prisoner Out of Me; and eight others. **KРИST MS 2185 $5.98.**

Performance: Pitiful

Recording: Good

I vaguely remember Terry Melcher as having something to do with the Beach Boys and thereby being included among the persons who came out of L.A. recording sessions. He has-very easily—come out of retirement). But even their noble efforts to prop Melcher up are Chris Hillman and Michael Clark (former Byrds), Sneaky Pete of steel and dobro guitar fame, Ry Cooder (always a best man but never a groom), and Spanky McFarland (I wish she would come out of retirement). But even their noble efforts are defeated. Whatever possessed them all to do it? J.V.

MOCEDADES: Touch the Wind. Mocedades (vocals); orchestra. Recuerdos de Mocedades: I Ask the Lord; Adios Amor; Demor Senor; and six others. **TARX TRS 53000 $6.98.**

Performance: Pleasant

Recording: Good

Mocedades seems to be a Spanish-speaking version of the Mamas and the Papas, just as easy, pleasant, and unmemorable to listen to.

There are several defects in this album. Though, for one, it is almost entirely parochial, being all about California or about country music as approached by pop Californians. It uses antique studio effects that hark back to the Beach Boys’ dates of the mid-Sixties. But the most successful part of the album is that Melcher simply cannot sing. He is so bad he is embarrassing. He massacres two good songs—Jackson Browne’s These Days (recently and superbly done by Greg Allman) and These Bars Have Made a Prisoner Out of Me, written by Dan Penn and Spooner Oldham, the defied white Memphis music in the Sixties. His off-key bleating of Stagger Lee, done with a Dylanish tempo and delivery, should make Lloyd Price come out of obscurity so he could stomp on him.

Present among the assorted company trying to prop Melcher up are Chris Hillman and Michael Clark (former Byrds), Sneaky Pete of steel and dobro guitar fame, Ry Cooder (always a best man but never a groom), and Spanky McFarland (I wish she would come out of retirement). But even their noble efforts are defeated. Whatever possessed them all to do it? J.V.
as that group was. Things tend to get a bit clumsy in the English selections, such as "Ask the Lord," but the two-girl, four-boy group swings gracefully through their Latin reper- toire, especially the title song, "Eres Tu," which has the earmarking of a hit as a single. It's not an album you'd want to give a second thought to, but that's nice because Mocedades isn't insisting that you do.

P.R.

MULESKINNER: A Potpourri of Bluegrass Jam. Richard Greene (vocals, guitar); Clarence White (guitar, harmony vocals); David Grisman (mandolin, vocals); Bill Keith (banjo); Peter Rowan (lead vocals, guitar); John Kahn (bass); John Guerin (drums). Mule Skinner Blues; Blue and Lonesome; Footprints in the Snow; Dark Hollow; Whitehouse Skinner Blues; Blue and Lonesome; Footprints; Whitehouse Skinner Blues; Blue and Lonesome; Footprints; Blue and Lonesome; Footprints; Blue and Lonesome; Footprints; Blue and Lonesome; Footprints; Blue and Lonesome; Footprints; Blue and Lonesome; Footprints. WARNER BROS. BS 2787 $5.98.

She's her familiar strident self in Pretty, Pretty, and it suits the song perfectly. It's a grim little tale about one of those pathetic types, in this instance female, who once haunted the singles bars looking for, but never finding, a "swinging scene," and who now has grown too old for it and has sentenced herself to the confines of a tiny apartment. Actually this sort of material seems to suit Reddy's talents much, much better than all the velvet-glove stuff that surrounds it.

P.R.

ROXY MUSIC: Stranded. Roxy Music (vocals and instrumentals); other musicians. Sway; Love in the Afternoon; Just Like Your Mother; Serenade; and three others. ATCO SD 7045 $5.98. Performance: Inconsistent. Recording: Good

This has what they call a "exploitation" cover photograph. If one gets past that, there's credit information listing such titles as Psalm running such lengths as eight minutes and four seconds. If one gets past that, he will find lyrics about as pretentious as the average British weirdo group is pushing at us these days, and some melodies that are about as original as Spike Agnew's plots, fictional and financial, and, in addition, an outlandish vibra- to in the lead singer's throat. It isn't all bad, though: Bryan Ferry's wardrobe larynx does make interesting sounds sometimes, even if it never makes pretty ones, and the band does seem to have an understanding of the textural and dynamic potential of rock. They actually make good use of six full minutes for the closing Sunset, wherein repetition seems natural, evoking a cycle-of-nature subtheme in the bowls (where, heh heh, else?) of the arrangement. And at other times, drummer Paul Thompson leads the band into sudden moves that seem to have been just the thing. A couple of songs in there are real dogs, though, and the singing does get to be a little like having one's blood pressure tested after a while. Kind of a strange group, but the album is either a little too strange or not quite strange enough.

N.C.

MICK RONSON: Slaughter on Tenth Avenue. Mick Ronson (vocals, guitar, piano); other musicians. Love Me Tender; Only After Dark; Music Is Lethal; I'm the One; and three others. RCA APLI-0353 $5.98. Performance: Pale. Recording: Busy

I don't know for a fact what Mr. Mick Ronson's sexual preferences are, but here he certainly comes off like a dolly-boy giving a recital (with orchestra) for the brethren. The album opens with nearly five minutes of Love Me Tender, the dull ballad with a melody of Civil War vintage (it used to be known as Aura Lee) for which Elvis Presley and others wrote new words. With a no-talent's unerring sense of the worthless, Ronson gives it a ridiculous concerto-style reading, complete with cracka-toom-ba-boom drumming. To close the album he does a semi-rock guitar version of Slaughter on Tenth Avenue. It is quite a feat to insult both Elvis Presley and Richard Rodgers in the space of one recording. In between these affronts to civilization are several forgettable tunes, some of them written in collaboration with glitter-rocker David Bowie.

I suspect that Ronson's album is one of the last gasps of glitter-rock, which started off as likable satire of early rock stage antics and was soon taken over by shock troops of blatan- tantly gay performers. Almost all of its notoriety was a publicity hype fostered, in large part, by a clique of rock critics who had noth- ing else to write about. But too many of them put up a curtain and pulled it out of the closet who should have stayed in. In these egalitarian days, people in the arts who are homosexual are considered, in some quarters, more talented by virtue of their being so. That is stuff and nonsense. Performance quirks aside, this album is much better than all the homosexual music. People make good or bad music; that is all. Ronson makes the latter.

J.V.

BUFFY SAINTE-MARIE: Buffy. Buffy Sainte-Marie (vocals, piano, guitar); instrumental accompaniment. Can't Believe the Feeling When You're Gone; I've Really Fallen for You; Sweet Little Vera; Star Boy; Sweet, Fast Hooker Blues; Generation; and four others. MCA MCA-405 $5.98. Performance: Uncommitted. Recording: Good

I wish Buffy's later works didn't strike me as so tentative and halting, but that's how they stack up... which leads me, via nasty, chaun- vinistic nuances, into describing, for example, the cover of this one: it has Buffy showing some leg and some breast out of a Sergeant Pepper jacket as she teeters on some of those ridiculous platform shoes. It seems to be about half satire and half a plea for acceptance by those who is being satirized—and her music seems to show the same dichotomy. This album is top-light with easy, mindless rockers, some of them tuneful and delightfully (if predictably) played by the standard array of Nashville cats, but they take an unreasonable amount of time for what little they say, con-
This is an album that would have greatly intrigued others. PARAMOUNT PAS -1018 $6.98, © CT 32760 $6.98.

Anything Goes; Kate the Great; It; But in the Morning, No; Let's Misbehave; and seven others. KAMA SUTRA KSBS 2600 $5.98, © CA 32760 $6.98. The contrast between Boz's personal singing style and the dispassionate bureaucracy of the orchestration is a point of interest, but it carries the thing only so far. The songs, about half of them written by Scaggs, aren't bad, but you don't have to hear them many times before you have every nuance memorized. This combination of circumstances gives the album a disposable, use-once-and-throw-away quality. I think Scaggs is a pretty good singer, but I wish he'd decide what he wants to do about that and stop making these so-so records.

BOZ SCAGGS: Slow Dancer. Boz Scaggs (vocals and guitar); instrumental accompaniment. You Make It So Hard; Pain of Love; Slow Dancer; Sail On White Moon; Angel Lady; Let It Happen; and four others. COLUMBIA KC 32760 $5.98, © CT 32760 $6.98, © CA 32760 $6.98.

Performance: Crowded
Recording: Very good

I believe I'll sit this one out. There must be people who like this sort of thing, and I agree with them that Boz Scaggs does it pretty well, but I've heard him do other, more interesting (to me) things better. What it is, oh, Dick Haymes updated, or Van Morrison buck-dated. Boz doesn't exactly croon, thank God, but he comes outfitted like a crooner, strings and horns and choruses careening all over the place. The contrast between Boz's personal singing style and the dispassionate bureaucracy of the orchestration is a point of interest, but it carries the thing only so far. The songs, about half of them written by Scaggs, aren't bad, but you don't have to hear them many times before you have every nuance memorized. This combination of circumstances gives the album a disposable, use-once-and-throw-away quality. I think Scaggs is a pretty good singer, but I wish he'd decide what he wants to do about that and stop making these so-so records.

SHANA NA NA: Hot Sox. Sha Na Na (vocals and instrumentals). Bad Boy; Too Chubby to Boogie; You Talk Too Much; Hot Sox; and seven others. KAMA SUTRA KSBS 2600 $6.98.

Performance: Okay
Recording: Good

Sha Na Na is still hanging in there, trying to wring the last drops from the nostalgia craze for early rock. It isn't so much that they are bad, which they often are, as that they are so damned boring. Track after track they do the same thing, so that Dreams Come True, for instance, is completely interchangeable with Sh-Boom. To a lot of people this is their chime, but then I find some of those same people frozen into a pose of amused tolerance that borders on patronization in regard to all nostalgia.

CYBILL SHEPHERD: Cybill Does It . . . To Cole Porter. Cybill Shepherd (vocals) and orchestra, Artie Butler arr. and cond. Let's Do It; But in the Morning, No; Let's Misbehave; Anything Goes; Kate the Great; and five others. PARAMOUNT PAS-1018 $6.98. © C 8091-1018 $7.95.

Performance: Grotesque
Recording: Good

This is an album that would have greatly interested people who like this sort of thing, and I agree with them that Boz Scaggs does it pretty well, but I've heard him do other, more interesting (to me) things better. What it is, oh, Dick Haymes updated, or Van Morrison buck-dated. Boz doesn't exactly croon, thank God, but he comes outfitted like a crooner, strings and horns and choruses careening all over the place. The contrast between Boz's personal singing style and the dispassionate bureaucracy of the orchestration is a point of interest, but it carries the thing only so far. The songs, about half of them written by Scaggs, aren't bad, but you don't have to hear them many times before you have every nuance memorized. This combination of circumstances gives the album a disposable, use-once-and-throw-away quality. I think Scaggs is a pretty good singer, but I wish he'd decide what he wants to do about that and stop making these so-so records.

N.C.

Buffy. I mean, "I've really fallen for you" repeated nine times in the course of a song is okay for Bobby Womack, but one expects a bit more sociology from Buffy Sainte-Marie. The only protest song, and one of only two that use the language for something more than a handy gob of syllables (the other is Waves), is Generation, which has some of the old passion but is perhaps tainted with a new kind of hope that may parallel the yen-to-be-hip feelings that have crept into so much of her music lately.

N.C.

BOZ SCAGGS: Slow Dancer. Boz Scaggs (vocals and guitar); instrumental accompaniment. You Make It So Hard; Pain of Love; Slow Dancer; Sail On White Moon; Angel Lady; Let It Happen; and four others. COLUMBIA KC 32760 $5.98, © CT 32760 $6.98.

Performance: Grotesque
Recording: Good

It was probably intentionally sacrificed by the record or tape manufacturer (for reasons we explain in our literature).

The dbx 117 Dynamic Range Enhancer Noise Reduction Unit restores up to 20 db of the dynamics missing from records, tapes, and FM broadcasts and puts life back into the music. The Model 117 also lets you make professionally noise-free, full dynamic range recordings on even a modestly priced tape recorder.

The stereo dbx 117 is available from better audio dealers at $159. dbx, Incorporated, 296 Newton Street, Waltham, Massachusetts 02154.
and a surge of joyful expectancy which had
of the paucity of outstanding contributions
to the genre over the last fifteen years.
Comes now, however, welcome news for
film buffs, music lovers, and students of our
cultural history, for MGM has recently re-
transferred, repackaged, and rereleased, in a
series of twelve two-record sets, twenty-
ine soundtrack recordings that are
immensely enjoyable as sheer entertainment
as well as immensely valuable for the in-
sights they provide into the dreams, values,
and preoccupations of post-World War II
America. Set down for all—young and old—
to savor are recorded reflections of the
excellence, the extravagance, the excite-
ment, and, above all, the extraordinary exu-
berance that were then the keynotes of our
national hopes and aspirations. But how
naive it all seems! Could we really have
been so full of optimism and self-con-
sciousness out of all time?
Many talented people helped make these
films, scores, and recordings possible, and
the John Greens, Vincente Minnellis, and
Conrad Salingers all deserve acclaim. So do
the performers who were either principal or
secondaries of Arthur Freed's MGM stock company of the Forties and Fifties. But on these recordings three su-
premely gifted artists tower above everyone
else: Fred Astaire, Judy Garland, and Gene
Kelly.
While Astaire, Garland, and Kelly were
unique performers, they also shared certain
attributes, evident on these recordings,
which contributed to their greatness as in-
terpreters of songs. They all had a remark-
able ability to project a song's lyric as effec-
tively as they presented the music. All three
had in abundance those indefinable qualities
of sensibility and taste. All had excellent
diction and phrased their songs impeccably.
And they never made themselves more
important than the songs they were singing.
Garland, a great "natural" singer, gave us
energy, tenderness, innocence, and vulnera-
bility, even in this last phase of her long ca-
reer with MGM. While one could argue that
most of Garland's best work preceeded and
followed the period of her final MGM films,
what we have here is still pretty terrific.
Astaire certainly did most of his best
work long before the years covered by these
recordings, but it is always a pleasure to
hear this superb perfectionist present a
song. His approach is never ostentatious,
and he never sounds rushed. His simplicity
and elegance in delivery made him the fa-
vorian singer of many of our greatest song-
writers—even though most of us, including
Astaire himself, consider him primarily a
cancer.
But it is Gene Kelly, with his vitality and
versatility, who is perhaps the most im-
portant of the three standouts in this series. He
was at his peak in this period, and in a num-er like Singin' in the Rain he somehow
crystallizes the joyful confidence that char-
acterized the era. The ebullient Kelly can lift
the spirits of even the most hardened and
make us believe—if only for the duration of
the song—that life is perpetual spring and
the world is "puddlet-wonderful!"
Among the many other performers on
these records are Debbie Reynolds, Jane
Powell, Howard Keel, Kathryn Grayson,
Ann Miller, Donald O'Connor, June Ally-
son, and Lorna Hope. There are also a few
people whose names you may not know,
such as India Adams, who sang for Cyd
Charisse in The Band Wagon, Carol Richards,
who sang for Miss Charisse in Silk Stocking,
Anita Ellis, who sang for Vera-Ellen in Three Little Words, and others who
dubbed ("ghosted") for stars whose dancing
and glamour were the principal reasons
for their stardom (MGM, when it originally is-
sued these records, was the first record
company to identify the singers who didn't
appear in the films but whose voices were
heard on the soundtracks).
One of the most unlikely artists present in
this series is opera singer Helen Traubel,
and she— not surprisingly— sang for herself,
in the film biography of Sigmund Romberg,
Deep in My Heart. Her performances of
Stout-Hearted Men or Auf Wiedersehen are
not only magnificent displays of singing
at its best, but a reminder of what can hap-
en when the barriers between "popular"
and "classical" music come tumbling down
and true artistry transcends the artificial lim-
its we sometimes create.
For those who want only the high spots of
MGM musicals, there is the MCA album
"That's Entertainment!" reviewed here last
month, but for collectors hungry for more,
this MGM series is a blessing. And before
"going on to a capsule, chronological guide
to the films represented, I would like to ex-
tend my personal thanks to all at MGM who
made these reissues possible, especially to
John Herardi and Richard Oliver, who
compiled and produced the series (Oliver
also wrote the detailed, informative notes).
Without their efforts we would still be pay-
ing $30 or $40 or higher for rare, old—and
probably somewhat defective— copies of
previous releases of I Love Melvin or Sil-
ver Stock. At $7.98 per set, these record-
ings are both a bargain (even by today's
wildly inflationary standards) and an impres-
sive document of the glory and grandeur of
the MGM musical in its heyday.

THE CHRONOLOGY
1946
• Till the Clouds Roll By. A musical biogra-
phy of Jerome Kern. Garland's performance
of Who! is first-rate. The recording has his-

torical significance as "the first motion pic-
ture sound-track album."
1947
• Good News. The second film version of
the 1927 DeSylva, Brown, and Henderson
musical starred June Allyson and Peter
Lawford. The score's basic strength is un-
dermined by orchestrations and chorale ar-
rangements that are years away in spirit
from the Broadway original.
1948
• The Pirate. Judy Garland and Gene Kel-
ly excel in this Cole Porter score, which happily seems to have improved (it was good to start with) with time. Vincente Minnelli directed.

**Easter Parade.** Judy Garland, Fred Astaire, and a memorable Irving Berlin score (*A Couple of Swells* and *Stepping Out with My Baby*) combine to create one of the very best of the bunch. Judy sang the title song.

**Words and Music.** A humdrum sort of biography of Richard Rodgers and Lorenz Hart. Betty Garrett (*There's a Small Hotel*) and Ann Sothern (*Where's That Rainbow?*) sound very good, the rest mediocre.

1949

**The Barkleys of Broadway.** The illness of Judy Garland made possible the reunion of Fred Astaire and Ginger Rogers, the screen's most popular dance team, in this film. The basic score by Harry Warren and Ira Gershwin—a good one—was bolstered by the addition of George and Ira Gershwin’s perennial *They Can’t Take That Away from Me*, which turned out to be the high spot of the film.

**In the Good Old Summertime.** This musical romance set in turn-of-the-century Chicago proved to be an unpretentious, but highly effective, showcase for Judy Garland. The score embraced a potpourri of styles, but Judy was equal to everything from *Singin’ in the Rain/ Easter Parade,* and *Annie Get Your Gun.* Judy sang the title song.

1951

**Royal Wedding.** Burton Lane and Alan Jay Lerner created one of the loveliest original scores ever written for Hollywood. Jane Powell’s performance of *Too Late Now* is especially beautiful. Also present is Fred Astaire, and in top form.

**Show Boat.** A disappointing second film version of the Kern-Hammerstein Broadway classic. Musically it is slow and tedious, although Marge and Gower Champion manage to give off an occasional spark.

**Rich, Young and Pretty.** Jane Powell and a pleasant score.

1952

**Singin’ in the Rain.** A top contender for the best-film-musical-ever-made award. Most of the score was drawn from the early MGM triumphs of Arthur Freed and his collaborator Nacio Herb Brown. Betty Comden and Adolph Green wrote a crack-jack script. Donald O’Connor and Debbie Reynolds are delightful, and Gene Kelly gives one of his greatest performances.

**Lovely to Look At.** Kathryn Grayson and Howard Keel prove here (and elsewhere) their fine abilities as singers, but this remake of *Roberta* is from the middle drawer.

1953

**I Love Melvin.** Not as bad as the title might lead one to think. Donald O’Connor and Debbie Reynolds handle the Joseph Myrow-Mack Gordon score with aplomb.

1954

**Rose Marie.** Heavy going and generally lifeless. Not even Bert Lahr and some new Friml tunes make it worthy of much attention. It was, however, the first film musical to appear in Cinemascope.

**Seven Brides for Seven Brothers.** A brilliant musical (with a score by Gene De Paul and Johnny Mercer) in which good performances by Powell and Keel were delightfully overshadowed by some of the most exciting dancing ever filmed.

**Brigadoon.** Despite Gene Kelly’s efforts, this earnest treatment of the 1947 Lerner-Loewe triumph is disappointing.

**Deep in My Heart.** The film biography of Sigmund Romberg. Opera star Helen Traubel sings magnificently.

1955

**Hit the Deck.** Practically everyone under contract to MGM was in this one, but almost all the Youmans songs are better served elsewhere.

1957

**Silk stockings.** Even with Astaire and two new Porter songs, this falls short of the Broadway original.

**Les Girls.** Porter’s farewell to the screen (‘C’est l’Amour and other songs) did not equal the film itself, a classy George Cukor-directed comedy with a fine cast (Gene Kelly, Kay Kendall, Mitzi Gaynor, Taina Elg).

THE COUPLINGS AND TRIPLETS

(all albums priced at $7.98)

- *Singin’ in the Rain/Easter Parade*, MGM 2-SES-40ST.
- *Seven Brides for Seven Brothers/Rose Marie*, MGM 2-SES-41ST.
- *Annie Get Your Gun/Show Boat*, MGM 2-SES-42ST.
- *The Pirate/Pagan Love Song/Hit the Deck*, MGM 2-SES-43ST.
- *The Band Wagon/Kiss Me Kate*, MGM 2-SES-44ST.
- *Till the Clouds Roll By/Three Little Words*, MGM 2-SES-45ST.
- *Good News/In the Good Old Summertime/Two Weeks with Love*, MGM 2-SES-49ST.
- *Lovely to Look At/Brigadoon*, MGM 2-SES-50ST.
- *Silk Stockings/The Barkleys of Broadway/Les Girls*, MGM 2-SES-51ST.
- *Summer Stock/Everything I Have Is Yours/I Love Melvin*, MGM 2-SES-52ST.
- *Words and Music/Deep in My Heart*, MGM 2-SES-54ST.
RABSONS

ONE OF THE LARGEST MAIL ORDER HOUSES IN THE COUNTRY

WRITE OR CALL FOR PRICE QUOTES OR CATALOG

DIRECT LINE FOR MAIL ORDER PHONE MONDAY THROUGH FRIDAY ONLY

(213) 394-3221

SPECIALS OF THE MONTH

PAUL SIMON: Live Rhymin'. Paul Simon (vocals, guitar); Urubamba (instrumentals). Jessy Dixon Singers (vocals). Me and Julio Down by the Schoolyard; American Tune; Jesus Is the Answer; The Boxer; Duncan; El Condor Pasa; Homeward Bound; and five others. COLUMBIA PC 32855 $6.98.

Performance: Very good

Recording: Very good

The attraction here is that the production is not soussy as the production of Paul Simon and Jessy Dixon. I don't think he set out to sterilize the production of his other two post-Garfunkel albums, but they did come out a little slick. This one, if they're due are due only to the viciousities of live recording, doesn't: acoustic guitars do tend to wander out of tune during the course of a concert, and singing voices are never quite as predictable in the real world as they are in the studio, especially when they have to sing high notes that were written with Garfunkel's higher-ranging instrument in mind. When they are in the studio, and toward funk, it's a treat: Simon's singing of Duncan, for example, is more intense and moving than the detached studio version was. But sometimes it's just another live recording, touched by the usual confusions: in the first eight bars, and each time it sounds pretty much the same as the last time. In the second eight bars, and give it to you again. It's better, I suppose, than listening to Lance Loud's brother imitate the Rolling Stones. A little better.

Jessy Dixon Singers (who also do Jesus Is the Answer without him), and as gospel shouters go they are notably self-indulgent and undisciplined. Urubamba, famous for their energetic, almost harmonizing Peruvian flutes, give Dancau and El Condor Pasa the studio-album treatment and then try to fill in the dynamics Garfunkel and the studio had furnished for The Boxer, which probably is the most classic of Simon's classic songs. It's a qualified success, nice to have around but obviously not the best way to do the song. The album is not the usual bored run-through of "greatest hits," though, because Paul Simon is not the usual great hit maker. He is to pop music what Norman Mailer is to popular literature, and the kinks and mannerisms they expose in a project of this sort are simply more interesting than your kinks and mannerisms or my kinks and mannerisms.

N.C.

PAUL SIMON

The Norman Mailer of pop music

SLADE: Stomp Your Hands, Clap Your Feet. Slade (vocals and instrumentals). Just Want a Little Bit; When the Lights Are Out; Find Yourself a Rainbow; Miles Out to Sea; How Can It Be; Everyday; and four others. WARNER BROS. BS 2770 $5.98; BM 82770 $6.97; © M52770 $6.97.

Performance: Derivative

Recording: Good

To say Slade is derivative is like saying prunes have wrinkles. One guy sounds like McCartney when McCartney's shouting and another guy sounds like Lennon when Lennon's bored, and those are the main elements in the vocal harmonies; the main element in the instrumentals is the kind of repetitive flail of Jimmy Page does when he's bored. The tunes played here wouldn't be bad if some provision were made for contrast, but as it is the tempo changes don't come often enough, the melodies bleed into one another, and the same mood seems to prevail all the way through: they give you everything they've got in the first eight bars, and give it to you again in the second eight bars, and each time it sounds pretty much the same as the last time. But it's better, I suppose, than listening to Lance Loud's brother imitate the Rolling Stones. A little better.

SPINNERS: Mighty Love. Spinners (vocals): instrumental accompaniment. Since I Been Good...
Strange how tastes cycle and recycle in this so-called culture we’re running (or that is running us) in these cheekered times. The low-pitched male voice is in again, or seems to be as this is written, and—don’t laugh—that may be the main reason why people are finally starting to notice John Stewart. It makes me a little grouchy, having my favorite private singer go public—is Fred Neil going to be no-longer private singer? I’m a Scorpio myself, and my rising sign tells me that this time of year is not the best for me, but it does present Stewart as the pro he is and indicates he is relaxed and confident. He deserves to be.

STRING DRIVEN THING, The Machine That Cried. String Driven Thing (vocals and instruments). Recorded in Denver, CO.字符串驱动的东西，哭泣的机器。String Driven Thing（演唱和乐器）。在科罗拉多州丹佛市录制。

Recording: Very good
Performance: Progressing

String Driven Thing is driven by the scratchy-lyrical violin of Graham Smith, and it drives is generally a song written by lead singer Chris Adams. And it’s generally a semi-hard rock song through Gothic country on a dark and stormy night, for Adams’ vision is something that would scare the pants off the average cockeyed optimist. The group is Scottish, no doubt the most famous rock-and-roll band in Scotland’s history. It is an improving band, and Adams’ songwriting is improving, but it still seems, performance-wise, like a hot-dog fiddler and a bunch of other guys, and it still seems, song-wise, like a matter of fact or fancy, Adams looks bad missing and looks good hitting. As a vocalist, he is just adequate, sounding something like George Harrison with a little unswallowed popcorn in his throat. His wife, Pauline, has a nice sound, I think, but her delivery is . . . well, you remember the Marianne Faithfull Shaky Voice Syndrome? Smith’s violin serves the normal rock-group function of lead guitar, with Adams hitting a few counter licks but mostly on his guitar. I think Adams probably is learning to play the guitar well enough to make things a bit more interesting in and around the melody on the breaks, but as things stand he has to play a lot of rhythm, for the band’s rhythm section is strictly of the one-two-wham sort. Smith doesn’t seem to impress me much at all, but he still leaves me feeling he’s a bit wild and unpredictable; he wastes very little effort compared to, say, a fiddler like Richie Greene, and he can create a grating lyricism (check him behind Pauline in The House) that’s a knockout.

(Overleaf)
A little more development on the vocals and the rhythm section and this band could create quite a stir. As it is, the album is a large improvement over the other one that reached here, with only one or two songs, this time, becoming so serious that the whole thing will laugh out loud. These do not include People on the Street, which just about sums up where Adams seems to see life pointing: "Time's gonna shoot you down some day." Righto, Chris. Thanks for the cheer. N.C.

THE SUTHERLAND BROTHERS AND QUIVER: Dream Kid. Tim Renwick (guitar, vocals); Iain Sutherland (vocals, guitar); Gav- in Sutherland (vocals, guitar); Bruce Thomas (bass); Peter Wood (keyboards); Willie Wilson (drums). You and Me; I Hear Thunder; Flying Down to Rio; Seagull; Lonesome Love; Champion the Underdog; and five others. Island SW-9341 $5.98, © 8XX-9341 $6.98, © 4XX-9341 $6.98.

Performance: Mediocre
Recording: Good enough

The mind needs to be fed a certain amount of junk, I guess. Some read paperback mysteries, some watch a lot of TV, some listen to rock-and-roll such as this. Myself, I prefer to read the back of cans of cereal. True, the literature there doesn't usually rhyme, as these lyrics by Iain Sutherland do, but I should think these lyrics and the stale pounding of these performances would be too much junk for anyone. Besides, there's just more about life in those special offers on Sugar Crisp, and usually there's more protein in the dietary information section on Wheat Chex. And did you know that Cheerios is 13 per cent protein? Now that's something to shoot for. This album, unfortunately, is more like the unreal flavors of cardboard they offer under such names as Quisp, Quake, and Frankenberry. Ugh.

GENE VINCENT AND HIS BLUE CAPS: The Bop That Just Won't Stop. Gene Vincent (vocals, guitar); Cliff Gallup and Willie Williams (guitar); Jack Neal (bass); Be-Bop Harrell (drums). Bedside-Lula; Race with the Devil; Woman Love; Cruisin'; Important Words; Bluejean Bop; and seven others. Capitol ST-11287 $5.98, © 8XX-11287 $6.98.

Performance: Quaint
Recording: Clean mono

Since his death in 1971 Gene Vincent has not had an official recorded memorial. "The Bop That Just Won't Stop" is a slightly altered repackaging of a "greatest hits" album put out around the turn of the last decade; the new release contains excellent liner notes by Michael Ochs (brother of Phil) and two previously unissued songs that might have stayed unissued.

Vincent belonged to the second string of Fifties rock stars, a category that included Buddy Holly, Eddie Cochran, and Bill Haley. Most of the huzzas were reserved for Pres- ley, Berry, Little Richard, and Fats Domino. Since Holly's death in 1959 he has become a cult figure, but beyond that he did write some marvelous songs. I'm afraid I can't say the same for Vincent. Most of his songs were terribly bland, even for teen dance ditties of the type he wrote with the Sir Douglas Quintet (minus Doug Sahm) and was undoubtedly his best recording. Much of the material was written by Vincent, organist Adele Myers, and it fit Vincent perfectly. He had changed his style. He was soft but authoritative, with perfect diction and an occasional salacious altering of the lyrics. By the time his next album—very countrystill was adored for his limp, acquired during Navy service in Korea (whether from an enemy bullet or a motorcycle accident was never made clear). He was riding high and loving it, pulling in money and recording a stream of albums for Capitol. He sounded like Elvis, but a lot of echo in his recording ses- sions, and had a good rural Southern back-up group. The Blue Caps sound very much like Carl Perkins during his Sun Records days and probably took him as their instrumental model, but today they sound very polite. Vincent sings here in a style very thinly laid over with rock. As Michael Ochs points out, if he had been smart like Jerry Lee Lewis or Conway Twitty, he would have avoided the pains of comeback and the rigors of expatriate tours on the Continent by going pop-country. He probably would be very happy and successful today. But he was a man of limited imagination. All he could think of was his former stardom and how he must get it back, or perhaps he felt he had been a rock-er too long to change. He was not much in May 1967, and his days of coming have come to see the skinny, black-leather-jacketed hopper. By this time, though, the drink had made Vincent puffy and fat, and his attempts to don the black leather outfit again were embarrassing. (He appeared as the opening act for Merle Haggard at an audi- torium down South and was booted off the stage.) Of his last two albums, the first was made with the Sir Douglas Quintet (minus Doug Sahm) and was undoubtedly his best recording. Much of the material was written by Quints organist Adele Myers, and it fit Vincent perfectly. He had changed his style. He was soft but authoritative, with perfect diction and an occasional salacious altering of the lyrics. By the time his next album—very countryish—was ready for release, Vincent's physical appearance had deteriorated to the point where no photographs were suitable.

Yet the closer he got to death the better his singing became. He was making the best mu- sic he ever had. Despite indications from Nashville radio stations that Vincent's new singles were getting airplay, though, Buddah never understood that his conversion to pop-country, however tardy, was his only profes- sional salvation (besides, the company had no experience in country promotion). In his last album, The Day the World Turned Blue Vincent included North Carolina Line, which he wrote with Jack Ehrlich, about two Vince- ria across-the-tracks boys arguing over whose car was faster. This was Vincent as he really was and always had been. His tragedy was that he got sidetracked by rock-and-roll.

The tale ends badly. Beaten, bewildered, still worrying with his alternate moods of de- pression and cocky arrogance, too old, too fat, and too wasted to repeat his fever dream of the Fifties, Vincent was visiting his mother when he suddenly doubled up and crashed to the floor, dead of a bleeding ulcer. His fame last lay behind him, and his real musical accomplishments were too new to be appreciat- ed. How unfair it is that his memorial should be the very recordings that were his undoing. Rest, rest in peace.

J.W.

(Continued on page 104)
BEFORE WE MADE THE NEW YAMAHA RECEIVER, WE MADE THE ORCHESTRA.

The new Yamaha receiver and other stereo components emerged from a unique eighty-year involvement in music and sound.

Years ago Yamaha established new standards in wind instrument precision, piano sound, guitar craftsmanship, organ electronic technology.

Our engineers didn't just sit down and create those standards—they evolved them, and the same is true in their latest audio achievements.

To reach their goal of maximum truthful reproduction, they had Yamaha's three-quarters of a century sound experience to draw from.

And they developed new technology to match and exceed the kind of quality performance (low distortion) usually found on "separates" at the highest price levels.

A New Engineering.

They developed a new kind of engineering philosophy, too.

Because they conceived this quality standard not for just the highest priced Yamaha components, but for the whole line!

The result is low distortion performance, typically at .08%, available to receiver and amplifier buyers in all competitive price ranges.

Compare the specs on the new Yamaha components to any of their competition.

But don't stop there—compare them to your idea of an ultimate component selling for any price.

We're confident of the outcome.

The Powerful Truth.

The new Yamaha CR-800 receiver, for example, packs a powerful 45 watts per channel RMS (both channels driven, 8 ohms, 20-20 kHz) to give you the full force of a big crescendo, or full audibility of a delicate piccolo.

The CR-800's FM tuner section is the first to utilize negative feedback around the multiplex demodulator. This achieves superb separation (45 dB) and reduces MPX distortion to 0.05%.

And Yamaha Auto Touch tuning allows the electronics to fine tune the station (forminimum distortion and keeps it there).

A ten-position stepped loudness control takes speaker efficiency, room acoustics, and other factors into consideration, to give you the tonal balance of lows, middles, and highs you like at all volume levels.

Multiples and Mixes.

For the multiple tape deck owner, the 800 has a five-position tape monitor selector to easily control two stereo tape record/playback circuits for recording on one or both decks simultaneously, for copying from one recorder to another, or for reproducing or monitoring on either.

Other features include a separate microphone preamp and volume control, a two-position low filter (20 Hz-70 Hz) and a two-position high filter (8 kHz-blend). And LED's for critical indications.

Homemade Philosophy.

The 800 fully incorporates all the years of electronics technology, metal working, machining and wood working pioneered by Yamaha in the music field.

Most of the various parts of Yamaha stereo equipment are made by Yamaha, in our own facilities, for stronger quality control.

And like Yamaha music products, Yamaha components are covered by an unusually long warranty—5 year parts, 3 year labor—and a national service and dealer network.

Audition the Yamaha CR-800, and all our new components, at your nearby Yamaha dealer.
LIZA MINNELLI

Coming of age at the Winter Garden

A review wherein critic Peter Reilly eats his words

No need to pass the humble pie, thank you all the same, for I will take back not one word of the criticism I've laid on Liza Minnelli's past recordings. Her studio-produced albums are still, I insist, phony, overproduced, and as stridently empty as any late pronouncement from Washington.

However, "Liza Minnelli Live at the Winter Garden," new and welcome from Columbia, is quite another tin of sturgeon's eggs. From one of her mother. She comes of age before your eyes, as she really is a performer in her own right and not a frantically imploring replica of her mother. She comes of age before your very ears in this album. assured, blithely expert, and able to communicate strongly, in her own terms, a wide variety of moods and feelings.

The live audience, I think, is the key: Liza (in this she is like her mother) needs that feedback, that immediate response from a present company to trigger the deepest expressions of her remarkable talent. The audience is, indeed, her instrument; at times she strums it lazily, as in More Than You Know; at others she teases it with a playfully inoffensive put-on (Shine On Harvest Moon); and then she abruptly strikes a chord of dry pathos in Charles Aznavour's And I in My Chair, a Dorothy Parkerish vignette about the uneasy mistress of a rich man. Through it all you can almost hear the rich thrum of communication between performer and audience, the vibrant expectation, the impatient eagerness to know what will happen next. And there is none of that sticky "Golly, I just love you all" goo that comes across in Liza's talk-show appearances and that flaws her previous recordings. Interestingly, Judy Garland, as big a star as she was in films, didn't gain much popularity as a recording personality until her "Judy Garland at Carnegie Hall" album, which was released long after her film heyday. That too was a "live" album and (for you comparison shoppers) as sensational as this one.

About that humble pie...well, maybe just a small, "live" slice.

LIZA MINNELLI: Liza Minnelli Live at the Winter Garden. Liza Minnelli (vocals); orchestra. If You Could Read My Mind; Come Back to Me; More Than You Know; I'm One of the Smart Ones; I Can See Clearly Now; The Circle; Exactly Like Me; Natural Man; And I in My Chair; Anywhere You Are; I Believe You; There Is a Time; Shine On Harvest Moon; Quiet Thing; Cabaret. COLUMBIA PC 32584 $6.98. © PCA 32584 $7.98.

Recording: Really right

Performance: Excellent

WET WILLIE: Keep On Smilin'. Wet Willie (vocals and instrumentals). Country Side of Life; Keep On Smilin'; Alabama; Soul Jones; Lucy Was in Trouble; and five others. CAPRICHORN CP 0128 $5.98, © M 50128 $6.98, © M 50128 $6.98.

Performance: Tepid

Recording: Good

Wet Willie is a Southern band that sounds a little too tough for a senior prom and a little too precious for a whorehouse. Methinks they are a bar band that has overreached itself. Their original material is mediocre and is not helped by an inept lead singer. Wet Willie is not as well drilled as Bill Deal & the Rhondels, a Virginia-Carolinas dance band of the Sixties; they are light years away from the chug and gasp of the sainted Allman Brothers; and they lack the expertise of a middle-of-the-road band like the Doobie Brothers.

I cannot see any reason for this being Wet Willie's third album if the other two are anything like it. I am all for Southern groups—many of them are excellent, and, as a whole, they constitute a repressed minority to which not enough attention has been paid. But Wet Willie is only all right, and that, even in these troubled times, isn't quite enough.

J.V.

RECORDING OF SPECIAL MERIT

EDGAR WINTER GROUP: Shock Treatment. Edgar Winter (vocals, keyboards); Rick Deringer and Dan Hartman (vocals, guitars, bass); Chuck Ruff (drums). Some Kinda Animal; Easy Street; Sundown; Miracle of Love; Do Like Me; Rock & Roll Woman; Someone Take My Heart Away; and five others. Epic PE 32461 $5.98, © PEA 32461 $6.98, © PET 32461 $6.98. © EAQ 32461 $7.98.

Performance: Really right

Recording: Excellent

Either my ears have improved or the band has; this new effort by the Edgar Winter Group is a kayo. The ride-out at the end of Do Like Me is exhilarating. Someone Take My Heart Away and Some Day You'll Call Me My Name are superb examples of rock-pop such as we haven't had since the halcyon days of the Sixties. By golly, there's everything you could want here: actual, no-fooling melodies, good arrangements, and a band blazing with exuberance and experience. Winter's quartet gets a little studio-happy at times, and there is a little too much fancy dial-diddling on the control-board console, but most of this album is something we hear a lot about but seldom get: genuine, high-powered, glandular rock-and-roll. Huzzah!

J.V.

JESSE COLIN YOUNG: Light Shine. Jesse Colin Young (vocals, guitar): Jeff Myer (drums); Scott Lawrence (keyboards); Kelly Bryan (bass); Jim Rothermel (reeds, harmonica); other musicians. California Suite; Pretty and the Fair; Barbados; and three others. WARNER BROS. BS 2790 $5.98, © M 82790 $6.97, © M 82790 $6.97.

Performance: Coolish

Recording: Very good

Jesse Colin Young is a wonderful singer, and he seems to suggest in this album—more strongly than before—that the only place for vocals like his to wind up is in that category most people, for want of a better term, call jazz. Accordingly, he displays some striking technical skill here, and has some fine mo-
ments on guitar as well. The only thing wrong with this, with his interpretation of some sort of jazz-like idea, is that it's such a handy excuse for padding—partly because improvisation, which seems to be endemic in the style, too easily becomes the overlong, repetitive kind of thing that happens with the instrumental section in the Grey Day part of California Suite. There are too many expensive-sounding baubles hung on some sketchy, lightweight songs. Young, much as I like him, has never shown what I'd call fascinating depth as a songwriter. California Suite is, in fact, three pleasant but derivative little songs with far too much instrumental propping-up all around them: Pretty and the Fair, Barbados, and Motorcycle Blues are stylistic exercises, costume parties for the writer's muse, character parts for the vocalist. Susan is about something very personal, so personal that Jesse stops short of actually letting the song get in on it; the song skims over the top, and at that level the available fuel is heavily cut with clichés. There are mitigating licks here and there in all the instrumental propping—Jim Rothermel's reeds stand out occasionally—but it bothers me when a fine vocalist seems to make an increasingly technical connection with his material. I'm afraid the pressure to write one's own repertoire is pushing Jesse Young in that direction. Falling in love with a great song that needs a super singer would check that.

N.C.

COLLECTIONS

HISTORY OF BRITISH ROCK, VOL. 1. Do Wah Diddy Diddy (Manfred Mann); Have I the Right (Honeycombs); I Like It (Gerry and the Pacemakers); A World Without Love (Peter and Gordon); I'm Telling You Now (Freddie and the Dreamers); Needle and Pins (Searchers); Hippy Hippy Shake (Swinging Blue Jeans); The Sun Ain't Gonna Shine (Walker Brothers); Blue Turns to Grey (Cliff Richard); Easy Livin' (URiah Heep); Maggie May (Rod Stewart); Hide Your Love Away (Silkie); I Only Want to Be with You (Dusty Springfield); Wild Thing (Gibbses); You Really Got Me (Kinks); Glad All Over (Dave Clark Five); Hitchin' a Ride (Vanity Fare); In the Summertime (Mungo Jerry); Sorrow (Merseys); New York Mining Disaster 1941 (Bee Gees); A Groovy Kind of Love (Mindbenders); Catch the Wind (Donovan); Itchykoo Park (Small Faces); Pictures of Matchstick Men (Status Quo); Little Children (Billy J. Kramer and the Dakotas); Can't Let Go (Hollies); Don't Bring Me Down (Pretty Things); Game of Love (Wayne Fontana and the Mindbenders). SIRE SAS 3702 two discs $7.98, ® N 8147 3702 $8.95.

Performance: Variable but evocative
Recording: Good

Collections such as this one, where the choice of selections depends on which labels are willing to lease material and what kind of royalty terms are involved, tend to be spotty. The idea here is a good one, if a little too sweeping: to present a representative view of British rock from roughly 1964 to 1971. But the net result is a compromise. However, there are some relatively rare records included, and there are probably some happy memories for anyone alive and pubescent at the time of the British Invasion.

Among the better selections is Glad All Over, by the Dave Clark Five. I always thought them a clumpy band, but here they are

A TENNESSEE WOODSMAN can earn $35 a cord hauling hard maple to Jack Daniel's. Other distillers wouldn't pay him a dime.

You see, other distillers don't use hard maple the way we do. It's trucked to the Hollow and burned till all that remains is charcoal. Then we tamp this charcoal 12 feet deep in vats. And seep our whiskey through the vats to mellow its taste.

At $35 a cord, our woodsmen are glad we've never abandoned this old-time way of making whiskey. A sip, we believe, and you'll be pleased we never will.

Tennessee Whiskey • 90 Proof • Distilled and Bottled by Jack Daniel Distillery
Lem Motlow, Prop., Inc., Lynchburg (Pop. 361), Tennessee

The first Distillery placed in the National Register of Historic Places by the United States Government.
bushy-tailed and fire-eyed. Despite the band’s being named after drummer Clark, his honcho was keyboardist-vocalist-writer Mike Smith. The Searchers’ Needles and Pins sounds very Beatlish, the lead singers resembling John and Paul, and the arrangement much like the Fab Four. (The spirit of the Beatles, of course, dominates this collection in many ways, as they captained most rock of their time.) Another song I keep going back to is Sorrow, by the Merseys, which is also quite Beatlish, with horn parts and a final chorus of “round” singing that is irresistible. It’s a fine example of pop craft, for there is World Without Love, also penned by John and Paul, which was Peter and Gordon’s first hit.

Some of the lesser efforts include the Walker Brothers’ The Sun Ain’t Gonna Shine, which is entirely derivative of the Righteous Brothers’ work with Phil Spector: Frenzy and the Dreamers’ I’m Telling You Now (still too damned cutsey-poo); the Pretty Things’ Don’t Bring Me Down (good white pop-blues, but the Stones did it better); and the Honeycombs’ Have I the Right?; pop tripe made worse by mincing delivery. Hippy Hippy Shake by the Swinging Blue Jeans and Troggs’ Wild Thing are also eminently forgettable; the years don’t redeem them.

It would be fairest to everyone concerned to conclude this review with half a column of blank space, so that readers and the editors of “History of British Rock” could pencil in the records they would have liked to see included. Oh well, try to imagine the all-time great collection of British rock from those great, innocent, hardy, and heady days. This album isn’t it, but there are parts of it here. Sigh. Life is a compromise. Deep sigh. J.V.


Performance: Marathon melange
Recording: Fair to middling

Back in the days of World War II, when American troops were joined with the “free world” in the bloody conflict against the Axis powers, and Hollywood musicals had a tendency to culminate in red, white, and blue production numbers, the entertainment industry was out in force keeping up the morale of “our boys” abroad and serving them coffee and doughnuts at home in celebrity-staffed canteens. The success of New York’s Stage Door Canteen prompted a group of Hollywood entertainers led by Bette Davis and John Garfield to fix up an abandoned livery stable on Cabuenga Boulevard and open their Hollywood Canteen in 1942. There the visiting man in uniform could expect to have his coffee poured by Miss Davis and watch busboy Walter Pidgeon gathering up dishes and Jean Gabin washing them. The canteen, staffed by 3,500 registered and fingerprinted hostesses, provided refreshment and entertainment for some three million servicemen over a three-year period and wound up as the subject of an appalling all-star epic featuring sixty-two Hollywood names in 1944.

This chapter in entertainment history has only the most tenuous of connections with the album under consideration, but it has provided Richard Oliver with the opportunity to furnish an exceptionally diverting and informative set of notes, while the records themselves pour out a prolonged bath of nostalgia in which any listener over forty is in danger of drowning if he doesn’t keep his wits about him. Less than half of the twenty-eight bands on these two records were actually recorded in the old monaural days, and some of the singers, like Rod McKuen, would seem to have been too young at the time to be staying up nights at the Hollywood Canteen. But it’s his record company, after all, and anyhow, who cares, and who’s counting? A lot of dusty vaults must have been scoured to put this collection together, and the fact that some of the stars re-recorded their material in recent times makes the sound easier on the ears.

Here they are, anyhow, singers by the dozens performing their incantations to summon back the Forties in all that era’s fabulous romanticism and boogie-woogie jitterbuggery. As the vaudeville proceeds, the mixture of styles and subject matter grows ever more dizzying. And from nowhere at all issues a Beatrice Lillie number I never heard before—crushing little piece of anti-cuteness called Baby Doesn’t Know. It’s a high point.

What does all this add up to? The Hollywood Canteen, if that pleases your fancy. Otherwise, it’s just a mixed bag of mostly very good entertainment from stuff the Stanyan people could put their hands on.

BEATRIX LILLIE

A crushing little piece of anti-cuteness


Performance: Good
Recording: Good

The screen version of For Whom the Bell Tolls, a mawkish love story set during the Spanish Civil War, was made in 1943, when Ernest Hemingway was already a legendarily egocentric hard-boiled hero of his-own-lifetime. He had made damned sure of that. His picareseque exploits—down and out (yet having tea with Gertrude and Alice) in the Paris of the Twenties, big-game hunting in Africa, volunteering for the Spanish war, and playing his then current role as foreign correspondent—somehow always found their way quickly into the news reports and gossip columns of the day.

For Whom the Bell Tolls was a “prestige” production, and Paramount threw in all of its big guns: Gary Cooper, Ingrid Bergman, and Robert Mitchum to star; Sam Wood to direct; a screenplay by Dudley Nichols; and Technicolor photography (in those days seldom used for dramatic films). Victor Young, the Paramount in-house composer, was chosen for the music. Either he was overawed by his assignment or he was ordered to play it completely safe, for the fact that Gary and Ingrid had to be. After all, even the dimmest viewer realized that any screen fooling around in those days had, according to the censor, to end with one partner or the other (preferably both) being either blown to bits or run over by a truck so as to atone for such racy behavior.

The film, seen today, is a sentimental and melodramatic relic of a more gullible time. The score remains gaudy balderdash. The performance and this album do not touch it. The 1943 film is not a dub from the soundtrack—it is oppressively authentic; and the quadraphonic recording makes full use of the four channels for both spread of sound and directional solos to produce a sonority, never--Never--Land. It’s nice, but it’s not enough to help much.
tine Jackson, Ralph Carter, and others (vocals); orchestra, Howard A. Roberts cond. COLUMBIA KS 32754 $6.98, © KSA 32754 $7.98, © KST 32754 $7.98.

Performance: Warm and heartfelt
Recording: Excellent

What a tremendous loss it was to the theater when the young Lorraine Hansberry died. She was a writer of warmth, compassion, and humor which she combined with a strong, almost classical technique to rip away the stereotypes about the black experience in America. Her masterpiece was A Raisin in the Sun, the story of a black family desperately trying to escape ghetto life by using a small life-insurance check from their father to buy a house of their own.

This new musical version is fine in almost every respect: an evocative and honest score by Judd Woldin and Robert Brittan, deeply felt performances by everyone, especially Virginia Capers in the role of the indomitable mother, and splendid production for records by Thomas Z. Shepard.

As befitting a story of hope centered on the character of the mother, Virginia Capers provides the most moving song, A Whole Lotta Sunlight, sung to one of her little plants. I was just as choked up when I heard this song as when I had seen the original version. (There are only two plays I've ever seen in my life where I unashamedly wept, no matter who saw me. One was Raisin in the Sun; the other was Come Back, Little Sheba). Joe Morton does a fine singing job as the son, particularly in It's a Deal, and Ernestine Jackson as his wife joins him in a charming performance of Sweet Time. Travis, the youngest son, is played by Ralph Carter, and his rendition of Sidewalk Tree, a kid's mixed feelings about leaving the old neighborhood, is a performance of genuine delight.

Miss Hansberry's warmly embracing humanity still shines through brightly in this musical version, and I'm very glad to report that the adaptors have drained none of the vitality from her work in an effort to make it "A Broadway Musical." This is a must album for any collector of original-cast recordings. P.R.

SHOE BOAT (Oscar Hammerstein II-Jerome Kern), Paul Robeson, Helen Morgan, James Melton, Frank Munn, Countess Albani (vocals); orchestra and chorus, Victor Young cond. COLUMBIA SPECIAL PRODUCTS © AC 55 $5.98.

Performance: Ready for drydock
Recording: Fair to middling

A couple of months ago, this first album ever devoted to songs from a particular Broadway show was selling at ridiculously high prices in its original 78-rpm form as Columbia set C-55. Now, reprocessed from the original stampers in the archives, it has been given a new coat of audio paint and comes sailing down its cardboard Mississippi, complete with the original cover, bravely bearing the voices of Helen Morgan, Paul Robeson, James Melton, and other show-business legends. You can climb aboard for $5.98, but I'm afraid you may find the old river boat a bit tatty and leaky at the seams.

True, the story has survived any number of stage and motion-picture revivals ever since the first production opened in Washington, D.C., in 1927, a year after Edna Ferber's best-selling novel appeared. Helen Morgan's quivering, heartbreaking voice was heard in

SEPTEMBER 1974

If ADC products were for everybody—everybody would know about them.

Since few people try to achieve realistic sound in their homes, few know the products that can do it. ADC components can. And sensitive people who buy them know it. For complete information, write ADC

ADC
the insiders' choice.

Why should an FM Tuner cost $1,050.00?

It should, only if you want the finest sensitivity, lowest distortion, best separation, exceptional selectivity, most filters, adjustable muting, biggest oscilloscope, most accurate digital readout, and not least of all, the most reliable FM Tuner ever made. To find out what makes the SAE Mark VI FM Digital Tuner the finest tuner money can buy, send in the coupon today.

SAE, Inc., Electronics Division
P.O. Box 60371, Terminal Annex, Dept. SR-974
Los Angeles, California 90060

Gentlemen:
Please rush free information on the SAE Mark VI FM Digital Tuner by return mail.

Name
Address
Cty State Zip
the original, singing Bill (left over from an earlier collaboration between Kern and P.G. Wodehouse) and the sob-song of them all. Can’t Help Lovin’ Dat Man. In 1932 Miss Morgan returned as Julie in a Broadway revival, and this time Paul Robeson was on hand to play Joe and bring the whole house to tears with Ol’ Man River. This was the production that led to the Columbia album.

The ghost of Miss Morgan has managed to survive time remarkably well, and the throng in her soprano can still break your heart. Mr. Robeson, however, has been heard to better effect in the more fervid versions of Ol’ Man River that he recorded later, after he had rewritten the words to express more liberal, less defeatist sentiments. James Melton has a sweet voice but a manner that went off the air with the old Bell Telephone Hour. Frank Munn and the “Countess” Albani, whose career I have not been able to work up the necessary energy to trace, are just passable. And over it all hangs the sticky, saccharine sound of a studio orchestra under Victor Young, drowning Jerome Kern’s lovely tunes with a sound effects. Recording: Very good Performance: Murky but masterly

SON OF DRACULA. Original-soundtrack recording. Harry Nilsson (vocals and piano); Ringo Starr (drums); George Harrison (cownbells); others. Apple ABK1-0220 $7.95, © ABK1-0220 $7.95

Performance: Murky but masterly Recording: Very good

It’s a somber black-and-white album containing spooky photographs from a seed-up horror movie that includes not only Frankenstein, Dracula, and the Wolf Man, but Ringo Starr himself portraying Merlin the Magician and Harry Nilsson as Dracula’s son. There is also, in a black paper bag, a creepy decal (suitable for application to jeans, tee-shirts, skirts, blouses, and “tea towels”) with a design that includes not only the black-capped, fang-toothed vampirical hero but the message “BITE IT” in Gothic script.

Oh, yes — there’s a record, containing snatches of thunder, lightning, and dialogue of a mumby kind from which I pieced together the idea that the plot of Son of Dracula has something to do with an attempt to perform an operation on the Count’s befanged, blood-thirsty offspring that will “humanize” him and cause him to renounce his vampire status. In the course of all this there are a number of songs, some of them attributed to a girl named Amber who apparently plays a stimulating part in the movie. The score, an artful one to a rock beat heavily laced with bloodcurdling sound effects, is the most winning in its kind to come along since The Yellow Submarine. I was particularly taken with Harry Nilsson’s Daybreak and The Moonbeam Song, but I also enjoyed his Remember Christmas, Without You, and Jump into the Fire. Other material, contributed to Paul Buckmaster, with two teams listed as Abner-Moore and Ham-Evans, and to somebody named Taverner, but it’s impossible to tell whether this has to do with the incidental music, the dialogue, or the sound effects. If things like that don’t bother you, then you are satisfied to take in the spirit of Son of Dracula without needing to figure out except in the haziest way what you’re hearing, by all means get the record and put the decal on a tea-towel.

P.K.

JAZZ

RECORDING OF SPECIAL MERIT
AIRTO: Virgin Land. Airto Moreira (vocals, drums, percussion); various instrumental combinations. Peasant Dance; Lydia Riff; Hot Sand; and four others. SALVATION SAC-701 $6.98, © SAC-701 $6.95

Performance: Splendid Recording: Excellent

Just a few years back, Airto Moreira was scratching gourds for Miles Davis and sounding as modern as the sophisticated electronic gadgetry that surrounded him. Since then, the biblical-looking Brazilian has scratched, tapped, and rattled his way to the top in the field of percussion.

Airto albums are already on the market, but this splendid exercise in rhythmic exhilaration, flashy tonal colors, and joyous, wordless vocals is the best I have heard. Produced by the dynamic Billy Cobham (who does not perform here himself), Virgin Land should have the wide appeal of Deodato’s 2001 (on which Airto appeared), but greater longevity, because every track is a gem.

P.K.

RECORDING OF SPECIAL MERIT
RUBY BRAFF/GEORGE BARNES: The Ruby Braff-George Barnes Quartet. Ruby Braff (cornet); George Barnes (guitar); bass accompaniment. Old Folks; Liza; Here There Everywhere; Oh That Kiss; Nobody Else But You; and five others. CHIAROSCURO CR 121 $6.98 (available by mail from Chiaroscuro, 173 Christopher Street, New York, N.Y. 10014)

Performance: Easy swing Recording: Very good

Breezing delicately through a most prepossessing repertoire of originals and Gershwin-To Beale familiaris, George Barnes and Ruby Braff veterans of the swing and post-swing eras prove that tasteful music is never out of date. Perfectly matched in temperament, they are exquisitely smooth, effortless, and unpretentious. Pure velvet.

P.K.

RECORDING OF SPECIAL MERIT
BILLY COBHAM: Crosswinds. Billy Cobham (percussion); Randy Brecker (trumpet); Garrett Brown (trombone); George Duke (keyboards); John Abercrombie (guitar); others. Spanish Moss, a Sound Portrait in Four Parts; Heather; and two others. ATLANTIC SD 7300 $5.98, © TP 7300 $6.98, © CS 7300 $6.98

Performance: Wider spectrum Recording: Excellent

If his previous album, “Spectrum,” opened your eyes to Cobham’s talent, then “Crosswinds” will sweep you off your feet. A smooth breeze moves across the vinyl, brass and woodwinds nudge tendrils of Spanish moss across your speakers, Garnett Brown’s tender trombone unfurls before your very ears, wraps itself around your lobes, and lets George Duke’s subtle keyboard ooze into your mind. Do you get the picture? And all this is really the calm before the storm. Billy Cobham has another winner on his hands.

C.A.

RICHARD DAVIS: Dealin’. Richard Davis (bass, vocal); Marvin Peterson (trumpet, tambourine, cow bell); Clifford Jordan (tenor and soprano saxophones); Paul Griffin (keyboards); David Spinetta (guitar); Freddie Waits (drums). Sorta: Blues for Now: What’d You Say: and three others. MUSE 5027 $5.98

Performance: Good Recording: Very good

I was extremely impressed by Richard Davis’ previous album (“Epistrophe and Now’s the Time,” MUSE 5002), but this set, recorded a year later with similar personnel, is something of a disappointment. The three selections on side one are not very interesting, perhaps because they were written by Davis for a TV pilot film, and what works as background for an action film does not necessarily fare well on its own. Be that as it may, this is still a good album: Marvin Peterson is an excellent trumpet player, Clifford Jordan continues to impress me, and drummer Freddie Waits makes me wonder even more why he hasn’t yet received wider recognition. Organist Paul Griffin, on the other hand, is a good studio musician, but he is quite unimpressive in a jazz setting, and I find his inclusion in this album rather puzzling. As for Davis himself, he can do no wrong except when he sings, as he does on one track here.

C.A.

BOBBY HENDERSON: Last Recordings. Bobby Henderson (piano). Squeeze Me; Black and Blue; I’m Coming Virginia; Gershwin Medley; and six others. CHIAROSCURO CR-122 $6.98 (available from Chiaroscuro...
American jazz musicians demonstrating the sound that first attracted Araby; Truckin'; Lush Life; The Look of Love; sides. They capture the group at its peak, something special about these 1937 QHCF documented on literally hundreds of recordings. Reinhardt's highly original, of-the-moment style is well documented. His left hand, but he played as though he had never been in doubt. The Quintet of the Hot Club of France was his peak for the same price.

DICKEY HYMAN: Genius at Play. Dick Hyman (piano). God Bless the Child: The Sheik of Araby; Truecik; Lush Life; The Look of Love; and five others. MONMOUTH EVERGREEN MES 7065 $6.98.

Performance: Not quite Art Recording: Cavernous

Pianist Dick Hyman spent three years as Arthur Godfrey's musical director, and although he has mostly been involved in the commercial end of music—including a horror of 1964 called "Shakespeare's Greatest Hits"—and a recent, wretched attempt to re-create Jelly Roll Morton's music—his jazz interest has never been in doubt.

An excellent technician, well versed in jazz piano styles, Hyman romps through this set of famous material, striding and strutting but rarely swinging. He relates stories that are available firsthand on any of Art Tatum's records, and I would prefer to hear the real genius at play.

CHARLES MINGUS: Mingus Moves (see Best of the Month, page 87)

DJANGO REINHARDT/STÉPHANE GRAPPELLI: Quintet of the Hot Club of France. Stéphane Grappelli (violin); Django Reinhardt (guitar); Pierre Ferret, Marcel Bianchi (guitars); Louis Vola (bass). Liebermeh No. 3: Solitude; Tears; Body and Soul; Rose Room; and seven others. ANGEL S-36985 $5.98.

Performance: Savory Recording: Tampered with

The Quintet of the Hot Club of France was not the first European jazz group, but in the forty years since its formation, no other non-American jazz group has come close to being as innovative. The very idea of a jazz quartet without piano or drums was revolutionary in 1929, but the real strength of the group did not lie in the fact that two vital instruments were missing; the secret of the QHCF's success was—more than anything else—Belgian-born gypsy guitarist Django Reinhardt.

Reinhardt had lost the use of two fingers on his left hand, but he played as though he had gained a pair instead. His highly original, often driving, always haunting style is well documented on literally hundreds of recordings made before his death in 1953, but there is something special about these 1937 QHCF sides. They capture the group at its peak, demonstrating the sound that first attracted American jazz musicians.

Grappelli—now in his mid-sixties and still active—lacks Django's originality, but he is a fine technician who can swing almost as well as the late Stuff Smith, and the teamwork of Reinhardt and Grappelli ranks with that of such twosomes as Eldridge and Hawkins or Armstrong and Oliver.

This album was released in 1960 as half of a Capitol double set entitled "The Best of Django Reinhardt." Let's hope Angel will release the other half and that they will not mar it—as they did this one—with an attempt to "enhance" the good mono sound.

WOODY SHAW: Songs of Songs. Woody Shaw (trumpet); Emanuel Boyd (flute, tenor saxophone); Ramon Morris; Bennie Maupin (tenor saxophone); George Cables (keyboards); Henry Franklin (bass); Woodrow Theus II (percussion). The Goat and the Archer; The Awakening; and two others. CONTEMPORARY ST7632 $5.98.

Performance: Disappointing Recording: Good

Trumpeter Woody Shaw has served as a sideman on numerous recordings with some of the best players in his field: he spent almost three years in Horace Silver's band and has just recently ventured out on his own. This is Shaw's second album as a leader. I cannot comment on his first release because I haven't heard it, but, having previously regarded him as a musician of great promise, I find the present set most disappointing.

The influences are clear: a bit of Hubbard, a dash of Gillespie, and a smattering of McCoy Tyner, but no Shaw. There seems to be no rapport between the musicians, so we are presented with a seven-way conversation with no subject in common, a variety of emotions which leave the listener cold.

Shaw was often impressive when performing under the leadership of another, but now that he is on his own he tries too hard to create an individualism that simply isn't in him. The result here is strained and distracting omnidirectionally.

DINAH SHORE: Dinah Sings the Blues. Dinah Shore (vocals); orchestra. Jack Elliott cond. Basin Street Blues; Do-Re-Mi; Nashville Blues. I Can't Stop Loving You; My Man's Gone Now; Cry Me a River; and five others. STANLEY SR 1071 $5.98 (available from Staney Records, Box 2783, Hollywood, Calif. 90028).

Performance: Bright blue Recording: Excellent

That imperishable old smoothie Dinah Shore is back for an encore on this welcome reissue by Jack Elliott. Miss Shore's vivacious disposition makes it hard to believe that she is really the jilted wretch of Cry Me a River, yet even her understated handling of that sentimental standby can get to you. In the course of a concert that dispenses cheer in spite of itself, she also takes on the dark side of things in her own nonoperatic but thoroughly pernicious treatment of My Man's Gone Now from Porgy and Bess, and romps through the dismal swampland searching for Chloe in the only version of that song that doesn't remind me of Spike Jones and make me want to burst out laughing. She is more at home, though, in the Nashville Blues. I Can't Stop Loving You, and a joust with the old Bye Bye Blues that really lets the sunshine in. I strongly recommend this album unless you already have it in its earlier incarnation.

P.K.
CHOOSING SIDES

By IRVING KOLODIN

BERLIOZ’S ROMEO AND JULIET

My resistance to Lorin Maazel’s direction of Berlioz’s Roméo et Juliette (London OS 26370) set in with the entrance of the cellos in measure four of movement one. This may be a world’s record for speed of critical reaction, but I hesitate to make the claim on the basis of this instance alone. For a variety of reasons, I have rarely heard a wholly satisfactory performance of this portion (entitled “Combat-Tumulte-Intervention du Prince”) of the French composer’s great score. The very first of the reasons is the playing direction: allegro fugato. Allegro is of course allegro, but how fast is fugato? It is perhaps, next to Mahler’s characterization of allegro ordinario for the finale of his Seventh Symphony, the most mystifying tempo marking in nineteenth-century music. In a further effort to be helpful, Berlioz offers a metronomically designated tempo in which a half note equals 116, and this is about the speed at which Maazel takes it. Nevertheless, the passage sounds rough and scrambled owing to the failure of the violas and cellos to produce a sufficiency of sound.

Is the metronome marking itself a clear guide to what Berlioz had in mind? One really doesn’t know. It is a familiar fact that the metronome markings Beethoven painstakingly entered in his scores late in life serve little contemporary purpose. The composer himself grumbled: “It is silly stuff; one must feel the tempos.” He refused to grant them an importance comparable to the “words used to designate the character of the composition.” That, he said, is because “time is really more the body while these have reference to the spirit.” Which brings us back to Berlioz’s eloquent allegro fugato.

It also might bring us to the four other versions of Roméo et Juliette recently or currently available on disc. Colin Davis is in no less haste at the outset of his, but he does at least, unlike Maazel, evoke a character more appropriate to Berlioz than to Mendelssohn. Charles Munch, whose Symphonie Fantastique recording ended with perhaps the fastest March to the Gallows and Witches’ Sabbath in history, is not much outdone by Maazel and Davis; in his second version of Roméo et Juliette with the Boston Symphony (RCA VICS 6042), But it is old Papa Monteux (on Westminster 8127-2), even more than Toscanini (RCA LM 7054), who has both the musical convictions and the courage of them to make a truly cumulative statement of these eighty or so measures: it may have been his revolutionary rationale that Berlioz would not have written all those notes, with all those fugal entrances, if he had not meant them to be heard. In seeing to it that the body (to use Beethoven’s analogy) was properly shaped, he also penetrated to the spirit.

However, the Monteux version is no answer to the problem of a proper Roméo et Juliette, for it was closely microphoned, tight-sounding, and lacking in aural luster when issued in the early Sixties, and so it remains today. And considering the gloss Maazel had achieved in his performance of Prokofiev’s music for the celebrated Bolshoi ballet of the same name, one expected—perhaps unreasonably—something comparable in his Berlioz. As it is, however, nothing could more vividly demonstrate that a Russian Juliet and a French Juliette can be even more different than, say, a Galina Ulanova and a Henrietta Smithson.

It may surprise some to learn that when Toscanini performed his landmark service on behalf of Berlioz in the Forties (the first performances of the complete score in New York for more than sixty years), Olin Downes of the New York Times declared: “The core of the work lies in the three purely orchestral movements which follow the instrumental prelude and the vocal introduction. The vocal parts are practically superfluous.” To say that Maazel approaches the work in this spirit would be a decided exaggeration, but it is unquestionably a fact that he scintillates and gleams more in Berlioz’s writing for the orchestra alone than he dramatizes or poetizes in those sections in which words and voices are added to the whole. Further to the point, the true center of gravity in this recording, even within the specific scope of the instrumental elements, is to be found in the airy Queen Mab Scherzo rather than in the reflective Romeo Alone. One is a miracle of orchestral imagery; the other is merely beautifully played.

But, in either instance, the name of Maazel’s game is facility, and this facility for realizing his orchestral objectives has been growing in the course of a career that now encompasses, surprisingly, more than thirty years—Maazel is only forty-four. He is, of course, a living refutation of the thesis that conducting is one musical skill for which aptitude in childhood is no index of future development. Of the several prodigies who flashed into view in the Forties and Fifties (others were Ferruccio Busco, Joey Alfidi, and the slightly later and slightly older Pierino Gamba), only Maazel has proved not to have been overrated.

Was he more prodigiously gifted, a different sort of musical animal, one with a greater original potential for growth? Possibly—though when, at age eleven, he rehearsed the NBC Orchestra for a performance in 1941 its members were quoted as saying much the same things that were said of the other, later, symphonic sprouts: “He is not old enough to be self-conscious”; “He has been drilled and drilled”; “A perfect copy of Bakaleinikov” (the associate conductor of the Pittsburgh Symphony, with whom Maazel studied both there and earlier in Los Angeles). The wisest comment was made by Edwin Bachmann, who, because he was a second-chair man with many famous quartets and had served Toscanini in the same capacity throughout the history of the orchestra, was known as “the professional second violinist.” Bachmann said, “Wait a few years. See what happens then.”

What usually happens is that, with the disappearance of childish ways, the interest of grown-ups also departs, and Maazel’s opportunities too were not nearly so plentiful as they had been. The crunch came not between thirty and forty, as it usually does with conductors, but between fourteen and nineteen. He graduated from Peabody High in Pittsburgh at fifteen, began studies at the University, and, as part of his on-going training to be the excellent violinist he is today, sat in the Pittsburgh Symphony’s string section.

Thiry years ago: fourteen-year-old conductorial prodigy Lorin Maazel in rehearsal with the New York Philharmonic for a Lewisohn Stadium concert.
Though the reigning deity in Pittsburgh was then Fritz Reiner, Maazel did not find his model until Reiner's departure for the Metropolitan (on the way to a memorable career in Chicago) brought on a series of guest conductors. One was Victor de Sabata, of whom Maazel has said: "He was the best conductor of his time." In the second lengthy article on Maazel published in the New York Times Sunday Magazine (September 30, 1962, twenty-one years after the first), Paul Moor quoted Maazel to the effect that de Sabata was the only conductor to exert a major influence on him.

By chance, I heard de Sabata for the first time during the same week—and perhaps on the same day—that Maazel did. The tall, white-haired Italian had been invited to Pittsburgh, and a group of New York critics were brought out to hear his debut. They came, heard, and were subjugated—for the time, at least—by a program that began with Berlioz's Carnival Romain Overture, offered a splashy premiere of Marinaresca e Baccanale by Giorgio Ghedini (an Italian composer whose name disappeared from American programs when those of de Sabata and Guido Cantelli did), included the Franck Symphony, and ended with Ravel's Boléro—the last and loudest of the evening's four fortissimo endings.

At his New York debut with the New York Philharmonic in March 1950, de Sabata was cunningly characterized by Virgil Thomson as "what used to be called in horsy circles a great whip. Certainly he rode the orchestra hard and well, made it play soft and slow, loud and fast, stop dead in its tracks, change gaits, do everything but spell." As Thomson observed on later occasions, there were things that de Sabata did extremely well, and these included the Mozart Requiem (of which a recording, on Cetra-Soria, once circulated). But there is no doubt that he did best what he loved most: romping over the hills and frisking through the dells with an orchestra. Whether audiences took in the scenery or not hardly seemed important.

I will not undertake to beat Maazel with de Sabata's whip, but just as he has left behind the days when he would dash through a Met Rosenkavalier so fast that a famous Octavian (Rise Stevens) declined the honor of participating, so I would suggest that the time has come for him to shift his allegiance elsewhere. His winter season in New York with the Cleveland Orchestra brought us a splendid Beethoven Egmont Overture, a notable Strauss Elektra, and a not-so-splendid Mahler Seventh. But his tendency to move toward extremes also resulted in a lethargic Kindertotenlieder in which Christa Ludwig, who performs so nobly in this recording of Romeo et Juliette (to return to our starting point), was hard put to maintain her breath.

Unlike Colin Davis' Romeo, which assembles all the elements of Berlioz into a coherent whole, Maazel's is characterized by streaks of brilliance offset by periods of meditation; a steady pulse is wanting. The interpretation is, in more than a few respects, an exaggeration of the marvelous images in a work crowded with them. images that are already enough in themselves. In this very work, Shakespeare has Mercutio say ruefully of his wound: "'Tis not so deep as a well, nor so wide as a church door, but 'tis enough, 'twill serve." Maazel's treatment here is deeper than a well, it is wider than a church door, and therefore 'twill not serve.

Is it live or is it Memorex?

If anybody knows what Ella Fitzgerald sounds like, it's her old friend Count Basie.

So we set up a test. First, we put Ella in a soundproof booth and recorded her singing on Memorex with MRX2 Oxide. Then we invited the Count into the studio.

He listened, but didn't look, as we alternated between Ella singing live and Ella recorded on Memorex with MRX2 Oxide.

After switching back and forth a number of times, we asked the Count which was Ella live and which was Ella on Memorex.

His answer: "You gotta be kidding, I can't tell."

Now it just stands to reason that if an expert like Count Basie can't tell the difference between "live" and Memorex, you probably can't either.

But, why not buy a Memorex MRX2 Oxide cassette and listen for yourself?
229.95
at this price, a miracle.

Anybody can build a great receiver if cost is no object. The trick is to produce a great receiver for a popular price. One with power enough to drive even low efficiency speaker systems. (RMS output of 20 watts x 2 @ 8 ohm, 1 KHz.) And performance specs to match: Harmonic distortion: 0.9% @ 8 ohm rated output, 0.20 @ 10 watts. Power bandwidth: 9-50 KHz @ 0.9 dist.

FM Sensitivity (IHF):
2.0 µV (~30 db noise and dist.)
Capture ratio: 1.5 db.
Stereo distortion:
0.6% @ 100 mod.
Alternate channel selectivity: 60 db.

Add to this the reliability features inherent in using the latest in proved componentry: solid-state ceramic FM IF filtering and hermetically sealed field-effect transistor circuitry. And the Sherwood three-year parts warranty. (One year both labor and parts.)

All for just $229.95. In this inflation-ridden world, that's not just an engineering accomplishment. It's an economic miracle.

Write us for complete information and specifications: Sherwood Electronic Laboratories, 4300 North California Avenue, Chicago, Illinois 60618.

Sherwood
The word is getting around.
RECORDING OF SPECIAL MERIT

BERIO: Differences; Sequenza III; Sequenza VII; Due Pezzi for Violin and Piano; Chamber Music. Cathy Berberian (voice); Heinz Holliger (oboe); members of the Juilliard Ensemble. Luciano Berio cond. PHILIPS 6500 631 $7.98.

Performances: Superb
Recording: Very good

This is a collection of Luciano Berio’s music ranging from 1951 to 1969. The Two Pieces for Violin and Piano are among Berio’s earliest published pieces and suggest the kind of lyric modification of Bergian expressionism that was popular at the time in Italy and elsewhere. These rather neat and striking pieces were followed only two years later by the settings of three poems from James Joyce’s Chamber Music, the first mildly Webernesque, the second a daring “monotone,” and the third declamatory and coloristic but rhythmically traditional. Differences, written in 1968-1969 for five instruments and electronic tape, is full-blown Darmstadt serialism. But the pieces that will attract the most attention here are the Sequenza III, written in 1965 for soloist Cathy Berberian, and Sequenza VII, written in 1969 for oboist Heinz Holliger. Both exploit the remarkable talents of their performers in striking ways. Sequenza VII uses a sustained B-natural as a pedal point dotted and diddled by elaborate oboe punctuation. Sequenza III is a rich and complex work—easily the most fascinating in the album—in which language, vocal sound, and ways of singing intersect with expressive states. It is extremely effective in this startling, virtuoso performance by Cathy Berberian, Heinz Holliger and the Juilliard Ensemble.
3 GOOD REASONS FOR BUYING AN EMPIRE CARTRIDGE

1. YOUR RECORDS WILL LAST LONGER. Unlike ordinary magnetic cartridges, Empire's variable reluctance cartridges have a diamond stylus that floats free of its magnets. This imposes much less weight on the record surface and insures much longer record life.

2. YOUR RECORDS WILL SOUND BETTER. Empire sound is spectacular. Distortion at standard groove velocity does not exceed 0.5%. Instruments don't waver; channel separation is razor sharp.

3. MORE CARTRIDGE FOR YOUR MONEY. We use 4 poles, 4 coils and three magnets in our cartridge (more than any other brand). Each cartridge must pass rigid tests before shipment.

For more good reasons to buy an Empire cartridge write for your free "Guide to Sound Design": EMPIRE SCIENTIFIC CORP., Dept LL Garden City, N.Y. 11530

Unlike many other conductors, Sir Adrian repeats the first-movement exposition, but the constant forward motion of his pacing keeps the movement from seeming unduly long. His second movement is a relatively uneventful adagio non troppo notable for textual clarity, and the third is appropriately litting and graceful. For my taste, the finale does not quite move with the excitement toward which such a finely controlled interpretation should build, but the overall performance displays a maturity, sense of proportion, and delicacy of detail hard to fault with.

The same elements go into the orchestral leadership of the Alto Rhapsody, in which Janet Baker sings the solo part with her customary dignity and self-effacing musicality. The music lies a bit low for her most effective range—the phrase "Das Gras steht wieder auf" calls for a truer contralto sonority—but the singing line is beautifully sustained and the text is enunciated with model clarity. The recorded sound is unspectacular but decent.

G.J.

BRAHMS: Two-Piano Concerto that Max Bruch composed in 1912 for the pioneering Baltimore duo-pianists Rose and Ottillie Sutro is recounted in some detail in the jacket notes accompanying this first recording—and evidently first authentic—performance. It seems that when the Sutro sisters gave the music its world premiere with Stokowski and the Philadelphia Orchestra on December 29, 1916, they had altered the work considerably. Pianist Nathan Twining stumbled upon the music at a 1971 auction of Ottillie Sutro’s effects, and, with several years of research and consultation, he restored the concerto to approximate as closely as possible what Bruch had originally written.

A major masterpiece this concerto is not, but its best pages—the extended polyphonic-textured introductory slow movement and much of the third-movement adagio—display the same lyrical Romantic impulse and effective command of material that accounts for the steadfast popularity of the G Minor Violin Concerto. Even with its occasional episodes of note-spinning and conventional rhetoric, I find the Two-Piano Concerto a decidedly more vital piece than the Op. 44 D Minor Violin Concerto recorded by Angel with Menuhin a year or so ago. The writing for the two pianos is skillful and effective, the orchestra ample rich, but whether the music will become part of the working concert repertoire remains to be seen. There are possibilities here, however, for the Romantic repertoire is virtually devoid of two-piano concertos.

In any event, the pianistic part of the recorded performance is effectively put across.
THE
'STOORAGE PROBLEM' SOLVERS

DELUXE MATCHING STORAGE CASES FOR YOUR 12" RECORDS, 7" REELS, CASSETTES AND 8-TRACK CARTRIDGES.

(A) 60-unit cassette case. 13⅛" h. x 12½" d. x 5½" w. Compartments are tilted back to prevent spillage. Includes pressure-sensitive labels for titling. $15.95 each; 3 for $45.00

(B) 30-unit cassette case. 13½" high x 6⅝" deep x 5½" wide. Tilted compartments, labels included. $11.95 each; 3 for $33.00

(C) 12-unit cartridge case. 13⅓" high x 6⅝" deep x 4⅛" wide. Tilted compartments, labels included. $7.95 each; 3 for $23.00

(D) 6-unit 7" reel case. 8½" high x 7⅜" deep x 5" wide. Holds reels in original boxes. $5.25 each; 3 for $15.00

(E) 20-unit 12" record case. 13¾" high x 12½" deep x 3½" wide. Holds records in original jackets. $5.95 each; 3 for $17.00

Here's the ideal solution to the problem of keeping all your records and tapes stored neatly, safely, conveniently and attractively. A complete set of matched storage cases, designed by the editors of STEREO REVIEW magazine, for your records and all your tapes: cassette, cartridge and 7" reel. Now you can keep them side-by-side on your bookshelf or cabinet, easy to identify and readily available.

These cases are sturdily constructed and covered in a handsome leatherette. The outer case is elegantly embossed in gold and comes in your choice of three popular decorator colors—black, brown and green—so that they lend themselves readily to the decor of any room.

STEREO REVIEW large capacity storage cases are just what you've been looking for—they're the ideal solution to keeping your records and tapes neatly stored for easy use.

AN EXTRA SERVICE FOR YOU—CHARGE YOUR STORAGE CASE ORDER TO YOUR AMERICAN EXPRESS OR BANKAMERICARD ACCOUNT.

ZIFF-DAVIS PUBLISHING COMPANY, Dept. 23, One Park Avenue, New York 10016

☐ My remittance in the amount of $ is enclosed for the cases indicated.

☐ Charge my American Express Card Account #

☐ Charge my BankAmericard Account #

Signature ________________________________

Print name ________________________________

Address ________________________________

City __________________ State __ Zip __

60-unit Cassette Cases @ $15.95 each; 3 for $45.00

30-unit Cassette Cases @ $11.95 each; 3 for $33.00

12-unit 8-Track Cartridge Cases @ $7.95 each; 3 for $23.00

6-unit 7" Reel Cases @ $5.25 each; 3 for $15.00

20-unit 12" Record Cases @ $5.95 each; 3 for $17.00

Add 50¢ per unit ordered for postage and handling. Outside U.S.A. add $1.00 per unit ordered. Payment must be enclosed with order if not charged.

Check color choice for back of case (sides in black only):

☐ Brown ☐ Green ☐ Black SR974

SEPTEMBER 1974
by Berkofsky and Twining, and the orchestral work is handled with expertise and vitality by Maestro Dorati and the London Symphony. The whole is recorded with ample sonic body and good solo-ensemble balance.

The solo pieces from the Max Bruch Archive at the University of Cologne, neatly played by Mr. Berkofsky, are pleasant morceaux of minor moment; especially enjoyable are the charming waltz from Op. 12 and the zestful Fantasiestück from Op. 14.

RECORDING OF SPECIAL MERIT

CARTER: String Quartet No. 2; String Quartet No. 3, Juilliard Quartet. COLUMBIA M 32738 $7.98, M 32738 $6.98, BIA MQ 32739 $7.98, M 32738 $6.98. Performance: Knockout Recording: Excellent

Since I have long been a fan of Elliott Carter's music and, in particular, of the Second String Quartet, I was happy finally to be able to catch up with his Third String Quartet, written in 1971 and a continuation of the remarkable series begun in 1959 with the Second Quartet. The Third Quartet is in many ways a simpler, even more original and more accessible exposition of Carter's basic ideas than its predecessor.

More than any other living composer, Carter was personally close to Charles Ives, and his music and, in particular, of the Second String Quartet, for all its tremendous dynamism, seems more conversational and lyric, while the new work takes on a genuinely dramatic form. Carter's music is hardly "easy listening," but I think the Third Quartet's dramatic planes and juxtapositions, its virtuosic writing for strings, and, without any elaborate use of unusual playing techniques, its imaginative play of color and line, all suggest an excellent place to start listening to the music of one of our most important composers.

Both of these quartets had their premieres at the immensely skillful hands of the Juilliard Quartet, which is closely identified with Carter and his music. This is the third recording (or is it the fourth?) of the Second Quartet and the second by the Juilliard. Part of the logic behind a new version is, of course, quadraphonic recording. No music was ever more obviously destined for four channels than this work, although the technique certainly suits the Third Quartet as well. In compliance with the nature of the music, and with the composer's directions, the Columbia recording separates the instrumentalists spatially to a far greater degree than we normally expect in a quartet recording. It sounds terrific. But don't despair if you have only two channels to play with. It sounds fine that way too.

RECORDING OF SPECIAL MERIT


I didn't care that much for Murray Perahia's recorded Schumann, but it gives me pleasure to say that his Chopin is just great. Perahia thinks big, and largeness of scale is exactly what this music needs; it is only too easy to get lost in a mass of expressive detail and

DEBUSSY: Orchestral Music, Volume I. La Mer; Prélude à l'Aprés-midi d'un Faune; La Plus Que Lente, Valse; Le Martyre de Saint Sébastien (excerpts); Le Triomphe de Bacch

Vox deserves credit for the idea behind these two sets, for here is a substantially complete survey of Debussy's orchestral output at a budget price, and the music is performed tastefully and for the most part with alertness and style. The problem is not so much with the packages themselves, but with the stiffness of the competition and the likelihood of duplication. The really well-known pieces are available in virtuoso performances under various conductors in both full- and budget-price recordings. Indeed, the Ansermet performance in the London Stereo Treasury series includes even the lesser-known Khmanna and Bolte à Jougoux, as well as a Goodman of the familiar masterpieces.

I would recommend the Vox Volume I as having the least overlap with existing recordings, including as it does first recordings of Debussy's own orchestration of the parodistic La Plus Que Lente (with a cimbalom part that anticipated by some eight years Stravinsky's use of the Hungarian instrument in this Ragtime for Eleven Instruments), the very early and brief Triomphe de Bacchus, and the surviving King Lear music, as well as excellent performances of the delightful Marche Écossaise and La Bolte à Jougoux. Except for a somewhat obtrusive microphoning of the narrator's voice in the early sections of Saint Sébastien and a lack of ultimate power and virtuosity in La Mer, I find this package offers good value in terms of musical interest and recorded performance. Volume II contains a pleasingly lean treatment of Jougoux and his fascinating "action music" for Nijinsky, but most of the contents of this album are overshadowed by competitive recordings, including budget-price versions by Ansermet and Stokowski.

of his operas were produced. *L'Elisir d'Amore*, *Lucrezia Borgia*, and *Maria Stuarda* among them. The musical inspiration in *Il Furioso* is often characterized to recall these superior scores, but the opera as a whole is not successful. Its intriguing subject—a temporarily deranged man in bitter self-exile among the natives on the "exotic" island of Santo Domingo—is compromised by a libretto of singular ineptitude.

Although the notes accompanying this album include important details of the opera's past history, they inexplicably fail to reveal that this is a live performance originating from a recent Spoleto Festival (a taped rehearsal, perhaps, because the attendance appears to be small). The singers, tenor Lucchetti discloses a voice of quality. The title role (Cardenio) is effectively conceived, and it is easy to imagine that in the hands of the famous Giorgio Ronconi, who was its first interpreter, it really amounted to something, but Gianluigi Colmaggio only halfway meets the role's demands. The other singers range from barely adequate to downright bad.

It is hard to judge an opera fairly on the basis of such a recording. The sound quality is amateurish, with inconsistent audio levels and poor balances. Sonically it rates with the less successful pirate efforts. Still, this is the only recording of *Il Furioso* commercially available, and those not discouraged by so many shortcomings may wish to acquire it as an interesting curiosity.

G.J.


Performance: Good
Recording: Variable


Performance: Good
Recording: Variable

**RECORDING OF SPECIAL MERIT**


Performance: Superb
Recording: Perfect

Of the five relatively substantial works that are performed on these discs, three date from Dvořák's American sojourn. Indeed, it is fascinating to hear the *American Quartet*, the *E-flat String Quartet*, and the Violin Sonatina successively, for these and the *New World Symphony* were written on the same basic musical fabric, and Dvořák interchanged and transformed characteristic figurations and intervals as he employed them in one or another of these pieces.

By all odds the most successful of the three releases under review here is the two-disc survey of Dvořák's violin-and-piano works by Czech virtuoso Josef Suk with the expert keyboard collaboration of Alfred Holeček. Although Dvořák's violin-piano oeuvre is not quite the equal, in substance and interest, of the bigger ensemble works of his mature years, there are delights and fascinations aplenty in this album. The F Major Sonata, for one, should certainly be heard in concert more often. The zest of this is irresistible, and, for all its Brahmsian overtones, the slow movement is a treasure. The Op. 100 Sonatina has been dismissed as a negligible bit from the American years, but, on its own terms, and especially in as good a performance as this one, the piece stands up very well indeed. As for the smaller works, the Mazurka is a delectable first cousin to the Slavonic Dances composed at about the same time, the D Minor Ballade—a work of 1884 despite its early opus number—comes across with an expressively brooding, narrative quality, and the four Romantic Pieces are pleasingly melodic and beautifully written. No comment is necessary on the popular E Minor Slavonic Dance and the Humoresque, save that these recorded performances are ideal in their zest, lyrical feeling, and freedom from sentimentality. The recorded sound throughout is a model of its kind. The American and West European engineers who produced the new Columbia and Philips Dvořák discs could do worse than to learn how to do things from Supraphon about chamber-music recording technique.

The *Dvořák A Major Piano Quintet*, one of the loveliest masterpieces of the genre, has not fared well in stereo in my own listening experience, though I might conceivably change my mind upon hearing the London recording with Curzon or the Vanguard recording with Peter Serkin. As far as I am concerned, though, despite the excellence of the performance, this Philips release does little to remedy the situation, since, to my ears, the strings are drastically out of focus relative to the piano. In any event, my fine old mono Supraphon disc with Jan Panenka and the Smetana Quartet provides me with a far more satisfying sound and at least equally splendid musicianship. The Op. 97 Quintet fares better on the Philips disc. The strong presence is good and in proper balance, the performance warm and lively.

The *American Quartet* marked the recording valedictory of the Budapest String Quartet, which over a period of some forty years (with inevitable changes in personnel) contributed some of recorded performances some of its greatest treasures. This final Budapest recording for Columbia was made in the middle Sixties, at about the same time as the Op. 97 String Quintet with which it is paired here. However, the latter work has been better recorded since 1967.

As performances, both Budapest renditions are splendid in their zest and lyrical intensity. Compared with the Berlin Octet members on Philips, the Budapest takes a more intensely expressive view of the *Quintet*, especially the slow movement. I find the Quartet side sonically better than the *American* Quartet recording, which is bitterly disappointing in its wiry sound. Those who own playback equipment with provision for a mid-range cut will find, I believe, a substantial adjustment necessary to bring the balance to a point where actual fidelity will not result. It seems to me that a new, re-equilibrated tape-to-disc mastering is in order here. As for the quadraphonic remix (this from a tape not made with four-channel reproduction in mind), I don't find that the added rear-speaker ambience adds greatly to... (Continued on page 124)
MEET DAVID
Don't be bullied into believing that size means quality. It may have once been true. The Philips Motional Feedback System lets you listen to great sound without being crowded out of the living room by floor standing giants.

The Philips Motional Feedback System minimizes low frequency distortion without bulky enclosures or large woofers. This kind of distortion has always been a major obstacle in making little units sound as good as big ones.

But unlike conventional loudspeakers, the Philips Motional Feedback System is a sound reproducer that "listens" to itself. It instantaneously corrects low frequency distortion. The woofer cone motion—sound—is compared with the original audio signal by means of a piezoelectric sensor mounted in the apex of the woofer cone. It feeds the signal to a comparator, which automatically generates a distortion-correction signal of its own.

All this happens at the speed of light. Nothing but a pure audio signal is reproduced by the woofer.

That alone is revolutionary. But there's much more.

Inside the Motional Feedback System's cabinet is a complete three-way system. Aside from woofer, there's a superlative tweeter and mid-range speaker.

Moreover, self-contained bi-amplification forms an indispensable link in the totally matched Philips system. A 20-watt amplifier precisely drives the mid-range speaker and tweeter with a passive crossover network at 3,500 Hz.

There's also an electronic crossover network at 500 Hz. And a 40-watt amplifier specifically designed to drive the woofer. This provides a total of 60-watts continuous sine wave power.

The results...a powerful, high performance sound system only 15 x 11-1/2 x 8-1/2 inches. Truly the size of things to come. Listen to it. Compare it. At better audio dealers. Or write to us for complete technical information.

PHILIPS HIGH FIDELITY COMPONENTS.
Distributed by NORTH AMERICAN PHILIPS CORPORATION
100 East 42 Street, New York, New York 10017

PHILIPS
CIRCLE NO. 36 ON READER SERVICE CARD
Charles Ives, the untutored Grandma Moses of American music, lived in a log cabin in the snowy New England woods hard by Walden Pond where, in splendid primitive isolation, he invented avant-garde music years before anyone else even thought of it. Right? Wrong!

Charles Ives in fact came from the New England industrial town of Danbury. His father was a professional musician and musical experimenter, and Charles was trained professionally from an early age. But he was something of a musical prodigy, and was therefore sent off to Yale to study with thejsx.

Ives thought of it. Right? Wrong!

Ironically, this church, recently torn down, was only a block from Carnegie Hall, just opposite the old hymn tunes, never interest the American musical establishment for a moment (the old hymn tunes, in fact, upset them as much as the dissonances). Ives went into insurance—it was something he believed in. He was the most creative figure in the history of the field, he made a great deal of money at it, and it permitted him to write whatever music he damn pleased.

It is fascinating to hear The Celestial Country in its entirety even if it occupies a disproportionate share (one and a half sides) of this set. Except for some doubtfully dissonant organ passages—the organ part was reconstructed by John Kirkpatrick—the music is entirely Victorian in sentiment.

What a shock it is, then, to hear the big, magnificent, thoroughly Ivesian chorale sermons that follow the cantata! Or, still more startling, to pick up the fourth disc and hear Ives on Ives. For, indeed, on three or four occasions Ives recorded his own music—one at the Columbia studios in London in 1933 and twice in New York in 1938 and 1943. Ives was not in good health in his later years, and his creative prime was long past. But, by and large, these scratchy recordings have the kind of astounding vigor that gives a very good idea not only of how he wanted his music performed, but of his ideas of what music and life itself were about. There are excerpts, fragments, and improvisations in and around the Concord Sonata which suggest that the published versions of that piece were simply snapshots of the way he played the piece at a particular time. Music was, for Ives, part of life's general experience, always, in effect, in the process of becoming.

There are a couple of marches, three improvisations, several "studies" (including The Anti-Abolitionist Riots), and, best of all, They Are There, his World War I updating of a World War I song that simply must be heard to be believed. I will say no more.

The first record of the set consists of previously issued recordings and includes some of the great Ives favorites: the America Variations played by E. Power Biggs, The Fourth of July and the The Unanswered Question with Leonard Bernstein and the New York Philharmonic, and one of Ives' unquestioned masterpieces, General William Booth Enters into Heaven, in a version for chorus and orchestra by Ives' contemporary, John J. Becker. All of these earlier performances and recordings hold up very well indeed.

Helen Boatwright and John Kirkpatrick have both been closely identified with Ives for many years and have recorded Ives' songs before. The collection on the third disc—entirely new, and many of the songs have not been recorded before. The heart of Ives' work can be found in his songs, and the twenty-five examples recorded are not...
only representative, but astonishing in their range and variety. I find Helen Boatwright a bit too "cultured" in her singing (a common problem: we do not yet have an American solo singing style comparable to the American instrumental and choral style that makes such a fine effect in most of these works). In every other respect, however, technical and musical, these are excellent performances.

There is a fifth, bonus record in the set: recollections of Ives by people who knew him—relatives, old friends, business associates, and musicians, including John Kirkpatrick, Elliott Carter, Lehman Engel, Bernard Herrmann, and Nicolas Slonimsky. It is effectively produced by Leroy Parkins and Vivian Perlis in the form of a sound documentary. There is a rather elaborate illustrated booklet that suffers only from not being as informationally useful as it might have been—for example, most of the song texts have been omitted. In brief, this set is a kind of Ives potpourri, half documentation, half reissue, one-third Victorian sentiment, one-third new material, two-fifths sheer genius, and at least three-quarters brilliantly realized. Don't try to add it all up—you never can with Ives—just take it in.

IVES: 
- Hymn. New York String Quartet: Alvin Brehm (double bass). The Pond. Chamber orchestra, Gunther Schuller cond. General William Booth Enters into Heaven; The Circus Band; The Celestial Country. Archie Drake (bass in General Booth and Circus Band); Gregg Smith Singers: Columbia Chamber Orchestra, Gregg Smith cond. Variations on "America." E. Power Biggs (organ). In Flanders Field. Thomas Stewart (baritone): Alan Mandel (piano). Majority; They Are There; An Election; Lincoln, the Great Commoner. Gregg Smith Singers; Ithaca College Concert Choir; American Symphony Orchestra. Leopold Stokowski, cond. Twenty-five Songs: Slow March; Canon; There is a Certain Garden; Judge's Walk; No More; The New River; The Side Show; West London; Luck and Work; The One Way; Peaks; Yellow Leaves; A Sea Dirge; Widmung; Feldersamkeit; Resolution; Pictures; Miss; Inunction; September; The Sea of Sleep; Requiem: The Things Our Fathers Loved; Old Home Day; Down East. Helen Boatwright (soprano); John Kirkpatrick (piano). Second Piano Sonata, "Concord, Mass., 1840-1860" (excerpts, fragments, transcriptions, and improvisations); Improvisation on Themes from the Second Symphony; March No. 6 in G Major and D Major; Improvisations X, Y, and Z; Study No. 9, The Anti-Abolitionist Riots; Study No. 11; Fragments from Studies Nos. 20 and 23. Charles Ives (piano). They Are There. Charles Ives (vocals and piano). "Charles Ives Remembered." reminiscences by Chester Ives, John Kirkpatrick, Lehman Engel, A.J. "Babe" LePine, Julian Myrick, Charles Buesing, Bernard Herrmann, George Tyler, Watson Washburn, Bigelow Ives, Mrs. George F. Roberts, Richard Ives, Elliott Carter, Mary Howard, Goddard Lieberson, Nicolas Slonimsky, George F. Roberts, Jerome Moross, Amelia Van Wyck, Brewster Ives. COLUMBIA M4 32504, four discs plus bonus disc $27.98.
the listening experience, though in a small living room it might make a more noticeable difference.

D.H.

**RECORDINGS OF SPECIAL MERIT**


**Performances:** Persuasive

**Recordings:** First-rate

Daniel Barenboim's recent Elgar Second left me unsatisfied, for all its brilliance, but all three of the performances on these two new discs are persuasive ones indeed. Barenboim's concept of the First Symphony is very near that of Sir Adrian Boult, which means it is nearly ideal, and the new Columbia recording is much better sonically than Sir Adrian's version with the London Philharmonic on MHS 1285 (Boult's Elgar First is about the only 1.7x-derived recording I can think of which is unsatisfying in that respect, and it does matter in this work). Barenboim is a bit more expansive than Boult in the slow movement, but, like him, strikes a nice balance between the very slow first movement of Barbirolli on Seraphim S-60068 and the relatively zippy one conducted by Solti on London CS 6789. I'm aware that Solti's tempos are almost identical with Elgar's own, but I suspect Elgar himself would have been the first to insist that other conductors needn't feel rigidly bound by his timings: so vast a symphonic structure can surely sustain this much flexibility of approach. and there is much to enjoy in all four of the interpretations mentioned here. Although I'd be quite happy with either Solti or Barenboim, I find more wit in Barenboim's very infectious handling of the scherzo, and his version is the only one so far issued in quadraphonic.

The Barbirolli/Cockaigne disc is even more attractive. I still favor Barbirolli's Cockaigne on Angel S-36120, one of the most stunning items in his entire discography. Barenboim's hasn't quite the swaggering brio one feels in Barbirolli's, but it's a very close runner-up, and the new Falstaff is a good deal more effective than the Barbirolli version packaged with the Second Symphony in Seraphim set S18-6033. All the drama, subtlety, humor, and compassion of this masterly score--almost certainly Elgar's orchestral masterpiece--are projected with a firm and loving hand, the London Philharmonic is in splendid form, and Columbia's English recording team has done a first-rate job.

**R.F.**

**GINASTERA: String Quartet No. 2. STRAVINSKY: Three Pieces for String Quartet; Concertino for String Quartet. Juilliard Quartet. COLUMBIA M 32809 $6.98.**

**Performance:** The best

**Recording:** Very good

This record might have been subtitled "The Contrapuntal-less Quartet" or "Strings as Rhythm Instruments." The string quartet is traditionally the contrapuntal chamber-music medium, but not here.

Stravinsky wrote his curious little string quartet pieces in 1914, and they are like chips off the workshop bench--the work on the bench being The Rite of Spring. It may be hard to imagine Sacrè-type music in a string-quartet setting, but the static, rhythmic qualities combined with bits and pieces of modal melody suggest nothing else but that larger masterpiece. The Concertino was written a few years later, and, although it has some of the same elements as the Three Pieces, it shows the nascent influence of neo-Classicism in its larger time scale and more rounded formal shape. It is in fact also a bit etiographic, but after the Three Pieces it seems like traditional music.

Alberto Ginastera's Second String Quartet belongs to that larger and largely forgotten genre of Bartókiana that dominated neo-Classic in the 1940's and 1950's. I myself wrote a String Quartet that is so much like this one described now, none of Lambert's own recordings have ever been issued, and his Op. 4 Intermezzi to Kalliwoda. This symphony is, I think, a very good work, one that I want to hear again, and it makes me curious about the composer's other works.

Indeed, I wish this recording contained more Kalliwoda instead of the thematically less interesting piano concerto by his older compatriot Jan Vaclav Tomasek (1774-1850). Tomasek worked most of his life in Prague and was influenced at first by Mozart and subsequently by Beethoven, as is readily apparent in his only piano concerto. It is a well-made but harmonically unadventurous piece, and there is nothing especially exciting about the solo writing either.

The performances on both sides are of generally high caliber. Petr Topercez displays a remarkably warm and sensitive touch in the piano concerto, and the orchestral playing, except perhaps for a slightly wry quality in the strings, is Tomasek, is quite satisfactory, as is the sound reproduction. I.A.K.

**RECORDING OF SPECIAL MERIT**

**LAMBERT: The Rio Grande. Christina Ortiz (piano); Jean Temperley (mezzo-soprano); London Madrigal Singers; London Symphony Orchestra. André Previn cond. WALTON: Symphony No. 2; Portsmouth Point Overture; Scapino Overture. London Symphony Orchestra, André Previn cond. ANGEL S-37001 $5.98.**

**Performance:** Excellent

**Recording:** Good

The totally unexpected appearance of The Rio Grande brings back such a swirl of vibrant memories that I am tempted to digress for several pages on the phenomenon that was Constant Lambert—almost a Frenchman, despite the way numerous radio announcers pronounce his name, but one of England's most significant musical figures throughout the second quarter of this century. As a conductor, especially of ballet music, he operated on a very exalted level. He was one of the pioneers in the creation of the Sadler's Wells Ballet (which became, after his death, the Royal Ballet). His 1934 book Music Ho! ("A Study of Music in Decline") may contain some thoughts with which one cannot fully agree in the 1970's, but it is all written with such enthusiasm, involvement, and urgency that one is swept along with it still (the section on Chabrier alone would make it a treasure). Lambert's edition of the Boyce symphonies may have watered them down a bit, as we know now, but they did keep the music alive—and his arrangement of material from them for the ballet The Prospect Before Us was a splendid job. Music Ho! has been, confoundingbjy, out of print for at least two decades now, none of Lambert's own recordings survive, and his name has not been in the composer section of Schwann for a dozen

**KALLIWODA: Symphony No. 1, in F Minor, Op. 7. TOMASEK: Piano Concerto in C Minor, Op. 18. PETR TOPERCEZ (piano); Prague Symphony Orchestra; Jindrich Rohan cond. CANDIDE CE 31073 $3.98.**

**Performance:** Very good

**Recording:** Very good

Violinist-composer Johann Wenzel Kalliwoda (1801-1866) began his career in his native Prague but spent thirty years as director of Prince Fürstenberg's orchestra in the southwestern German town of Donaueschingen, from where he eventually retired to Karlsruhe in 1853. His 1826 Symphony in F Minor, the first of his seven symphonies (he also wrote operas, Masses, concertos, and a fair amount of chamber music), reveals its composer as an unusually fecund musician. Quite typical of its time, the work has an occasionally brooding, darkly Romantic character, and displays an obvious sense of form and classical construction with some preference for canonic writing. There are many resemblances to contemporary other composers: Mendelssohn, Weber, Schubert, Beethoven, Haydn (the slow introduction), Mozart, and perhaps most often Schumann, who dedicated his Op. 4 Intermezzi to Kalliwoda. This symphony is, I think, a very good work, one that I want to hear again, and it makes me curious about the composer's other works.
is less spontaneity and snap in the piano part. Over the period—piece jazz in the score (there

ners and even show some selfconsciousness now. Compared with that performance, the

cannot expect to be fully recaptured.
in the early 1950's. had a crisp-

conducted the original recording of The Rio

Previn's service to English music has been as meritorious as it is (for a non-Briton) unprecedented, and it was probably on his initiative that The Rio Grande was recorded. The whole disc was made, as was the Tippett Third Symphony under Colin Davis on Philips, under the sponsorship of the Rupert Foundation, which seems determined to use its funds in the most imaginative and welcome of musical projects. Lambert himself conducted the original recording of The Rio Grande in 1928, and his postwar remake with the Philharmonia Orchestra and Chorus, which seems determined to widen their view to include more than the eighteenth-century music that made them

exuberant originality of the work.

André Previn's service to English music has been as meritorious as it is (for a non-Briton) unprecedented, and it was probably on his initiative that The Rio Grande was recorded. The whole disc was made, as was the Tippett Third Symphony under Colin Davis on Philips, under the sponsorship of the Rupert Foundation, which seems determined to use its funds in the most imaginative and welcome of musical projects. Lambert himself conducted the original recording of The Rio Grande in 1928, and his postwar remake with the Philharmonia Orchestra and Chorus, which seems determined to widen their view to include more than the eighteenth-century music that made them

exuberant originality of the work.

André Previn's service to English music has been as meritorious as it is (for a non-Briton) unprecedented, and it was probably on his initiative that The Rio Grande was recorded. The whole disc was made, as was the Tippett Third Symphony under Colin Davis on Philips, under the sponsorship of the Rupert Foundation, which seems determined to use its funds in the most imaginative and welcome of musical projects. Lambert himself conducted the original recording of The Rio Grande in 1928, and his postwar remake with the Philharmonia Orchestra and Chorus, which seems determined to widen their view to include more than the eighteenth-century music that made them

exuberant originality of the work.
famous. However, though these performances of Mahler and Britten song cycles are commendable, they do not strike me as their very best work.

Part of the problem is that I am not altogether fond of the vocal qualities of Robert Tear (tenor); he is a very "artistic" singer with a tendency to roll around and to overemphasize music. However, though these performances achieve that sense of reckless abandon, they do not strike me as their very best work. Moreover, Marriner and the orchestra, while skillful, do not quite achieve that sense of reckless abandon, ecstasy, or grief that Mahler seems to demand.

The Britten, dedicated to Alma Mahler, is an achievement: it is a highly satisfying, sumptuous, and robust, baritonish (heldentenor-ish?) voice; the performance of Louis Quilico—Thérèse's idealistic revolutionary husband—do the vocal and dramatic requirements coalesce satisfactorily.

There are almost sixty-seven minutes of Thérèse on the London disc (unable to locate a score, I cannot verify its completeness). The sound is good without challenging London's best, and for this the unusually heavy musical load per side may be responsible.

DARIUS MILHAUD (1892-1974)'

It is to be hoped that this worthy effort will lead to further Massenet resuscitations. La Navarraise and Le Jongleure de Notre Dame head the list of worthy contenders. Bonynge is clearly the man to carry on, and I hope he will be given the encouragement and recognition he deserves. Thérèse may not be a masterpiece, but it is a welcome departure from the overfamiliar. And, since our age seems incapable of producing works for the stage that are both viable and sangable, it is essential to re-examine the unfamilial works of creators who, like Jules Massenet, possessed what has since become a lost art.

G.J.

RECORDING OF SPECIAL MERIT

MASSENEET: Thérèse. Husgette Tourangeau (mezzo-soprano), Thérèse; Ryland Davies (tenor), Armand de Clerval; Louis Quilico (baritone), André Thorel; Neilson Taylor (baritone), Morel; Ian Calley (tenor), First Officer; Alan Opie (baritone), Second Officer; Lindens Singers; New Philharmonia Orchestra, Richard Bonynge cond. LONDON AOSA 1165 $6.98.

Performance: Good
Recording: Good

Twenty-eight operas document the ability of Jules Massenet (1842-1912). But, except for Manon (1884), Werther (1892), Thaïs (1894), and perhaps Le Jongleure de Notre Dame (1902), his impressive output has faded into oblivion. And even Massenet partisans tend to dismiss the operas of his final years.

The enterprise and dedication of Richard Bonynge may now lead toward a re-examination of these attitudes. Before us is Thérèse, completed in 1906, premiered in Monte Carlo the following year, introduced in Paris in 1911, and apparently embalmed since 1930. It is a tightly constructed love triangle in two of night poems which comes off more successfully; its series of instrumental solos is particularly attractive. Even so, there is an awkward tape splice and a bit of a sense of unfulfillment. There are many good things about this record, but it just does not meet the high standards these performers have set for themselves.

E.S.

RECORDING OF SPECIAL MERIT

MILHAUD: Les Quatre Saisons. Szymon Goldberg (violin); Ernst Wallfisch (viola); Genevieve Joy (cello); and Jacqueline Ronot (piano); Maurice Suzan (trombone); members of the Lamoureux Orchestra. Darius Milhaud cond. PHILIPS 6504 111 $7.98.

Performance: Marvelous
Recording: Excellent

These four concertinos span a period of nearly twenty years—Printemps was written in 1934, the others between 1951 and 1953—but all are vintage Milhaud. His well-known facility for the attractive shaping and packaging of material of genuine substance is much in evidence here, and the imaginative variety of colors and textures, so free of superficial effects, stamps Milhaud's Four Seasons as his "Brandenburgs." Phillips does not bother to identify this disc as a reissue of a 1958 recording formerly available here as Epic BC-1069 (also mono LC-3666), but that hardly matters—only not because the sound could easily pass for brand new, but also because it is so gratifying to have these wonderful pieces available again and virtually unthinkably that the brightness and charm of these perfor-

G.F.

RECORDING OF SPECIAL MERIT


Performance: Superb
Recording: Excellent

The Tippett work on this recording is what television people would call a "spin-off." Dov being an important character in Tippett's opera The Knot Garden who is here "showcased" on his own. The first of the three songs taken from the opera itself, and the other two represent extensions of the character thus made manifest. Admirers of The Knot Garden (Philips 6700 063) will surely want this "sequel," and those not acquainted with it will find the Songs for Dov an intriguing introduction to the opera's special world. It may be noted that the songs were performed in 1970, by Gerald English, but Robert Tear, who created and recorded the role in the opera, has now made his identification with the character compellingly complete.

The Messiaen cycle, which is becoming fairly well-known now, is utterly different, of course, filled with sensuous beauty and with its own kind of drama in the nine songs (for which Messiaen, like Tippett, supplied his own texts). Between the original piano-accompanied setting of 1936 and this orchestral version, the following year, the "infinite space" effect created by the winds in Tu voix. Felicity Palmer's French vowels are not flawless, but her command of the language is more than adequate, and, more to the point, her grasp and projection of the words and the music are superb—as is Boulez conducting of his mentor's score.

This impeccably recorded disc is one of three in a new series sponsored by the Gulbenkian Foundation. The elaborate booklet included with it not only covers all three releases in detail (one of them includes new orchestral works of Roger Sessions and Wallingford Riegger), but advises that eight earlier Gulbenkian-sponsored records, most of which were formerly available here on Angel or Seraphim, will be reappearing on Argo soon; among them will be Messiaen's Chronochromie, Koechlin's Les Bandar-Log, and Roberto Gerhard's Don Quixote Dances and Symphony No. 1, all conducted by Dorati, as well as Gary Bertin's pairing of the Weil symphonies. That is good news, and so is the availability now of this Messiaen/Tippett record.
Monteverdi: Arias and Madrigals. Il Lamento d'Arianna: Et è pur dunque vero: Quel guardo sdegnoso. Eri già tutta mia: Maladetta sia l'aspetto: Ecco di dolci raggi: Si dolce è il tormento. La mia turca: Ohimè ch'io cada: Bel pastor: Karla Schleian (soprano); Rodolfo Farolfi (tenor); Gennaro Ghetti (viola da gamba); Mariela Sorelli (harpsichord); Instrumental ensemble from I Solisti di Milano. Telefunken SAWT 9591 A $6.98.

Performance: Vocally distinguished Recording: Very good

The best-known work here — indeed, the piece for which Monteverdi himself is best-known — is the touching aria "Lasciatemi morire" ("Let me die"). Also known as Ariadne's Lament, it is from the 1608 opera Arianna. Monteverdi's wife, Claudia, had died just before he began work on the opera, and the mixture of grief, resignation, and passion in Ariadne's lament for her dead lover, Theseus, must surely have been a reflection of the composer's own feelings at that time. This one aria is all that remains of the entire opera, the rest having been lost, but Monteverdi used the piece a number of times, even setting it as part of an extended five-voice madrigal (from Book 6). In this last form, it has been recorded a number of times, but the solo-voice version has not fared nearly as well on discs.

The soprano here, Karla Schleian, has a small voice of somewhat limited resources, but she invests the aria with an extremely appealing mixture of passionate declamation, underlying tension, and properly rhapsodic pacing. She also sings the part of the shepherdess in the two-voice madrigal scena, "Bel pastor," in which her partner is tenor Rodolfo Farolfi. Farolfi takes the lion's share of the horn solo near the opening. His training in Prague under Václav Talich.

"...the Interface:A can deliver a level of undistorted bass far superior to that of any other speaker of its size that we have heard..." STEREO REVIEW March, 1974

"The Interface:A is, simply, a great speaker system." STEREO & HI-FI TIMES Winter, 1974

"The Audiolab listening tests...rated this speaker highly... Electro-Voice clearly have a winner in the Interface: A." AUDIO SCENE, Canada, March, 1974

Charles Mackerras cond. VANGUARD VSQ 30032 $6.98, VSD 71188 $6.98.

Performance: Spirited Recording: Impressive


Performance: Super-polished Recording: Sumptuous

Even since the Rafael Kubelik-Chicago Symphony recording of the early Fifties, Ravel's arrangement of Moussorgsky's Pictures at an Exhibition has been exported as a sonic spectacle. At first glance, the rivalry here between Vanguard and RCA would appear to be a kind of David and Goliath affair, and, to continue the metaphor, the smaller company's version does win out musically.

Charles Mackerras, who received some of his training in Prague under Václav Talich, brings to his gallery-going something of the urgency and dynamism that have made the mono recordings of Kubelik and Toscanini and the 78-rpm discs of Koussevitzky (who commissioned the arrangement from Ravel) with the Boston Symphony the classic readings of the music. And I thoroughly enjoyed the vital, poetic reading of the Khovanschina Prelude, particularly theunciation of the horn solo near the opening.

As in the Mackerras recording of Stravinsky's Petrushka, the Vanguard engineering staff has achieved a remarkable clarity of mu-
sical texture throughout and an impact of percussive transitions comparable to what is encountered in the finest recordings of the monophonic era. The "room tone" used for Pirutti's reviews is quite reverberant, a bit too much so for some (listen to the phrase endings in Gnossièus!). Vanguard's quadraphonic treatment appears to be a compromise between the expanded ambience common to most current quad recordings of concert repertoire and the total surround Quad used for the Barbirolli Concerto for Orchestra with Boulez; I would call Vanguard's "semi-surround." The results seem to be very effective, despite a noisy and poorly processed review disc. I'm not sure whether my playback equipment is at fault, but what I heard from my four speakers did not accord in every detail with the "re-mix" diagram printed in Vanguard's album, especially as regards the rear channels. (Accord between diagram and sound did hold for the Columbia Bartók-Boulez disc, however.) Incidentally, though Eugene Ormandy's Pictures has not yet been released or announced for release in four-channel, those who own CD-4 equipment for playing RCA's Quadrabics will find another excellent example of "semi-surround" recording in the Ormandy album of Bach transcriptions (ARD 1-0026).

Although Ormandy's Pictures is beautifully polished, I find it a bit boring. It is paired on the RCA disc with Ravel's Boléro—work described by its composer as "fifteen minutes of orchestration without music." Here the Philadelphia first-chair soloists are heard to superb advantage, and Ormandy seems bent on bringing out every possible detail of sonority and texture—and very successfully, too, thanks to RCA's recording expertise. What is lacking for me in the midst of all this fascinating detail is some vital musical momentum, a function essentially of phrasing.

RAVEL: Boléro (see MOUSSORGSKY)

ROSSINI: Operatic Arias (see Collections—Ezio Flagello)

SAINT-SAËNS: Symphony No. 1, in E-flat Major; Symphony No. 2, in A Minor. Orchestra National de la RTF, Jean Martinon cond. ANGEL S-36993 $5.98.

Performance: Excellent

Recording: Excellent

Charles Camille Saint-Saëns is perhaps the least-known of the well-known composers. Does anyone today really have much idea of who he was and what he actually accomplished? Saint-Saëns was born in 1835 and died in 1921—almost long enough to have qualified for my mythical pupil of Beethoven who taught Schoenberg (though Saint-Saëns' sonic warhorse gets a fine work-out from Eugene Ormandy and the Philadelphia Orchestra, Eugene Ormandy cond. RCA ARL 1-0484 $5.98.

Performance: Brilliant

Recording: Brilliant

Saint-Saëns' operatic works are a fine showcase for the latest and best sound on the RCA label. The Ormandy recording is definitely more tauter in the fast episodes and more expansive in the slow ones than is his 1963 Columbia version with E. Power Biggs, which is still very much available.

Other than the Columbia recording, the only substantial musical and sonic competition for the new RCA release is the 1959 performance by the Boston Symphony conducted by Charles Munch, also on RCA. Munch's highly charged version still packs plenty of wallop, and the thirty-two-foot pedal stops of the Symphony Hall organ toward the end of the slow movement show up even more impressively than in the present issue. The new Ormandy recording is decidedly more airy and bright at the high end of the frequency spectrum and is recorded in a very broad and somewhat flatish stereo perspective. If you want the latest and best sound to go together with a thoroughly vital and brilliant reading, it's pretty hard to miss with this one. But I'm not going to throw away my old Munch-RSO disc yet.

J.K.

The Juilliard Quartet

Impeccable in the Schubert C Major Quintet could have studied with Rossini and taught John Cage with a few years to spare; he was in fact present at the premiere of The Rite of Spring. He was a prodigious and prolific nature talent who, almost singlehandedly, revived the art of serious symphonic music in France, succeeding where Berlioz—just a bit ahead of his time and his countrymen—had failed.

Saint-Saëns appeared on the French musical scene as a radical and, without any essential musical or artistic change, turned out to be the biggest Classical conservative in Europe. Although his name was associated with the radical innovations of Berlioz and Liszt, his personal idiom out of it—stern, classical, rich, contrapuntal, melodic, severe—he created the whole cloth a French Classical symphonic "tradition." Unfortunately, the French did not particularly appreciate the gesture. Not until now, at least. But here is Jean Martinon and the Orchestra of the French Radio with the Saint-Saëns First and Second Symphonies—not the equals perhaps of his more famous Third, but reputable and attractive works in their own right.

Saint-Saëns wrote five symphonies, at least two of which he discarded. The actual order and dates of these works is a matter of some rather remarkable confusion, with the very reference books contradicting themselves. The dates on this album are those of 1855 and 1878 for the two symphonies, but the liner notes give the first performance dates as, respectively, 1853 and 1860. The First Symphony, indubitably an early work, is said to have been performed anonymously and to have aroused the enthusiasm of Gounod and Berlioz. It is an ambitious piece with strong echoes of Schubert, Schumann, and Beethoven (the finale evokes the Eroica Symphony with saxhorns and harps). The older Saint-Saëns was obviously more conservative than the younger composer. The Second Symphony (whatever its date) is a tight little Classical piece with a neat fugal first movement, a charming little adagio, a bit of a scherzo that seems to forget to du capo, and a Mendelssohnian tarantella for a finale. Saint-Saëns neither leans on nor denies his sources; his language has the charm of naturalness, fluency, and familiarity while always expressing a certain individuality.

The Orchestra of the French Radio is still—notwithstanding the ambitious Orchestre de Paris—the best orchestra in France. Martinon is a good conductor in the French Classical tradition, and the Angel recording, though perhaps a bit over-resonant, is spacious.

E.S.

SAINT-SAËNS: Symphony No. 3, in C Minor, Op. 78 ("Organ"), Virgil Fox (organ); Philadelphia Orchestra, Eugene Ormandy cond. RCA ARL 1-0484 $5.98.

Performance: Excellent

Recording: Excellent

SAINT-SAËNS' 'sonic warhorse gets a fine work-out from Eugene Ormandy and the Philadelphia Orchestra here, and Virgil Fox's super-electronic Rodgers Touring Organ supplies suitable harmonic underpinning and occasionally dominant melodic substance. It seems to me that Ormandy's latest reading of this work is tauter in the fast episodes and more expansive in the slow ones than is his 1963 Columbia version with E. Power Biggs, which is still very much available.

Other than the Columbia recording, the only substantial musical and sonic competition for the new RCA release is the 1959 performance by the Boston Symphony conducted by Charles Munch, also on RCA. Munch's highly charged version still packs plenty of wallop, and the thirty-two-foot pedal stops of the Symphony Hall organ toward the end of the slow movement show up even more impressively than in the present issue. The new Ormandy recording is decidedly more airy and bright at the high end of the frequency spectrum and is recorded in a very broad and somewhat flatish stereo perspective. If you want the latest and best sound to go together with a thoroughly vital and brilliant reading, it's pretty hard to miss with this one. But I'm not going to throw away my old Munch-RSO disc yet.

D.H.
There are at present so few recordings of this miraculous work (and none without shortcomings of one sort or another) that each new one is something of an Event, or at least has the possibility of being one. Both of these certainly qualify, and both of them, I feel, belong at the top of the current list, a choice between the two concepts—almost totally different from each other—being a subjective one dictated by the individual listener’s personal feelings about the work.

The Juilliard Quartet and its distinguished associate give us a luminous account of the first movement that one doesn’t miss the repeat; the subtitle theme for the two cellos is given at a tempo so perfectly judged as to dispel the notion of “choice” altogether—neither self-indulgent nor impetuous, but Schubert without a middleman—and the accompaniment is ideally balanced. The remaining movements, however, strike me as less convincing. The slow movement, again well judged as to tempo, tends to be rather prosaic, and the exposed first violin sounds a little dryish. The scherzo seems nervous fast, and its triplet figure is also exaggeratedly slow; the final coda is a bit rushed. The playing itself is impeccable, though, and the sound is rich and warm rather than particularly sharply defined.

The Hungarian performance is more enlightening and more individually infected without being excessive in either respect; it seems, in fact, at the same time more subtle and more spontaneous than the Juilliard version. Tempos in the first two movements are a little brisker—more than a little in the slow movement, which some may find uncomfortably but which I feel has a compellingly propulsive flow within a generally expansive frame; it is highly dramatic but by no means hectic; and, even at the stepped-up pace, gives off a radiance unmatched among the current competition. The last two movements are taken at a pace that gives them a good solid feeling—vigorous but not scampering, with firmly held rhythms. From beginning to end this is a really magnificent performance, striking a splendid balance between flexibility and discipline. All repeats are taken throughout the work, which is all to the good, and the recorded sound is that of the most vibrantly realistic I have heard on a chamber-music disc from any source.

**Performance: Compelling**
**Recording: Exceptionally fine**

When I reviewed some Opus One recordings in these pages a few months ago (June, page 116), I made some comments about Green-—good guy. Maybe the Maine Times reference was not really so farfetched. That paper represents a new spirit in the so-called “back-to-the-land” movement, and perhaps, by moving his operation to Maine and serving a wide variety of not-so-New-York-fashionables, Schubel is pioneering a parallel movement toward cultural decentralization. I wish him luck.

The nineteenth in this remarkable series of new-music recordings is an orchestral disc by the Springfield (Massachusetts) Symphony Orchestra under the able direction of Robert Stern. Two of these works, the Thorne and the Stern, were commissioned by the orchestra, and two of the composers, Spratlan and Stern, live and work in Amherst. Lewis Spratlan’s Prelude and Rondo seem to me too diffuse and dependent on European models—Berg and Schoenberg in the Prelude, Stravinsky and others in the Rondo—to be quite successful. On the other hand, Robert Stern’s Carom for orchestra and tape is a very striking and imaginative integration of the intractable electronic medium with live orchestral performance. Francis Thorne’s Fanfare, Fugue and Fun is in that genre that used to be described as “third-stream”; that is, it incorporates jazz and pop elements in a “serious” modern-music context. In fact, this is a very highly evolved example of this kind of music, more in the tradition of Ives and Varese than what is usually thought of as “third-stream.” The piece is big in scope, powerful in effect, and, unlike many works of its kind, very unified in character.

The orchestral playing is comparable to that of the Louisville Orchestra, the best-known American orchestra that has specialized in recording new music. The recordings were made in the Springfield Municipal Auditorium, and the liner notes and publicity make a good deal out of the concert-hall “realism” ideal of sound from which the majors have drifted away. I don’t believe the case is made effectively here—I can, for example, scarcely hear the electric guitar (1) in the Thorne, and, in general, the sound is short on presence and detail—but, at any rate, the recordings can be classed as serviceable.

**Performance: Passionately lyric**
**Recording: Brilliant**

This Strauss tone poem has had a whole series of fine recorded readings over the years, from the pioneering effort for RCA Victor by Serge Koussak ifsky and the Boston Symphony in 1936 to the most notable of present-day versions by Fritz Reiner with the Chicago Symphony and Zubin Mehta with the Los Angeles Philharmonic. Now Herbert von Karajan and the Berlin Philharmonic are joining this distinguished company with a version that is far superior to the same conductor’s previous effort for London.

In contrast to Mehta’s highly dynamic and tautly rhythmic treatment of Also Spake Zarathustra, Karajan adopts a freely lyrical approach—which is very successful, in my opinion—inasmuch as it illuminates other facets of the music without in any way violating its essential spirit. The Berlin Philharmonic is in its...

(Continued on page 132)

---

**WRITE FOR QUOTATION**

**SOUND REPRODUCTION, INC.**

**460 CENTRAL AVENUE**

East Orange, New Jersey 07018

(201) 673-0600

CIRCLE NO. 51 ON READER SERVICE CARD

---

**WE GIVE DISCOUNTS**

**ON HI-FI COMPONENTS**

---

**STEREO CORPORATION OF AMERICA**

Dept. S-R—2122 Utica Ave.

Brooklyn, N.Y. 11234

Tel. (212) 338-0263

In L.I. 1180 Hempstead T.P.K., Uniondale

CIRCLE NO. 52 ON READER SERVICE CARD
RAGTIME has made it. The small and sophisticated musical rediscovery that began only a few years ago with a single disc by a young musician-musicologist who had never before recorded as a solo pianist, and a scholarly publication of the works of an early black ragtime composer whose name was as nothing to all but a tiny minority of music lovers, has now come to fruition. "Fruition" means that the music has successfully passed as background music for a money-making film, that it has been adapted for use in television and radio commercials, that it is acceptable as canned music for use in restaurants and dentists' waiting rooms, that it has been transcribed for theater organ and Moog synthesizer as well as pedal harpsichord and zither, and waits only for rock adaptation by Emerson, Lake and Palmer, guitar versions by Chet Atkins, and vocal transmogrifications with sensitive lyrics by Paul Simon, nostalgic lyrics for Perry Como, funky lyrics for the Pointer Sisters, and honky-tonk lyrics for Hank Snow. Indeed, the music has become an accepted part of American musical life in the Seventies.

That being so, this may be the last time that current manifestations of ragtime can be spoken of and criticized as a group (hence, "the last roundup"). Indeed, the twelve separate releases treated here (most received within a period of less than one month) have such different origins and purposes and speak such various languages that it is virtually impossible to say anything general about them other than that they are motley, and that it is quite difficult even to compare some among them with others. The truth is that ragtime, in its revival, has broadened. What is now relatively familiar in ragtime is presented to us in a dozen different ways, none of them having much to do with the initial arguments of what was proper performance style, whether the music was more closely related to the genteel and minstrel music that preceded it or the jazz that to some extent came out of it, whether the rendition treated the music as classic or vernacular. And it has broadened too in the number and variety of composers represented, several of whom worked well into the jazz age and whose music trends a thin line between a living but delicate tradition and the overpowering influence of the piano and ensemble jazz that was its true contemporary. Ragtime is no longer merely the long-dead Scott Joplin and the very-much-alive Eubie Blake; it is also composers called James Scott, Joseph Lamb, Tom Turpin, Arthur Marshall, Scott Hayden, Louis Chauvin, Joe Jordan, Artie Matthes, and even Kenny Mills, Harry Guy, Jelly Roll Morton, Percy Weinrich, Fred Stone, Porter Steele, Eddy Bowman, and more already here and to come. Most of them are or were black, some arc or were white, all have a connection, however tenuous, to this intrinsically American music.

Easily the most dispensable record of this group is "Gatsby's World—Turned-On Joplin," a double-barreled attempt to milk Gatsby's preoccupations through the medium of the Moog. Chris Stone, the producer, runs out of musical ideas about two minutes into the record, and what he does merely implies that he doesn't particularly like the music he's working with, or else simply isn't interested in it. It's unfortunate, for ragtime is an area in which a synthetic electronic style might be viable; but it will take considerably more inventiveness than this to do it. The string quartet record is also a trifle silly. Though it can be a very delicate music, ragtime subsists mainly on percussive accents of the sort that sound merely cute when essayed on string instruments. This is a "cute" record, but it is also, in essence, the same sort of thing as music on the Moog. There are people so attuned to a particular medium that all music must pass through that particular filter before it becomes either interesting or even comprehensible to them. Were I one of them, I would opt for the string quartet as my filter, for I'd probably be outnumbered a thousandfold by the Moogers.

It isn't that we get any more serious when we turn to organist Lee Erwin's "Rosedale," but there are elements of musicality, and even a secondhand sort of authenticity, in his record that have escaped the previous two. The "Rosedale" two-step he plays is the same as the "Rosedale March" on the Milton Kaye record; the piece is, in fact, a march in 4/4 time, and it sounds a devil of a lot better on the Wurlitzer organ than on a piano. It is not, though, I hasten to add, one of Joplin's better creations. In general, the organ seems to add something (aside from its own Thirties aura) to the slower, more legato pieces (Solace and Fifine, for example), where the sustaining powers of the organ are effective and the coloration can be varied subtly. Something like Eubie Blake's "The Chevy Chase" is just too muscular a piece for the instrument and needs the fast percussive attack of the piano. But Lee Erwin does play everything with a combination of respect and good spirit, and the recording is excel-
lent. If devotees of ragtime will not neces-
sarily want the record, devotees of theater
organists most certainly will.
"Rosebud" is a minor contribution to the
history of ragtime, but the similarly titled
"Ragtime at the Rosebud" is a major one.
The Rosebud was a St. Louis café owned by
composer-pianist Tom Turpin, and many of
the great names of ragtime played there at
one time or another. This Golden Crest al-
bum is put together in scholarly fashion with
fine notes by Rudi Blesh and photographs of
the café and all the composers represented.
There is no photograph of Milton Kaye,
though, who plays all the music. This is,
the least, unfair, because Kaye, whose play-
ing is just as vivid as before, is definitely in
the first rank of current ragtime performers.
His touch is delicate, his tone pleasing,
and he has a nice feeling for rubato which
he uses sparingly but effectively. Arthur
Marshall's "Pippin" has some interesting
Chopin-like figurations, and his music in
general is intriguing. Missouri Rags, how-
ever, ostensibly an early composition, must
have been heavily reworked by someone
else for, it has much in it of Twenties and
Thirties jazz. There is also something wrong
with the information on "Kinkeltes," for if Mar-
shall wrote as many as the notes state, he was
ten years old when he did so, making him
the greatest musical prodigy since Mendelssohn.
Turpin was a much more vir-
ile musical personality than Marshall, and
the sheer muscularity of his music is impres-
sive. "Hudson Rag," dating from 1897, is
astonishingly modern in places, and altogether
worth hearing. The Joplin pieces, most of
them reasonably well known now, are beau-
tifully played: the joint efforts likewise.
Only in the five Pastime Rags by Artie
Matthews do the performances emerge as
contrived. Nice recording: a fine album.
Dick Wellstood is a pianist I've admired
(usually from the bar) for many years. He
has always been something of a throwback,
playing the jazz of a generation before his as
if it were his own vernacular, and that is a
distinction of both personal and historical
success. Basically, a jazz pianist, however,
and ragtime finds him a little careful and not quite
idiomatic, possibly for fear of committing
some egregious stylistic sin. But he plays
calm, and when he lets loose without regard
for recent scholarship (as in "Maple Leaf"),
just playing the piece the way he's been
playing it for twenty years or so, the musical
joy is infectious. Pickwick is a low-price
label, and one could drop $1.98 in a hundred
other ways and get nothing so worthwhile as
this for it.

Apart from Joplin, the great names in ragtime are generally conceded to be James
Scott (1886-1938), a black man, and Joseph
Lamb (1887-1960), a white man. GENESIS is
apparently planning to give us the complete
works of both, and the first records devoted
exclusively to each of them contain much
fine music. I emphasize "much" because the
Scott record runs better than sixty-three
minutes. The pianist on both is John Jansen,
a young (still in his twenties, I would guess)
classical musician with some jazz experi-
ence. He is musicianly, and there is no ques-
tion that he brings out the differing personal-
ities of Scott and Lamb. But the overall ef-
fact of his performances is too much of a
smallness. The range of dynamics he em-
loys is simply too narrow, the range of tem-
pose too restricted, to do full justice to
the music.

Biograph continues its Joplin series with
three more volumes of piano-roll mate-
rial of somewhat strange origin. Volumes 4
and 5 present forty-two selections which
were apparently cut rather recently (the notes
state it's easy on this) by an unknown or simply unnamed
pianist. Whoever he (or she) was, he had the
fingers to play the music and a forthright
masculine style to go with them, but the
 pianist mechanism unquestionably gets in the
way and the performances that emerge are
totally lacking in subtlety and contrast, giv-
ing us a poor black-and-white facsimile of
what may well have been a gloriously col-
ored original. Volume 3 is even odder, for
though it does derive from early rolls, they
were apparently not made by anyone actual-
ly playing the piano, but were cut artifici-
ally by technicians working from the scores—a
music synthesizer seventy-odd years ago.

The renditions have historical interest, cer-
tainly, but earlier volumes in the series are
far more imaginative, even historically.

The sleeper in the these records is the "Old
Rags" album by the New Sunshine Jazz
Band. It is a record that needs some
explaining. First of all, what is played is not
Joplin, but jazz, even though several of the
tunes are legitimate rags. Second, the group
is neither a "funny hat" band nor a modern
band in traditional style playing old tunes in
head arrangements. What it is, rather, is a
re-creation of a jazz band ca. 1922, but a re-
creation so uncanny in its accuracy of sound
that you may scry yet, and if you do, that
with the addition of 78-rpm surface
noise, most of these selections could easily
pass as previously undiscovered sides by a
good, if unknown, early-Twenties band. The
major exceptions are in the tunes that date
from some years later, but here the band
itself sounds like a late-Twenties, early-
Thirties outfit. Really, the illusion is uncanny.

It is brought about, obviously, by a fine
timing for the styles involved and more than
competent musicianship, but particularly by
a host of arrangements that are contempor-
aneous with the songs, together with the ex-
perience and ideas drawn from those ar-
rangements. It is one more case of the musi-
cological approach producing fantastically
good (and unexpected?) musical results.

One listens to this re-creation of what
Twelfth Street Rag was supposed to sound
like (as opposed to what was later made of
it) ought to confirm the music itself.
The disc is well recorded too.

In accordance with a tradition as old as
wine, the best has been saved for last. Bill
Bolcom's new coupling of five rags of James
Scott with the five Pastime Rags of Artie
Matthews is quite possibly the finest ragtime
record ever issued. It is not just great rag
playing, it is great music making. Bolcom
plays with every degree of tone and touch,
with a true supple rhythm that is rock-
steady but never meretricious, with obvious
love and respect for the music. He unerringly
finds the individual character of each piece,
and the light and shadow with which he in-
vests every musical line could very likely
not be matched by half the classical pianists
recording today. The sound on the advance
acetate furnished to me is also the best of
any of the piano records in this group, and
Nonesuch has assured me that they will
keep trying until the final pressing matches
the acetate in sound. I have also been in-
formed that on the album (which I haven't
seen yet) Bolcom is pictured smoking the
dollar cigar I suggested was his due for mak-
ing his signally successful Gershwin album.
After this one I don't know what to suggest.
The disc is a must for anybody who
likes music.
usual brilliant and flexible form under Karajan's baton, and the recorded sound is tailored to match. Indeed, I wonder if Deutsche Grammophon is not tending to apply some-what more pre-emphasis to its mid-range sound than in the past, perhaps with an eye to the so-called average-American-consumer market. Certainly this disc does not match in truly deep bass what London achieved with the Mehta recording, but, on the other hand, the low-range balance in the latter does tend at times to blanket the upper string line, es-pecially in the complex Night Song episode.

D.H.

STRAVINSKY: Three Pieces for String Qua-riet; Concertino for String Quartet (see GINASTERA)

THORNE: Fanfare, Fugue and Funk (see SPRATLAN)

TIPPETT: Songs for Dow (see MESSIAEN)

TOMASEK: Piano Concerto in C Major, Op. 18 (see KALLIWODA)

RECORDING OF SPECIAL MERIT


Performance: Splendid

Recording: Superb

Christopher Tye (c. 1500-1573), almost an exact contemporary of Thomas Tallis, is best known as an English composer who may have been a singer in the King's College Choir and who wrote Masses (three or four, depending on the reference source), services, anthems, and motets, in English and in Latin, as well as translating into metrical English and setting the Acts of the Apostles. He received a doctorate from Cambridge, served as organist at Ely Cathedral, and, interestingly, was toward the end of his life ordained as a minister in the newly established Church of England.

Western Wynde is based on a sixteenth-century English hymn also used as a contus forme by Tye's contemporaries John Taver-ner and the slightly younger John Shep-herd. This four-voice work has been de-scribed as being in variation form, the melody being repeated in varied ways through the course of the Mass. The six-voice Euge Bone, based on an antiphon from the Sarum breviary, is slightly more homophonic than its disc-mate. Neither Mass includes the Kyrie, and some lines in the Credo were not set. The Choir of King's College sings both Masses beautifully and stylishly, and the sometimes difficult, but not acoustics of King's College have been sensationally managed here for sound of great clarity and depth. No texts.

J.K.

VAUGHAN WILLIAMS: Toward the Un-unknown Region; Dona Nobis Pacem. Sheila Armstrong (soprano); John Carol Case (baritone); London Philharmonic Choir and Orchestra. Sir Adrian Boult cond. ANGEL S-36972 $5.98.

Performance: Very fine

Recording: Excellent

Ralph Vaughan Williams' large-scale settings of Walt Whitman—Toward the Unknown Region, three of the five sections of Dona Nobis Pacem—and, most impressively, the 1909 sea Symphony—are essentially outer-direct-
ed and exhortative, at the opposite pole from the lyrically introspective visions Frederick Delius conjured up from the same poetic source. For me, neither Toward the Unknown Region, which harks backward rather than forward in its stylistic orientation, nor Dona Nobis Pacem, which is a kind of occasional piece reflecting pre-World War II anxieties, represents Vaughan Williams in top form. Only the third section of the latter work, Recom-position, for solo baritone and chorus, im-presses me as genuinely convincing in musical substance and expressive content. Gustav Holst, Vaughan Williams' long-time intimate friend, achieved a far finer setting of Dona Nobis Pacem than this one, which is rather obvious (unhappily, Holst's setting has never been properly recorded).

Needless to say, Sir Adrian Boult and his vocal and orchestral forces offer thoroughly dedicated performances which are accorded suitably spacious and rich-textured recording. The soloists in the Angel recording are clearly superior to those in the Maurice Abravanel version issued by Vanguard some years ago, but it should be noted that Vanguard's record-ing is better than Angel's in its delineation of orchestral detail and choral enunciation. D.H.

WALTON: Symphony No. 2; Portsmouth Point Overture; Scapino Overture (see LAM-BERT)

COLLECTIONS

RECORDING OF SPECIAL MERIT


Performance: First-rate

Recording: Very good

Here is good record company thinking: a disc that makes eminent artistic and commercial sense, combining five duets from the four complete operas these two gifted artists have so far recorded for Angel. Except for the Manon Lescaut scene, these duets are often separate and can be found on individual discs, and it will be a long time before they will be duplicated in perfor-mances of such stellar quality. Whatever reservations I may have voiced about the com-plete recordings are (as they say these days) "inoperative" here, for these duets capture both artists in or near top form. Domingo, perhaps the more consistent of the two, is always musicianly, always dependable, some-times even exciting. With Caballé there are peaks and valleys; the peaks are tremendous and even the valleys offer some lovely views. Singing on this level is much too rare nowa-

EKlund (trumpet, in Pezel); George Kent (organ of the Arosa Village Church, Switzerland). NONESUCH H-71390 $3.98.

Performance: Brilliant

Recording: Excellent

This is a splendidly played follow-up to the same forces’ first volume (Nonesuch H-71279) of Baroque music for trumpet and organ. Edward Tarr, one of today's finest and most knowledgeable trumpeters, has put to-gether an intriguing collection of mostly smaller-scale pieces, ranging from two sona-tas by Giovanni Bonaventura Viviani, part of his Op. 4 of 1678, through four sonatinas by his German contemporary, Johann Christoph Pezel (famous for his tower music), to a brief but lovely trumpet air by Telemann. Girolamo Fantini (born about 1600) is one of the earli-est composers represented here, but I suspect many listeners will find the two chorale pre-ludes by the late-Baroque composer Johann Ludwig Krebs (who studied with J. S. Bach) even more fascinating.

Tarr plays the Krebs works on a reprodu-cion of the coiled, snail-shaped instrument that was used for so many of the high-lying trumpet parts of that time: a reproduction of the longer, folded "heraldic" trumpet is used in both the Fantini and Telemann, and a moder-nist trumpet in the Viviani and Pezel. This gives the listener a singularly good oppor-tunity to note the tonal differences among them. George Kent provides excellent sup-port, as well as a fine Frescobaldi solo, and the sound reproduction throughout is very commendable. J.K.

JORGE BOLET: At Carnegie Hall (see Best of the Month, page 85)

RECORDING OF SPECIAL MERIT

BARTOK: SONG CYCLES (see LAM-

MERIT

SPECIAL

ANGO:

SCHUBERT: Die Forelle, D. 817 (see MESSIAH)

SCHUMANN: Dichterliebe, Op. 49 (see LAM-BERT)

COLLECTIONS

RECORDING OF SPECIAL MERIT


Performance: Excellent

Recording: Very good

Here is an especially well-rounded disc of Bach's organ works. All but one of the works on this disc are on the program of Richter and Scott's annual organ recitals, much appreciated locally. Both performers have a long and dedicated career together. Richter, fifty years older, has a far more complex technique, giving an interpretation of the boisterous sections of a piece that can be as different as day and night from Scott's approach. Scott, sixty years younger, is capable of bringing a great deal of interest and identity to his playing and does not play as many fast passages as Richter. Both have an evident understanding of the works they play and a respect for the organ. Their choice of repertoire is classic and well balanced.

The recordings on this disc are nearly as fine as the Organ Works of J.S. Bach. Both performers are respected teachers as well as performers and have been for many years. The quality of the recording is unexcelled, well-balanced and natural-sounding. This is a disc well worth owning.

J.M.}

EDWARD TARR: Britten: The Sea Symphony-are essentially outer-directive and exhortative, at the opposite pole from the lyrically introspective visions Frederick Delius conjured up from the same poetic source. For me, neither Toward the Unknown Region, which harks backward rather than forward in its stylistic orientation, nor Dona Nobis Pacem, which is a kind of occasional piece reflecting pre-World War II anxieties, represents Vaughan Williams in top form. Only the third section of the latter work, Re-Note by the late-Baroque composer Johann Ludwig Krebs (who studied with J. S. Bach) even more fascinating.

Tarr plays the Krebs works on a reprodu-cion of the coiled, snail-shaped instrument that was used for so many of the high-lying trumpet parts of that time: a reproduction of the longer, folded "heraldic" trumpet is used in both the Fantini and Telemann, and a moder-nist trumpet in the Viviani and Pezel. This gives the listener a singularly good oppor-tunity to note the tonal differences among them. George Kent provides excellent sup-port, as well as a fine Frescobaldi solo, and the sound reproduction throughout is very commendable. J.K.

JORGE BOLET: At Carnegie Hall (see Best of the Month, page 85)

RECORDING OF SPECIAL MERIT

BARTOK: SONG CYCLES (see LAM-

MERIT

SPECIAL

ANGO:

SCHUBERT: Die Forelle, D. 817 (see MESSIAH)

SCHUMANN: Dichterliebe, Op. 49 (see LAM-BERT)

COLLECTIONS

RECORDING OF SPECIAL MERIT


Performance: Excellent

Recording: Very good

Here is an especially well-rounded disc of Bach's organ works. All but one of the works on this disc are on the program of Richter and Scott's annual organ recitals, much appreciated locally. Both performers have a long and dedicated career together. Richter, fifty years older, has a far more complex technique, giving an interpretation of the boisterous sections of a piece that can be as different as day and night from Scott's approach. Scott, sixty years younger, is capable of bringing a great deal of interest and identity to his playing and does not play as many fast passages as Richter. Both have an evident understanding of the works they play and a respect for the organ. Their choice of repertoire is classic and well balanced.

The recordings on this disc are nearly as fine as the Organ Works of J.S. Bach. Both performers are respected teachers as well as performers and have been for many years. The quality of the recording is unexcelled, well-balanced and natural-sounding. This is a disc well worth owning.

J.M.}
days to quibble about minor flaws. I recommend the disc very highly and compliment the producer who was able to bring about a concert ending for Don Carlo without using the voices of the King and the Inquisitor.

**RECORDING OF SPECIAL MERIT**

**ROBERT CASADESUS: A Tribute to a Great Artist.** Scarlatti: Eleven Sonatas (L. 463, 395, 411, 263, 465, 413, 487, 449, 387, 22, and 486); Schubert: Andantino Varie for Piano, Four Hands, Op. 84, No. 1; Bach: Concerto No. 2, in C Major, for Three Claviers and Strings (BWV 1064); Casadesus: Sonata No. 2, in A Major, for Violin and Piano, Op. 34. 

Mozart: Quintet in E-flat Major for Piano, Oboe, Clarinet, Horn, and Bassoon (K. 452); Piano Concerto No. 20, in D Minor (K. 466). 


Robert Casadesus (piano); Gaby Casadesus (piano in Schubert and Bach); Jean Casadesus (piano in Bach); Zino Francescatti (violin in Casadesus); members of the Philadelphia Woodwind Quintet (in Mozart K. 452); Concerts Colonne Orchestra, Pierre Dervaux cond. (in Bach); Columbia Symphony, George Szell cond. (in Mozart K. 466); Columbia M3 32135 three discs $20.98.

Performance: Distinguished 
Recording: Satisfactory to excellent

This is an extremely worthy and sensibly organized memorial album for Robert Casadesus, who died on September 19, 1972, at the age of seventy-three. The first side is an excellent example of how the French pianist played at the start of his recording career, and although the eleven Scarlatti sonatas are not especially true to Baroque practice with regard to ornamentation, phrasing, and texts, the playing is nonetheless extremely compelling; it was a distinguished set of 78-rpm discs in its time, and the 1930's sound has been well transferred. (Those recordings, incidentally, were of course monophonic, as are all in this album except for the Bach concerto, recorded in 1966, and the Mozart quintet, recorded in 1963. Both the Mozart, with members of the Philadelphia Woodwind Quintet, and Casadesus' own violin sonata, a neo-Classic, peppery, and rather eclectic work recorded in 1949, are here released for the first time.) 

Casadesus' Mozart was always something very special, and the two examples included here (Columbia has also released six concertos with George Szell conducting on D3M-32796) are marvelously satisfying examples of the pianist's Classically refined yet undeniably masculine approach to the composer. It would be very hard indeed to find more elegant or exquisite performances than these. The remaining pieces all provide ample documentation of the pianist's vital, unexaggerated interpretive style, his musical sympathies (I am sorry, though, that his Debussy was not included), and, of course, his music making with his family. He was a superb artist, and I hope that Columbia will eventually re-release even more. A richly illustrated brochure, complete with discography, is included with the set, and the sound reproduction is very good.

**I.K.**

---

**RECORDING OF SPECIAL MERIT**


Buy one sound
Get another sound free!

NEW SX 4 by SCINTREX WITH EXPERIENTIAL SOUND

A 2 position switch provides a choice of stereo or new experiential sound.

**SCINTREX**

Headphone Specialists

CIRCLE NO. 57 ON READER SERVICE CARD

---

**McIntosh CATALOG and FM DIRECTORY**

Get all the newest and latest information on the new McIntosh Solid State equipment in the McIntosh catalog. In addition you will receive an FM station directory that covers all of North America.

**MX 113**

FM/FM STEREO - AM TUNER AND PREAMPLIFIER

SEND TODAY!

McIntosh Laboratory, Inc. 
East Side Station P.O. Box 96 
Binghamton, N.Y. 13904 
Dept. SR

NAME ____________________________
ADDRESS ___________________________
CITY STATE ZIP ___________________________

If you are in a hurry for your catalog please send the coupon to McIntosh.

For non rush service send the Reader Service Card to the magazine.
CIRCLE NO. 30 ON READER SERVICE CARD

SEPTEMBER 1974
Performance: Exceptional

Recording: Good

There are nine traditional Hebrew prayers on this record. The detailed liner notes are informative about their meaning and place in the liturgy, but say nothing whatever about their composers, not even whether they are dead or alive. But that is the only thing wrong with the album. The singing of Louis Danto, born in Russia, trained in Russia and Italy, and now cantor of Cleveland’s Park Synagogue, is nothing short of superb.

Cantor Danto possesses a lyric tenor voice of melancholy coloration and endearing quality. It is unforced, well sustained and modulated, true to pitch, and used with the mastery of a bel canto stylist. There are plenty of B-flats and B-naturals in these prayers, for some of the settings are in challenging high keys, but the tessitura poses no problem whatever for Danto. He delivers the florid cantorial lines with sensitive and tasteful embellishments, with exemplary trills, floating tones of utter purity in the high register. The technique and overall control Cantor Danto displays on this record no tenor under contract to a major U.S. opera company today can duplicate. This type of music, of course, is not for a broad public, which is rather a pity considering the quality of the singing. In any case, Louis Danto’s artistry can also be sampled on a disc of Russian art songs (MHS 1185). G.J.


Performance: Very good

Recording: Excellent

This is another in Eurodisc’s series of broad-cast concerts in cooperation with the Bavarian network, emanating, on this occasion, from the ancient church of Rottenbuch. The joyous Mozart motet is the only familiar element in the interesting program.

Mozart: Four Fantasias for Strings. Purcell: Fantasias for Viols, and Baroque specialists would doubtless find this performance inflated in sound. The four Purcell fantasias, all dating from 1680, were written for a small ensemble of viols, and Baroque specialists would doubtless find this performance inflated in sound. My own tolerant ears are instantly disarmed by the simple nobility of the music and by the clarity with which the composer’s design is set forth. Heresy or not, the richness of string sonority and the warmth of those church acoustics are very persuasive.

Helen Donath’s singing in both the Mozart and Pergolesi works is clear, vibrant, and technically assured. Her Italian diction, however, is not very idiomatic. Herr Hirsch is evidently an enterprising musician with a flair for the uncommon. His own Double Concerto is a pleasant bit of neo-Classicism, providing some effective solo display and dialogue for the two fine soloists but not too much substance for the participating orchestra. The composer-conductor has provided notes, but they are in German only. There are no texts for either vocal selection.

G.J.


Performance: Very good

Recording: Good

When this collection ofarias first appeared eleven years ago on the now defunct Scopé label, I wrote, “Ezio Flagello brings to his first aria recital solid musicianship, exceptionally smooth technique, and a secure mastery of both the Mozart and Rossini styles.”

All this still holds. Not everything is above criticism: “Madamina” is not lively enough, and the slow pacing for “La calunnia” is no more convincing now than it seemed years ago. But the singing is undeniably rich-toned and tasteful. The orchestral accompaniments under the baton of Nicolas Flagello are fastidiously detailed and well performed. There is a touch of harshness to the recorded sound, but the balances are good and the music is effectively captured.

G.J.


Performance: Sumptuous

Recording: Excellent

This is Marilyn Horne’s recording debut as a song recitalist, and in some ways it is formidable. Her command of the French and Spanish languages and styles is impressive, and her choice of material is excellent—the unfamiliar Bizet and Nin songs are delightful. True, the Debussy and Falla cycles have been recorded before by some outstanding interpreters, but Miss Horne’s extraordinary vocal art justifies just about anything she undertakes.

We are treated here to a display of the plupest, richest tones imaginable, managed by a technique little short of breathtaking. The problem (admittedly an unusual one) is that in our admiration of the vocal phenomenon we tend to lose sight of what is being sung. On rare occasions—Bizet’s ‘Vieille Chanson’, for one—Miss Horne settles for simplicity, and the effect is haunting. But far more often the aim is vocal virtuosity. Whether in Bizet’s ‘Adieux de l’Hôtésse Arabe’ or in Nin’s ‘Jesus de Nazareth’, she achieves dazzling results at the expense of intimacy. Although it is easy to understand that she is reluctant to restrain that golden ‘operatic’ voice of hers, it is over-abundant for the Falla songs where, for example, the word “Madre” (in Canción) is projected with the cavernous chest tones of Mistress Quickly. She does this repertoire well, but the effortless spontaneity of Victoria de los Angeles remains beyond her.

The lively and exciting piano accompaniments and the warm, resonant sound are solid enhancements. The minuses: Miss Horne’s misreading of “encorritos” in the second Falla song, her frequent lapses of intonation, and the absence of texts, which is only partially redeemed by John Ardoin’s informative annotations.

G.J.


Performance: Sumptuous

Recording: Excellent

This is Marilyn Horne’s recording debut as a song recitalist, and in some ways it is formidable. Her command of the French and Spanish languages and styles is impressive, and her choice of material is excellent—the unfamiliar Bizet and Nin songs are delightful. True, the Debussy and Falla cycles have been recorded before by some outstanding interpreters, but Miss Horne’s extraordinary vocal art justifies just about anything she undertakes.

We are treated here to a display of the plupest, richest tones imaginable, managed by a technique little short of breathtaking. The problem (admittedly an unusual one) is that in our admiration of the vocal phenomenon we tend to lose sight of what is being sung. On rare occasions—Bizet’s ‘Vieille Chanson’, for one—Miss Horne settles for simplicity, and the effect is haunting. But far more often the aim is vocal virtuosity. Whether in Bizet’s ‘Adieux de l’Hôtésse Arabe’ or in Nin’s ‘Jesus de Nazareth’, she achieves dazzling results at the expense of intimacy. Although it is easy to understand that she is reluctant to restrain that golden ‘operatic’ voice of hers, it is over-abundant for the Falla songs where, for example, the word “Madre” (in Canción) is projected with the cavernous chest tones of Mistress Quickly. She does this repertoire well, but the effortless spontaneity of Victoria de los Angeles remains beyond her.

The lively and exciting piano accompaniments and the warm, resonant sound are solid enhancements. The minuses: Miss Horne’s misreading of “encorritos” in the second Falla song, her frequent lapses of intonation, and the absence of texts, which is only partially redeemed by John Ardoin’s informative annotations.

G.J.
Louisville Orchestra, 321 West Broadway, Louisville, Ky. 40202.

**Performance:** Fair to middling  
**Recording:** Just fair

One of the complaints about the remarkable and pioneering Louisville Orchestra First Edition series was that, in setting out to record new music, it helped to disseminate and preserve a good deal of mediore art that would otherwise have been quickly forgotten.

Now that complaint is neatly taken care of. For the orchestra seems determined to devote its efforts to mediocre performances of mediocre old music that had actually already been forgotten.

The 118th (the number is correct) Louisville release was recorded on May 4, 1973, following a performance at Butler University's Sixth Romantic Festival. The moveable piece is the Bitez, but this was originally piano music and the Weingartner orchestration is heavy. Reger's *Comedy Overture* is an obvious parallel to Bream's *Academic Festival* (like Brahms, Reger paired it with a Fragile *Overture*). It is a rare excursion into lighter realms of expression, but it is not unsuccessfully carried off here. The Moszkowski Suite is also light Brahmsiana. Best known as the composer of innumerable salon pieces, Moszkowski also wrote a number of larger works in a very careful, elegant, watered-down, mildly pretentious traditional style: it is the kind of music, displaying lots of skill and little ingenuity, that offends nobody—but one almost wishes for, at the very least, some real salon banality to liven things up. Edward Napravnik, a Bohemian by birth, was the music director at the Imperial Theater in St. Petersburg and directed the first performances of many important Russian operas. His Festival Overture had perhaps more political than musical overtones. It was written to celebrate the visit of Kaiser Wilhelm I to Russia.

If this is the direction in which the Louisville Orchestra and First Edition recordings are moving, they are going to find themselves candidates for the Scratchy Groove Awards Hall of Fame. Louisville, come home! E.S.

**RECORDING OF SPECIAL MERIT**  
London OS 27357 $6.98.  

**Performance:** Captivating  
**Recording:** Excellent

London Records, the American branch at least, evidently is not as crazy about Viennese operettas as I am; otherwise they wouldn't treat them so meanly. As you will see when you buy this record (and I sincerely hope you will) the sides are numbered one and four. In the spring of 1973 there was another album ("The Best of Franz Lehár," OSA 26220, reviewed May 1973) numbered as sides two and three. A long time between shoes indeed; the album was of course originally issued in England as a two-disc set. Never mind—the wait was worth it. For those who know the genre I will say only that everything here is of the first water, the program, the orchestra, the conductor, and the soloists (Werner Krenn will remind you of a somewhat lighter-voiced Fritz Wunderlich, and Renate Holm of that ineffably light, intoxicatingly sweet whipped cream that glories Viennese coffee). For those not yet enslaved to this music, I earnestly recommend—no, entreat—that you try, say, *Zwei Märchenlagen* or (especially) *Ich bin nur ein armer Wundergesell* here. You will never be the same again. And to London Records: get these two discs into one package where they belong, lay on some more comfortably, and put them in your **Basic Repertoire**. 

**Critic Martin Bookspan again presents his annual revision of the Basic Repertoire. In pamphlet form, it includes his 1973/74 disc and tape recommendations for 156 standard orchestral works. For your copy, send .25 in coin, plus a self-addressed #10 envelope, to Susan Larabee, STEREO REVIEW, 1 Park Avenue, New York, N. Y. 10016.
Introducing the Classic Cassette with ferri-chrome.
Truer than chrome.
Truer than iron oxide.
Compatible with all cassette recorders.

Its secret is a tape double-layered with oxide. Through advanced 3M technology, ferri-chrome literally combines the best characteristics of two coating formulations into one. Its chromium dioxide coating delivers high output and brilliant high frequencies; its gamma ferric iron oxide provides superb mid-range and rich low frequencies and low noise levels. Together they give you full-range performance you've never heard before in any cassette.

This ferri-chrome combination gives "Scotch" brand Classic cassettes fidelity that often deceives the sharpest ear. Included in a variety of test procedures was the use of a Bruel and Kjaer Model 3347 spectrum analyzer. We began with the original play (record) of a broad-spectrum piece of music, first measuring output levels versus frequency from the record, then the Classic cassette recording of the record, and finally, the record recorded on our low noise/high density cassette and on our chrome cassette. Our graph shows the results:

![Graph showing output levels versus frequency](image)

Compatibility is another ferri-chrome bonus. It means Classic cassettes will deliver optimum performance on any quality machine. (On machines with a chrome switch position use the HIGH or NORMAL switch position.)

Along with Classic cassettes, we've also developed an outstanding Classic 8-Track cartridge and Classic open-reel tape. Both with their own special oxide formulation which offers sound brilliance beyond previously unsurpassed "Scotch" brand standards. Super quiet. Utterly responsive.

The Classics — cassette, cartridge, and open-reel tape — are quite simply and clearly the best we've ever made.

Scotch brand.
The Master Tape.
Whether you're shopping for your very first stereo or quadrophonic system, or trading up components on a sophisticated rig, you'll get happier results if you shop first in the

1975 STEREO DIRECTORY & BUYING GUIDE

The all-new 1975 edition is scheduled to go on sale nationally October 17, 1974.

It will feature all the latest information on stereo systems and components—more than 1500 products in all—4-Channel Components • Amplifiers • Tuners • Receivers • Hi-Fi Compacts • Changers and Turntables • Speaker Systems • Phono Cartridges and Arms • Cassette, Cartridge and Open-Reel Tape Machines • Headphones and Microphones • Raw Tape • Accessories—all listed by manufacturer, each with model number, complete specifications, descriptions and price.

The Directory tells you what to look for, what to avoid, how to decide what's best for you at a price you can afford. Now you can know what you want before you visit the dealer and what to listen for when you get there.

PRE-PUBLICATION
RESERVATION FORM

Stereo Directory & Buying Guide
Ziff-Davis Service Division
595 Broadway
New York, N.Y. 10012

Enclosed is $1. Please reserve my copy of the 1975 STEREO DIRECTORY & BUYING GUIDE to be mailed to me from first-off-the-press copies on or before October 17, 1974.

Print Name: __________________________
Address: _____________________________
City: __________________ Zip: __________
State: ________________________________

PLEASE ENCLOSE PAYMENT WITH ORDER

YOU CAN RESERVE YOUR COPY NOW AT THE SPECIAL PRE-PUBLICATION PRICE OF ONLY $1, POSTPAID.

This offer is being made to readers of STEREO REVIEW Magazine only. Regular price is $1.50; mail order price $1.85. You can reserve your copy now by completing the Reservation Form and returning it promptly along with your remittance. STEREO DIRECTORY & BUYING GUIDE will be mailed to you on or before October 17, 1974 from first-off-the-press copies.
Tape Horizons
By CRAIG STARK

STANDARDS

Though audiophiles often compare the published specifications of different recorders (I hope with a properly jaundiced eye!), they rarely consider the basic standards that really determine performance. Best known to most readers of this column are the standards set by the NAB (National Association of Broadcasters), which were last revised in 1965. However, when making copies of my own tapes for European broadcast, I’ve often had to change the equalization of my recorder from the NAB to the European curve; otherwise, the bass/treble balance would have been improper when they were aired. Other, often conflicting, recommendations are suggested by numerous other international groups. It’s not that anyone wants to change the size of the spindle hole or the tape width of the reels you buy at your local dealer; it’s simply that they are concerned with the standardizing of equalizations that will obtain the best possible results from the available tape formulations. The tape formulations and the machines keep improving, however, and therein lies the problem. The cassette format, because of its particularly rapid evolution, provides an especially good illustration of the problems involved in dealing with established tape standards.

For example, the original Philips design called for a bass rolloff in playback of about 6 dB per octave starting at 100 Hz. This helped to prevent power-line hum from becoming audible. In order to provide a flat overall signal, a corresponding bass boost was built into the record section. However, the duplicators found that applying this much bass boost during recording produces considerable low-end distortion. So they simply omitted the mandated bass boost and permitted the low-frequency playback response to droop a bit. A cheap player couldn’t reproduce the extreme bass, anyway.

In the meantime, however, the playback electronics in good cassette machines have improved to the point where the designers now lower (or altogether eliminate) the playback bass rolloff. Thus the bass boost during recording is no longer needed. With such machines, if a duplicator adhered strictly to standard, you’d have to turn down your bass control slightly to play his tapes “flat,” for the improved circuits in your cassette machine violate the same standard.

The situation is no less chaotic at the record section. However, the duplicators have improved to the point where they no longer need the older “standards” unrepresentative of equipment actually in use. New oxides have greater high-frequency response, which requires changing the amount of treble boost, as well as the level of bias, during playback. Again, a new standard is lacking, and in its absence cassettes made on one machine may not sound the same on another. However, tone controls will usually provide the correction needed.

Quadraphonic sound presents still another challenge. When converting from mono to stereo, Philips wisely decided to put both left and right channels onto the same half of the tape (by reducing the track width, of course). This meant that a mono cassette player whose record/playback head spanned 0.56 inch would automatically combine and play both of the new 0.21-inch stereo channels. And, as in mono days, the cassette could be turned over for side two.

But Philips’ demand that there be two program “sides” and complete compatibility has so far kept the cassette out of the discrete four-channel market. The Philips format involves making an eight-track cassette—putting four channels where there are now two common, and splitting the channel width on the tape to about 0.07 inch each. Even prototype laboratory heads that can meet these dimensions are rare, and the technical and manufacturing problems of producing them are enormous. Four channels in one direction are relatively easy, so perhaps this is another standard that should give way.

SEPTEMBER 1974
STereo Review market place

Non-display classified: Commercial rates: for firms or individuals offering commercial products or services. $1.60 per word (including name and address). Minimum order $16.00. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount: 5% for 6 months; 10% for 12 months paid in advance.


General information: First word in all ads set in bold caps at no extra charge. All copy subject to publisher's approval. All advertisers using P"st write or phone for frequency rates.

Reader rate: For individuals with a personal item to buy or sell. $1.00 per word (including name and address). No minimum! Payment must accompany copy. Minimum order $16.00. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount: 5% for 6

STereo spectrum, the money saver for hifi buyers, 1404 Garfield St., N.E., Wash., D.C. 20018. (202) 832-1900.

Cartridges, Dept. CARTRIDGES, for SHURE, PICKERING, STANTON, DISCOUNT PRICES for SHURE, PICKERING, STANTON, EMPIRE, GRADO and ADC. Send for free catalog. LYLE AUDIO COMPONENTS at

Stereo review market place

Cassettes

Page 140

stereo review

The Sony TC-755 stereo tape deck has a built-in instinct to perform. Professional 10½ inch reel capacity lets you record or playback up to 6 hours total music per reel.

SONY DOES IT ALL. SONY DOES IT BETTER.

**Ferrite and ferrite heads** last up to 200 times longer than standard permalloy. Inside: core and pole pieces are solid ferrite. Outside: another precisely-machined layer of ferrite. You get better tape-to-head contact than with laminated heads. And the super-smooth TC-755 head system dramatically reduces susceptibility to residual oxide and dust accumulation.

**Symphase** assures perfectly parallel head gap width. This exclusive Sony method of recording eliminates phase shifts between channels. Enables the recording of any SQ* or similar 4-channel matrix source material. When played back through a 4-channel decoder amplifier, you achieve exact duplication of the original 4-channel source material.

**Closed loop dual capstan tape drive** isolates the tape path in the tape head area from external vibration and abnormal reel movement, therefore eliminating the cause of modulation distortion. Reduces wow and flutter to a mere 0.3% at 7½ ips and provides optimum tape-to-head contact.

**AC servo-control motor** accurately regulates capstan drive tape speed. Compensates for voltage or load variations automatically. Two additional large AC motors for reel drive.

**Foolproof function buttons with logic control** make it virtually impossible to break or spill tape. Allows fast, safe mode changes; smooth start-ups.

**Three-head system** allows tape/source monitoring.

**Recording timer lock** for external timer operation for unattended recordings.

**Separate playback level controls** with reference level notch.

**Locking pause control** with indicator light.

**Automatic total mechanism shut-off** (TMS). The Sony TC-755. Only $699.95 at your Superscope dealer.

SONY® Ask anyone.
KOSS INTRODUCES

PHASE 2 ™

The world's first stereophone with panoramic source controls.™

Koss engineers have developed a second phase to stereophone listening. A new concept so exciting and so different from other stereophones, we called it Phase 2™. You'll hear a Sound of Koss never before achieved. And you'll be able to do things to your favorite recordings that, until now, only a recording engineer could do at the original recording session.

Slip on the new Koss Phase 2 Stereophone and flip the Ambience Expander switch to the N position. As you rotate the Panoramic Source Controls on each ear cup, you'll be drawn closer and closer, like a zoom lens on a camera, to the center of the performing musicians. At the fully advanced position of both controls, you'll feel as though you're brushing shoulders with the performers. Indeed, the delicate, intimate sounds of breathing, fingers against strings, even brushes trailing over cymbals, become so clearly defined that you'll feel you're actually one of the performers. And by adjusting one control separately from the other, you'll be able to move from one side of the performing group to the other.

Now flip the Ambience Expander switch to the E position. As you advance the Panoramic Source Controls, you'll hear a dramatic expansion of the center channel on your recordings. You'll feel totally surrounded by the performing musicians. And as you rotate one Panoramic Source Control separately from the other, you'll feel yourself move from the piano bench one minute to the middle of the violin section the next.

All in all, Phase 2 will make listening to your favorite recordings a whole new experience. Koss has even added a Comparator Switch to allow the listener a brief return to regular stereophone listening in the +1 position. Release the switch to the +2 position and you'll automatically return to Phase 2: a breathtaking panorama of musical perspectives that creates an exciting new intimacy and depth in your listening experience.

Ask your Audio Specialist to let you hear the new Koss Phase 2 Stereophones. And write for our free, full-color catalog, c/o Virginia Lamm. You'll find Phase 2 a whole new phase in personal listening.