

SCOTT STEREO

The exciting new world of high fidelity stereo sound



Scott . . . where innovat on is a tradition



HiFi/Stereo Review

OCTOBER 1966 • VOLUME 17 • NUMBER 4

THE MUSIC

- "THE GOLDEN HORSESHOE"**
A new book reviews the life and times of the "Old Met" HENRY PLEASANTS **66**
- THE BASIC REPERTOIRE**
Beethoven's Second Symphony MARTIN BOOKSPAN **72**
- SAMUEL BARBER**
An American composer of classical clarity and passion ERIC SALZMAN **77**
- FAREWELL AND HAIL!**
A salute in verse to the Metropolitan Opera, past and future GEORGE JELLINEK **90**
- INTRODUCING THE NEW METROPOLITAN OPERA HOUSE**
A tour of the structure that crowns fifty years' plans and dreams WILLIAM SEWARD **92**
- BAROQUE BIRTHDAY**
Sweden's Drottningholm Theater marks its second centennial WILLIAM LIVINGSTONE **101**
- BEST OF THE MONTH**
Reviews of outstanding new record releases **105**
- NEW FROM ANGEL: A LOW-PRICE CLASSICAL LABEL**
A bountiful release inaugurates the Seraphim line DAVID HALL **128**
- PHILIPS' NEW BUDGET LABEL IN COMPATIBLE STEREO**
World Series makes its bow with music from Baroque to modern MARTIN BOOKSPAN **132**
- THE NEW THING: MOCK ROCK**
Pop music's self-satire raises the question: Who's kidding who? GENE LEES **180**

THE EQUIPMENT

- NEW PRODUCTS**
A roundup of the latest high-fidelity equipment **40**
- HI-FI Q & A**
Answers to your technical questions LARRY KLEIN **47**
- TECHNICAL TALK**
Loudspeaker Testing—II; Hirsch-Houck laboratory reports on the Magnecord 1020 tape recorder and the Kenwood TK-60 receiver JULIAN D. HIRSCH **53**
- AUDIO BASICS**
Audio Specifications II: Turntables HANS H. FANTEL **64**
- ROOM ACOUSTICS**
Five common problems and how to solve them PETER SUTHEIM AND LARRY KLEIN **97**
- INSTALLATION OF THE MONTH**
Caribbean Console **104**
- TAPE HORIZONS**
Do-It-Yourself Sing-Along DRUMMOND McINNIS **197**

THE REVIEWS

- CLASSICAL** **111**
- ENTERTAINMENT** **155**
- TAPE** **187**

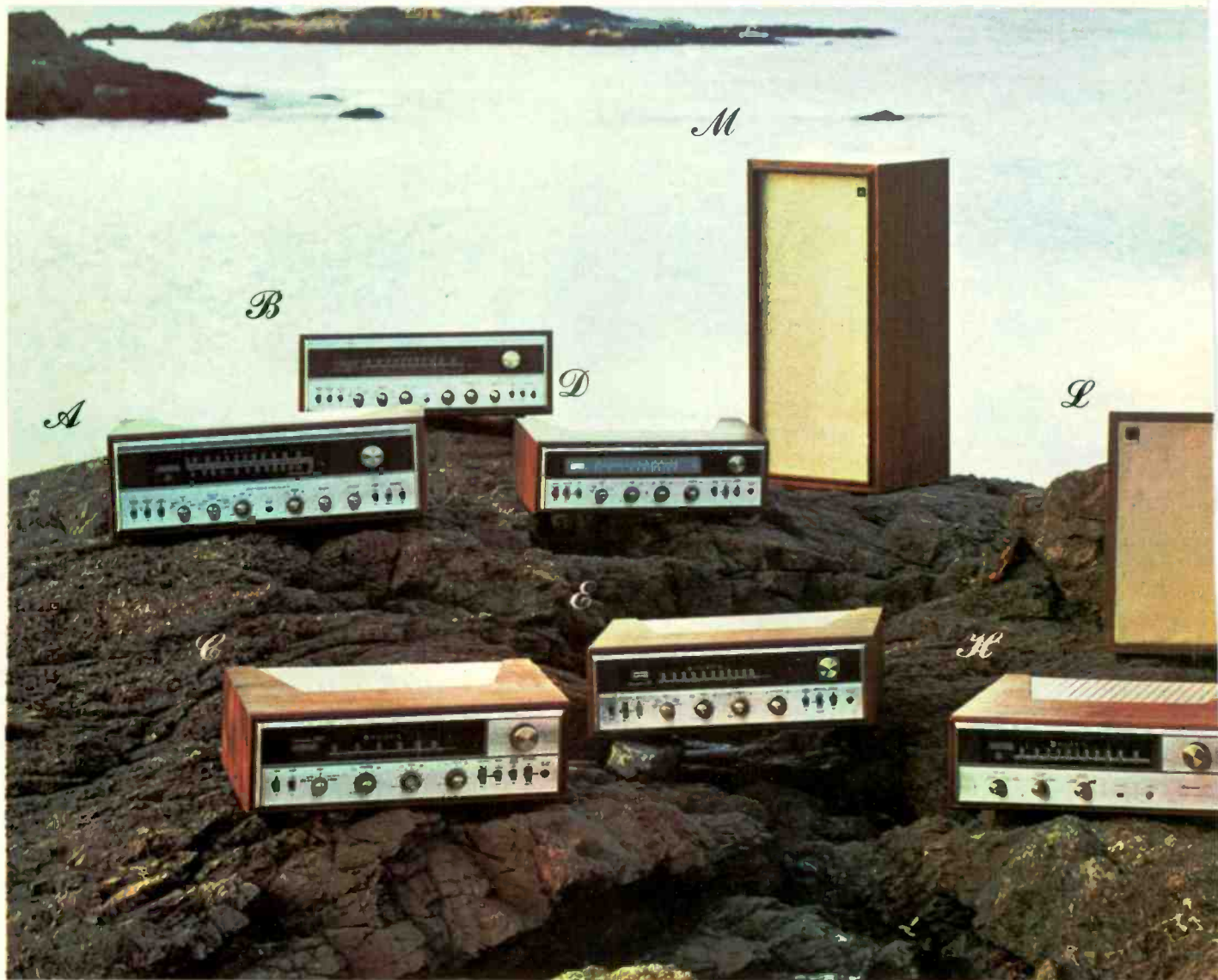
THE REGULARS

- EDITORIALLY SPEAKING** **4**
- LETTERS TO THE EDITOR** **6**
- ADVERTISERS' INDEX; PRODUCT INDEX** **200**

COVER: THE NEW METROPOLITAN OPERA HOUSE: PHOTO (UNDER EXTRAORDINARILY DIFFICULT CIRCUMSTANCES) BY LEE BOLTIN

Copyright © 1966 by Ziff-Davis Publishing Company. All rights reserved. HiFi/Stereo Review, October 1966, Volume 17, Number 4. Published monthly by Ziff-Davis Publishing Company at 307 North Michigan Avenue, Chicago, Illinois 60601. (Ziff-Davis Publishing Company also publishes Skiing, Flying, Business & Commercial Aviation, Boating, Car and Driver, Cycle, Popular Photography, Electronics World, Popular Electronics, Modern Bride, Skiing Trade News, and Skiing Area News.) One year subscription rate for U.S., U.S. Possessions and Canada, \$6.00; all other countries, \$7.00. Second Class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, Canada and for payment of postage in cash. SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi/Stereo Review, Circulation Department, Portland Place, Boulder, Colorado 80302. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.

🌿 Stereo is modern magic. It is the excitement of opening night, the programs. Stereo is the fruition of years of engineering experiments. Stereo are the components that bring the magic of stereo into your home . . . Stereo. Here are components to fit every budget, every listening requirement.



Receivers . . . Combining features and performance of the finest separate tuners and amplifiers, Scott stereo receivers incorporate FET front end circuitry* to bring in more stations more clearly, all-silicon direct coupled amplifier for instantaneous undistorted power, and all-silicon IF circuitry for superior stability, selectivity, and wide bandwidth. Scott receivers differ only in power and extra features. No matter what your listening or budgetary requirements, you can be assured of enjoying the full measure of Scott performance, dependability and quality. **A** Scott 388 120-Watt AM/FM Stereo Receiver . . . The ultimate receiver, with both FET FM stereo and Scott Wide-Range AM, incorporating every feature, every performance extra that the most accomplished audiophile might possibly require. **B** Scott 348 120-Watt FM Stereo Receiver . . . Designed without compromise to outpower, outperform and

outlast even the most expensive separate tuners and amplifiers, the 348 incorporates exclusive Dynaural® Muting Control to eliminate annoying interstation noise. **C** Scott 344B 85-Watt FM Stereo Receiver . . . This compact medium-priced unit incorporates features you'd find only in more expensive units . . . such as: tape head input, switchable loudness/balance control, switchable phono sensitivity, and massive heat sinks for cool operation. **D** Scott 382 65-Watt AM/FM Stereo Receiver . . . Costing less than FM-only competitive units without FET circuitry, the 382 offers you the superb sound, matchless reliability, and important control features you expect from Scott. **E** Scott 342 65-Watt FM Stereo Receiver . . . The best-selling receiver in the hi fi industry, the 342 offers high input sensitivity with extreme resistance to strong local signal overload. The price is modest, but the quality is Scott.

Amplifiers . . . Both the performance-packed 260 and the best-selling 299T amplifiers deliver clean instantaneous power through use of direct coupled silicon output circuitry. Both are the best amplifier values to be found at their respective price levels. Although differing in power output and control features, Scott amplifiers are identical in quality. **G** Scott 260 120-Watt Stereo Amplifier . . . Surpassing even the finest separate preamplifiers and power amplifiers in every respect, the power-packed, feature-loaded 260 is the first choice of audio authorities. **H** Scott 299T 65-Watt Stereo Amplifier . . . Incorporating a host of high-price control features, the versatile 299T costs less, lasts long and provides better sound than vacuum tube amplifiers of comparable power. **Tuners** . . . Both the Scott 312C and 315 FM stereo tuners incorporate silver-plated Field Effect Transistor front ends, Time-Switching multiplex

* patents pending

CCMPAFATOR

Three Garrard automatic turntables are shown on a light-colored wooden surface. The turntables are arranged in a triangular pattern. Each turntable has a dark wood-grain front panel and a black top deck. The top deck is open, revealing a silver-colored platter and a tonearm with a clear dust cover. The tonearm is mounted on a clear dust cover. The turntables are shown from a high-angle perspective, highlighting their sleek, modern design.

Garrard

WORLD'S FINEST
AUTOMATIC TURNTABLES

Retain for reference

In Automatic Turntables today Garrard is the innovator and has been for over 50 years!

It is remarkable how a stereo record captures the sound of the live performance.

It is equally remarkable how a Garrard automatic turntable reproduces that record without a hint of distortion or unwanted noise.

Modern records contain a miraculous spectrum of simple and complex waveforms, covering a wide dynamic range, from very soft to very loud.

The recognized ability of Garrard units to reproduce this material with more consistent perfection than any other home record playing equipment, has brought this line to its pre-eminent position.

Musically — the results have been so impressive that more owners of component stereo systems enjoy their records on Garrard automatics than on all other record playing equipment combined.

Technically — these results stem from this thoughtfully formulated policy, followed by Garrard for more than 50 years:

To incorporate meaningful new features as soon as available.

But, to retain tested mechanisms which have not been surpassed.

Advancements inspired by the state of the art are eagerly pursued.

But, changes for the sake of change are sternly rejected.

This demanding creed guides the everyday activities of the phenomenal organization known as the Garrard Laboratories... whose key personnel have devoted their entire careers to this one company and this one product.

The engineering background, teamwork, sheer know-how of this established corps of experts are simply not matched by others producing record playing equipment anywhere in the world.

This is the Garrard tradition. What has it accomplished in actual practice? The impressive answer is the long list of advancements introduced by the Garrard Laboratories. These Garrard developments established most of the significant trends which have literally upgraded this entire class of equipment over the years. Proof of this is self-evident in the degree to which Garrard automatics have been, and continue to be imitated by others.

Consider with us the various parts of an automatic record playing unit. Note how Garrard equipment has evolved since the beginning of high fidelity.

Tone arm

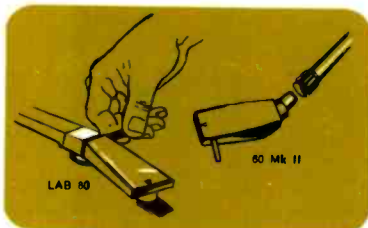
This is probably the most prominent part of any record playing unit — and a tremendous amount of attention has been paid to it by all manufacturers. The key to the metamorphosis of the tone arm is the cartridge. The basic purpose of the tone arm is to hold the cartridge in a shell and to track it with the correct force, obtaining the best reproduction possible, and imposing no impediments on the free action of the stylus. This sets up a complex geometrical problem in arm design. It has also required continued improvement in pivoting, permitting the arm to move more freely, since inertia and friction are detrimental to the performance of the cartridge. Poor tracking, of course, may also result in damage to the stylus and the record. In each of these basic aspects of tone arm design, Garrard has led the way, as the following will indicate.

The shell

First, the accommodation for the cartridge. The physical size of the cartridge, its mass and weight, its shape and related mounting problems... have all changed. Furthermore, each brand of cartridge has its own loyal group of followers — all of them interested in using the cartridge of their choice. Simple as this may

sound, it was nevertheless true that few record players, automatic or manual, were ever able to accommodate more than a fraction of even the popular cartridges on the market at the time.

It was Garrard who introduced the plug-in universal shell... taking all cartridges... in models built as far back as the 1940's. This feature has remained in virtually all Garrard equipment to the present time.

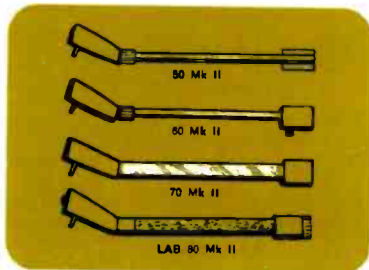


But today's plug-in shell is vastly improved over its earlier counterparts. It is now a lightweight, low mass structure compatible with the smallest, lightest cartridge on the market. You will notice this most prominently on the Garrard Lab 80 Mk II (pages 4-5) and the 70 Mk II (pages 6-7), but all Garrard

models have cut-away plug-in shells which accommodate any cartridge, and are furnished with mounting hardware for the simplest installation and finest performance.

Arm material

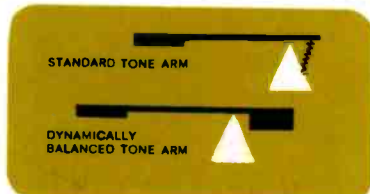
Even at the time when Garrard's classic RC80 was introduced, there was a noticeable trend toward lighter tone arms. Most manufacturers met this problem by building the arm of plastic. But this material was not sufficiently rigid and it tended to create resonance. The RC80 and subsequent Garrards, therefore, featured an aluminum tone arm. This material still serves excellently on most of the models. The most popular separate professional arms have been built of tubular aluminum. Garrard introduced this construction feature in its automatic AT6 five years ago. Today, you will find it on the 60 Mk II, the 50 Mk II and, in a flat silhouette version which imparts extreme rigidity, on the 70 Mk II.



The epitome of low mass tone arm construction is the exceptional arm of the Lab 80. It is made of Afrormosia — the least resonant of woods... therefore, ideal for this special application. The wooden shaft is rigidly held by a "T" of aluminum... an ingenious combination of materials promoting flawless tracking performance.

Tone arm weight and balance

In order to bring out the best in modern cartridges, it is essential that the arm be balanced perfectly and capable of tracking the stylus at the correct force against the record groove. At one time, this was a relatively simple matter. Tracking force was established by a simple spring, which pulled the arm from the rear to partially offset the dead weight of the shell, the cartridge, and the shaft of the arm. Essentially, this reduced the weight forward of the pivot, leaving the remainder of the weight for tracking. Today, with the very light cartridges and the feather light pressures prescribed for them, this method is not adequate. Professional tone arms are balanced in much the same manner as a doctor's scale — by the positioning, inward or outward, of a counterbalance weight.



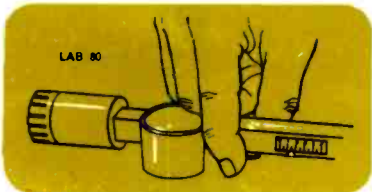
Garrard introduced this type of dynamically balanced tone arm, for the first time in an automatic unit, with the revolutionary Type A — the first automatic turntable — six years ago. The Type A series (now the 70 Mk II) and then the AT6 series (now the 60 Mk II) still use this type of sliding weight very success-

fully. The Lab 80 has a more precise variation of it, the counterweight being mounted on a vernier adjustment for really fine, precision balancing.

Even on the lower priced Garrard units, you will now find a counterweight at the rear of the tone arm — placed there to reduce the amount of spring action needed to balance the arm, resulting in a dramatic improvement in performance.

Every modern cartridge is designed to track properly within a specific range of pressure. The tone arm must be capable of being set to this pressure, and maintaining it. Garrard has pioneered in this direction by simplifying the stylus pressure adjustment, conveniently locating a knurled knob at the back of the tone arm on early models such as the RC88 and more recently, under the arm of the 40 Mk II.

However, as stylus pressures became more critical, with cartridges tracking down to fractions of a gram, it was necessary to depend upon accessory stylus pressure gauges, not always available or convenient to use. Therefore, Garrard introduced the concept of the built-in stylus pressure gauge, first on the Type A... then on the AT6. Now, this development has been carried through to its logical fulfillment with the precision pressure gauges built into the arms of the Lab 80 Mk II, 70 Mk II and 60 Mk II.



In the Lab 80 Mk II and the 70 Mk II, accurate settings to fractions of a gram are easily made by click settings calibrated at quarter gram intervals. The adjustments are both audible and visible. In the 60 Mk II (pages 8-9) the pressure is dialed in by turning an optical type knob. If the knob is turned beyond 5 grams, it simply clicks back to starting position, making the mechanism fool-proof. There is also an interesting variation of the stylus pressure adjustment in a new type of gauge just introduced by Garrard — on the tone arm of the 50 Mk II (pages 10-11). This useful adjustment is a model of simplicity to read. The markings vary in size. Larger means heavier, and smaller means lighter pressure.

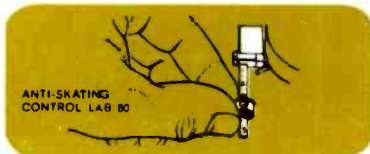
Pivots

One of the most obvious problems in tone arm design is to eliminate resistance to motion, vertically and laterally. Only with an effective pivoting system can the arm track freely enough at the very light pressures now required. Garrard engineers have been working on this problem for many years, utilizing Garrard's special capabilities for maintaining precision tolerances in miniature fabricated parts. The results can be visualized by examining the tiny needle pivots used in the Lab 80 Mk II, 70 Mk II, and 60 Mk II, where a jewel-like point just touches into a miniaturized ball bearing race, resulting in vertical pivoting which would do credit to the finest chronometer.



Anti-skating control

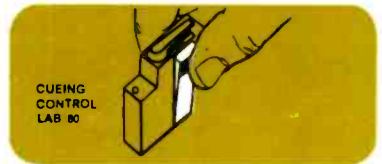
One development has logically led to another. Ultra-sensitive cartridges have resulted in low mass tone arms with virtually frictionless motion. Stylus assemblies have become more delicate. The dynamic range of records has become wider. Now... tracking must be very light, but it must not impair in the slightest the freedom of motion of the stylus. Side pressure acting on the stylus would result in distortion of one side of the stereo groove or the other. It might also cause undue record wear — particularly affecting the all-important clarity of the highs. Some years ago, Garrard laboratory tests confirmed that the natural side pressure created in all tone arms by the angle of the cartridge head was creating an increasingly noticeable problem, with the growing sophistication of stereo equipment. It was clear that compensation for this side pressure was essential to permit the stylus to function unimpeded. This very genuine need resulted in the design of the patented anti-skating device introduced by Garrard in the Lab 80 and Type A70 for the first time in automatics, and now refined in the Lab 80 Mk II and 70 Mk II.



This small, simple arm, calibrated in grams, is adjusted by sliding a weight to match the stylus pressure setting on the tone arm. There are no springs or delicate mechanisms to get out of order. In a few minutes, using a grooveless record, any Garrard dealer can make a most convincing demonstration proving how this little weighted arm neutralizes the side pressure on the stylus, and results in perfect tracking. Garrard has incorporated another version of anti-skating control in the 60 Mk II, where it performs a similar service with a weight that is preset. Until Garrard's presentation of the anti-skating compensator on the Lab 80, this principle was found only in a few professional tone arms. Now, of course, the feature has been imitated on other units, but the patented method of utilizing a simple sliding weight to accomplish the purpose cannot be duplicated.

Cueing

When one considers the modern tone arms which Garrard has evolved for its automatics — it becomes clear that such an arm is not an arm — it is a system by itself — a group of components of advanced design whose purposes are to transport a modern cartridge, track it perfectly, and protect it as well. The matter of protection for the stylus and the increasingly delicate record grooves, has become more important as tracking forces have become lighter. For today, it is no simple matter for the user to set a tone arm down on a record by hand, or to pick it up off the record manually. Sooner or later, there is damage to the record or stylus. Furthermore, a large number of records have multiple selections on one side of the disc. Finding these bands ("cueing" the stylus into them) is also a frequent cause of damage to nearby grooves. Cueing devices have existed for some years on professional equipment used in broadcasting studios — but it remained for Garrard to be the first to apply the principle to automatics.



When they did — with the integral cueing control on the Lab 80, it was again with a highly advanced, yet simple mechanism. The Lab 80 cueing control is a squeeze device, cleverly located in the tone arm rest, where it is easily reached regardless of where the record player is installed. It is hydraulically operated. A touch of the finger on the manual tab starts the record player, activates the cueing device... smoothly raising the tone arm a safe half inch over the record. Then, move the tone arm over any groove desired and press the cueing control. The arm gently lowers to the groove. It is that simple, and that useful... now the most wanted feature in any record playing equipment. But follow the rest of the story for a typical example of Garrard's developmental leadership in the field. Naturally, the cueing feature, per se, was soon imitated on other automatic turntables... all of them higher in price than the Lab 80. Then, recognizing this interest, Garrard developed a lever type cueing control similar in use to those which appear in the highest priced competitive automatics. You will find it in the 60 Mk II (pages 8-9) and in the new 50 Mk II (pages 10-11) which is priced not at \$130.00 or \$150.00, but at \$54.50!



One of the reasons why the cueing device is very appealing is the pause feature. Should the record player be operating when the phone rings — for example — the music may be interrupted, simply by touching the cueing control — and it may then be resumed at the very same groove when the interruption is over. Thus, a feature which was originally developed for professional applications in radio stations — has found its widest use in the home — safeguarding records and styli, and making the record player a greater pleasure to use than ever before.

The turntable

Garrard believes in a carefully balanced turntable, capable of imparting flywheel action — to smooth out any variations in the turning speed of the motor. No one familiar with record players will ever forget the beautifully manufactured turntable of the old RC80, revolving on a ball bearing main spindle race, and covered by a felt top. For subsequent models, Garrard carried on a continuous design project, culminating with the precision cast "sandwich" turntable introduced on the Type A — the first time such a turntable was seen on an automatic record player. Now, there is an entire group of oversized Garrard turntables... on the Lab 80 Mk II, 70 Mk II, and 60 Mk II... each of them somewhat different in construction... but all cast of non-magnetic metal, and dynamically balanced on special Garrard equipment. The record is well supported, and rumble, uneven speed, or hum caused by

Continued on inside back cover

LAB 80

Mk II

AUTOMATIC
TRANSCRIPTION
TURNTABLE

\$99.50

less base and
cartridge

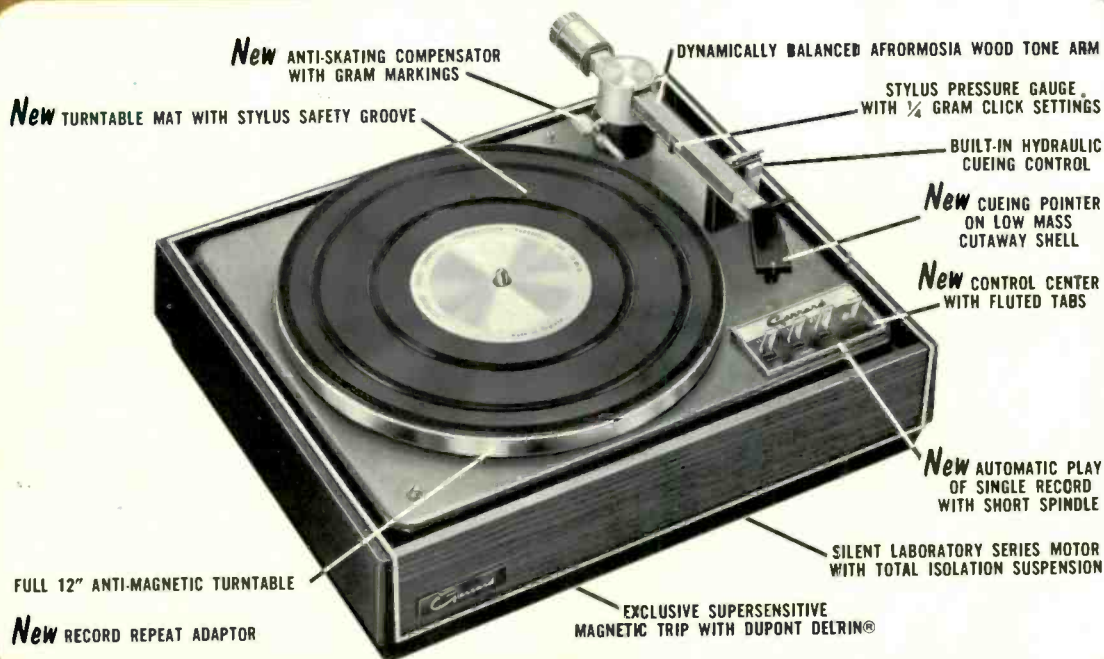


Just two years ago, with the introduction of the Lab 80, Garrard set a spectacular precedent in record playing equipment — by combining precision, performance, and convenience to a degree not previously available in either single play or automatic units. Due to this extraordinary product, the entire industry has witnessed a revolutionary upgrading in fine record playing equipment.

Now, consistent with the Garrard leadership tradition, the Lab 80 Mk II is introduced. It is the Lab 80 brought to perfection . . . subtly but magnificently refined in appearance and engineering. All the Lab 80 developments remain, but in addition, there are useful new operating features. One of them is provision for automatic play of a single record. The Lab 80, which was the first automatic player to have an integrated cueing device, retains

this outstanding feature, which differs from all other types since it is hydraulically operated. The anti-skating control introduced to the automatic field by the Lab 80, has been refined, with the compensator now calibrated at half gram increment markings, and employing a counterweight with a window to facilitate accurate settings. Refinements in the Lab 80 Mk II have been carried even to the turntable mat. It is now designed with safety rings which protect the stylus should the arm be lowered accidentally, without a record on the turntable.

The Lab 80 Mk II is also an outstanding example of ingenuity and good taste in contemporary product design, with its distinctive tone arm assembly, turntable and mat, and a newly styled, raised control center, with fluted tab operating levers.



Dynamically balanced, counterweight-adjusted tone arm, built of Afrormosia wood for light weight, low resonance.

New anti-skating control with patented sliding weight design. Does not use springs. Compensator is calibrated in 1/2 gram markings. Counterweight has window to facilitate accurate setting. With this control, the natural side pressure on the stylus which frequently causes distortion and rapid record wear, is eliminated.

Exclusive super-sensitive magnetic trip, with Dupont Delrin® to offset friction . . . performs perfectly with highest compliance pickups at correct minimal tracking force.

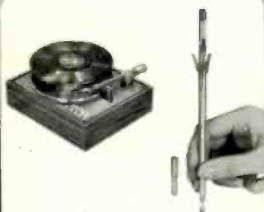
Newly styled control center with fluted tab operating levers.

Calibrated stylus pressure gauge with precision 1/2 gram click adjustments for accurate audible/visible settings.

Built-in hydraulic cueing control eliminates all danger of accidental damage to records or stylus through manual handling. A great operating feature and tremendous convenience which permits selecting any band of the record with complete safety.

Low mass, cutaway shell with new cueing pointer and extended finger lift. Compatible with the most advanced cartridge designs.

New automatic playing of single records. Press AUTO tab. . . tone arm comes over and plays the record. At the end of the music it returns to rest and unit shuts off.



Two spindles — one for manual play, the other for automatic operation. Convenient short spindle interchanges with revolutionary center drop spindle, which handles 8 records fully automatically when desired.

New repeat adaptor fits over automatic spindle, repeats records as often as desired. Doubles as 45 rpm single spindle.

Full 12" anti-magnetic turntable — dynamically balanced for perfect speed.

New anti-static mat, featuring deep rings at 12", 10", and 7" positions, to protect the stylus against accidental damage.

Silent Laboratory Series® 4-pole shaded motor with vibration-proof total isolation suspension.

Specifications:
2 speeds: 33 1/2 and 45 rpm, 100-130 volts, 60 cycles AC (50 cycle pulley available).

Minimum cabinet dimensions:
17" left to right; 14 3/4" front to rear; 5 1/2" above and 3 1/2" below motor board.

70
Mk II

AUTOMATIC
TURNTABLE

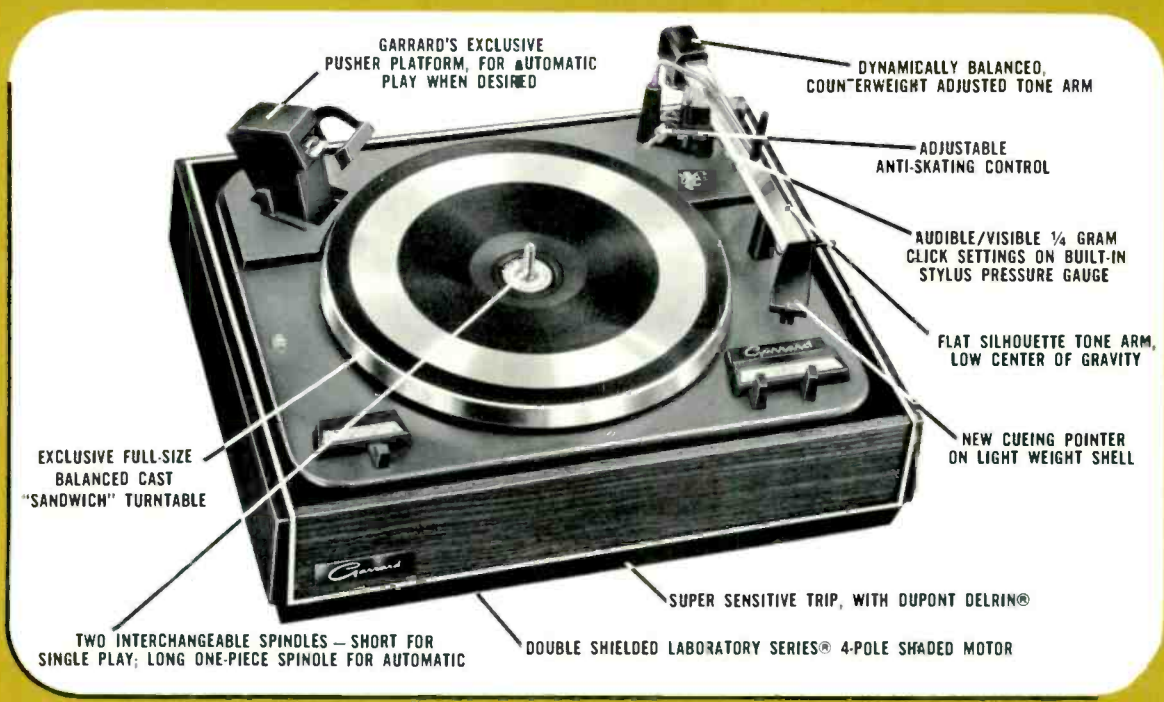
\$8450

less base and
cartridge



This is the aristocrat of record playing units . . . the ultimate expression of the automatic turntable concept which Garrard launched with the original Type A. It has been, and remains the most successful and satisfactory series of record playing instruments the high fidelity field has ever known . . . a perfect expression of the Garrard philosophy. Dealers throughout the industry, who for many years have been featuring the outstanding record changers which established the Garrard reputation for unassailable integrity, will recognize in the 70 Mk II certain familiar and proven features which have become indivisible from the Garrard name. As in previous models of this notable series, the 70 Mk II retains the

exclusive Garrard pusher platform record changing principle . . . a classic mechanism which has never been equalled, much less surpassed, for gentleness or reliability. This feature is retained, and combined with other, new advancements, including an adjustable anti-skating control and a precision counter-balanced tone arm, designed to an exceptionally high standard. Because of its low mass and flat geometry, this tone arm provides the 70 Mk II with impressive advantages in tracking capability, and achieves outstandingly clean reproduction with modern cartridges. Thus, for reasons of quality, Garrard dealers everywhere not only carry the 70 Mk II — they are proud to feature it and recommend it.



GARRARD'S EXCLUSIVE
PUSHER PLATFORM, FOR AUTOMATIC
PLAY WHEN DESIRED

DYNAMICALLY BALANCED,
COUNTERWEIGHT ADJUSTED TONE ARM

ADJUSTABLE
ANTI-SKATING CONTROL

AUDIBLE/VISIBLE 1/4 GRAM
CLICK SETTINGS ON BUILT-IN
STYLUS PRESSURE GAUGE

FLAT SILHOUETTE TONE ARM,
LOW CENTER OF GRAVITY

NEW CUEING POINTER
ON LIGHT WEIGHT SHELL

EXCLUSIVE FULL-SIZE
BALANCED CAST
"SANDWICH" TURNTABLE

SUPER SENSITIVE TRIP, WITH DUPONT DELRIN®

TWO INTERCHANGEABLE SPINDLES — SHORT FOR
SINGLE PLAY; LONG ONE-PIECE SPINDLE FOR AUTOMATIC

DOUBLE SHIELDED LABORATORY SERIES® 4-POLE SHADED MOTOR



The Garrard pusher platform record changing principle for automatic play when desired. Over 2 million of the Garrard units sold in this country alone, have featured this exclusive device. It is a smooth, silent, totally reliable mechanism which accommodates 10 records, dropping each one gently over a polished removable spindle containing no levers or moving parts.

Dynamically balanced, counterweight-adjusted tone arm. Low counterweight geometry establishes optimum center of gravity, assures accurate tracking, and enables arm to resist external jarring and vibrations.

Low mass outaway slide-in shell with cueing pointer . . . locks positively into position; takes any cartridge, including very light, high compliance professional types. Extended finger lift.

Needle pivots set into miniaturized ball bearings, make vertical motion of tone arm virtually frictionless.

Calibrated stylus pressure gauge with precision 1/4 gram click adjustments for accurate audible/visible settings.

Adjustable anti-skating control — "sliding weight" design. The natural side pressure on the stylus, which frequently causes distortion or rapid record wear, is eliminated.

Two-piece full size turntable . . . cast and balanced . . . Unique sandwich design . . . actually two turntables balanced together, separated by a resilient foam barrier which damps out noise and vibration. Non-ferrous . . . will not attract magnetic pickups or affect tracking pressure.

Garrard Laboratory Series® shaded 4-pole motor, shielded completely, top and bottom, with accurately oriented plates which prevent any interference or hum, even with ultra-sensitive magnetic cartridges.

Super-sensitive trip with Dupont Delrin® to offset friction. Operates perfectly with highest compliance pickups at correct minimal tracking force.

Specifications:
4 speeds: 16 2/3, 33 1/3, 45 and 78 rpm.
100-130 volts, 60 cycles AC (50 cycle pulley available)

Minimum cabinet dimensions:
16 3/4" left to right, 14 1/8" front to rear, 6" above and 2 1/8" below motor board.

60

Mk II

AUTOMATIC
TURNTABLE

\$7450

less base and
cartridge



The basic design of this unit was developed from the AT60, recognized as a "best buy" among all automatic turntables. Now, the enhanced styling of the 60 Mk II includes a new turntable mat and the large trim ring, similar to that of the 70 Mk II. But appearance — handsome as it is — is only a minor virtue of the 60 Mk II. The selling appeal of this dramatic unit lies basically in superior performance, and it is richly endowed with engineering features, refined to assure excellent reproduction with the latest ultra-sensitive cartridges. The true dynamically balanced tone arm is of the most advanced construction. Rumble and resonance, already minimal in the AT60, have now been even further eliminated by a new resilient counterweight mounting. The arm system of the 60 Mk II will track flawlessly at 1/2 gram. Stylus pres-

sure adjustments have been made more precise, and more convenient, by a new stylus pressure control assembly which incorporates the type of dial arrangement found in fine cameras and other precision optical instruments. Another key feature of the 60 Mk II is a new manual cueing and pause device. The tone arm may be placed safely on the record at any groove, or raised safely from the record at any time, by this simple, positive lever device.

Add to the impressive appearance of this model, and its impressive list of features, automatic intermix operation versatility, compact size, and modest price... and it becomes clear why the 60 Mk II will continue to be the ideal automatic turntable to satisfy the growing major market for high fidelity components.



Tubular, dynamically balanced counterweight-adjusted tone arm. Counterweight on new resilient mounting for absolutely minimal rumble or resonance. Same type arm and construction as on the highest priced automatic turntables and popular separate arms.



Built-in stylus force adjustment and pressure gauge. Precision knurled "optical instrument" type dial for easy, smooth, highly accurate settling of tracking force. Oversized indicia for very precise settings.

Automatic anti-skating control eliminates the natural side pressure on the stylus which often causes distortion and rapid record wear with ordinary tone arm.

New manual cueing and pause control permits placing the tone arm on the record in any position by use of cueing lever. Also acts as a pause device, since it can be activated at any point while playing a stack of records. Simply lift cueing lever and arm stays above the record as long as desired. When lowered, it resumes, and entire playing cycle continues.

Lightweight, cutaway shell with cueing pointer and finger lift. Positive, bayonet fitting.

Two spindles — a convenient short spindle for playing single records manually; an interchangeable center drop spindle for automatic play when desired. Spindles remove for safety and convenience when taking records off the turntable.

Cast, balanced, oversized turntable with new, decorative mat and large trim ring.

Ultra-compact — fits easily into any record changer space.

Super-sensitive trip, with Dupont Delrin® to offset friction, operates with any high compliance pickup at correct minimal tracking force.

Double-shielded Laboratory Series® 4-pole shaded motor designed exclusively for the 60 Mk II.

Specifications:
4 speeds: 16 $\frac{2}{3}$, 33 $\frac{1}{3}$, 45 and 78 rpm.
100-130 volts, 60 cycles AC (50 cycle pulley available).

Minimum cabinet dimensions:
15 $\frac{3}{4}$ " left to right, 13 $\frac{1}{8}$ " front to rear, 4 $\frac{7}{8}$ " above and 2 $\frac{1}{8}$ " below motor board.

50

Mk II

AUTOMATIC
TURNTABLE

\$54⁵⁰

less base and
cartridge

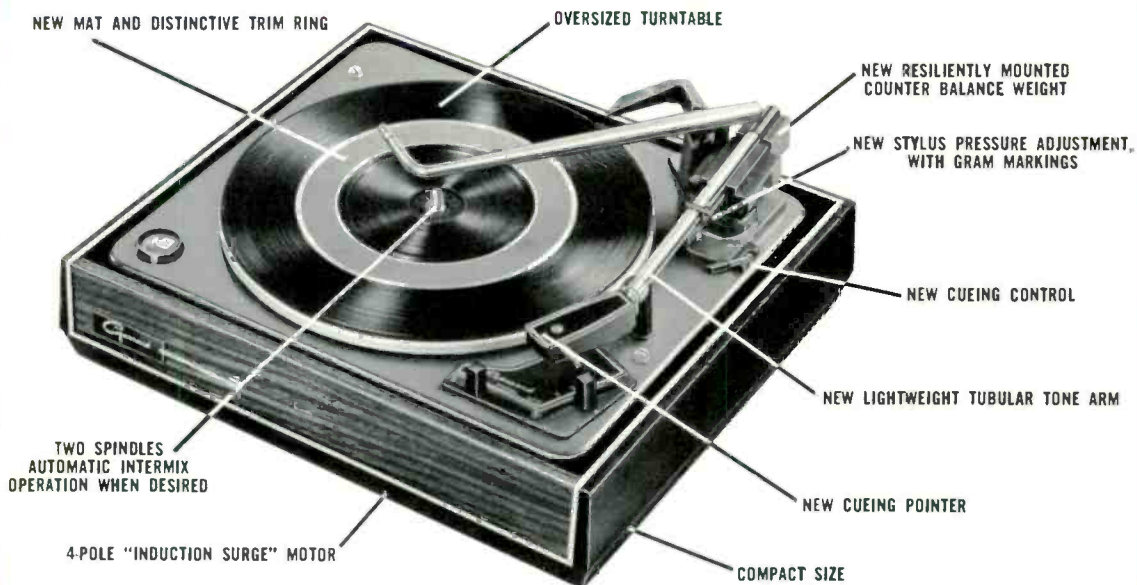


Far from being keyed to the level of budget or even medium-priced music systems, the 50 Mk II deserves comparison with the most expensive automatic turntables. It will then become clear how much the Garrard organization has accomplished in this excellent new compact model. The dramatic impact of the 50 Mk II begins with the styling. It is chaste, functional and handsome . . . beautifully coordinated . . . with a quality appearance which is a tribute to the designers and engineers alike. The features are equally impressive. The tone arm is the excellent performing light weight tubular type, with a resiliently-mounted, fixed position counter-weight. The low mass shell will accommodate all cartridges, and the stylus pressure is set by moving a pointer along a gauge conveniently located on the side of the arm, which indicates heavier or

lighter pressure by markings of varying lengths at 1 gram intervals.

Perhaps the most dramatic feature of the 50 Mk II is a manual cueing and pause device, operated by a control lever carefully located for utmost convenience. Simply lift the cueing lever and the arm stays above the record as long as desired. Lower it, and the arm gently lowers to the record groove. This control provides complete safety to records and stylus, and can be used at any time . . . to begin a single record, or to pause whether the unit is playing manually or automatically. Built-in cueing of the same type is now considered the single most desirable operating feature of the most expensive automatic turntables.

As with all Garrard automatic turntables, the 50 Mk II is a manual player, but it may also be used automatically — with intermix operation.



Ultra-compact — fits easily into any record changer space.

New manual cueing and pause control permits placing the tone arm on record in any position by use of cueing lever. Also acts as pause device, since it can be activated at any point, while playing a stack of records. Simply lift cueing lever and arm stays above the record as long as desired, and entire playing cycle continues.

Super-sensitive trip, with Dupont Delrin® to offset friction; operates with any high compliance pickup at correct minimal tracking force.



New light weight tubular tone arm, with fixed position counter balance resiliently mounted to eliminate rumble and resonance.

Newly designed lightweight plug-in shell with cueing pointer . . . Tone-arm safety catch for easy portability. Accommodates all cartridges.

New stylus pressure adjustment. Pressure is set by moving pointer on side of tone arm. Once pressure is established (with any stylus pressure gauge) markings on tone arm serve as a guide to continued accuracy and facilitate any readjustments desired. Markings are at approximate 1 gram intervals, with longer markings indicating increased pressure.

Oversized turntable with distinctive mat and trim ring.

Garrard 4-pole shaded "Induction Surge" motor, with dynamically balanced rotor, shielded from hum. Constant speed assured, free from vibration.

Two spindles — a convenient short spindle for playing single records manually; an interchangeable center drop spindle for automatic play when desired. Spindles remove for safety and convenience when taking records off the turntable.

In automatic position, 50 Mk II intermixes records of any size or sequence.

Specifications:
4 speeds: 16 $\frac{2}{3}$, 33 $\frac{1}{3}$, 45 and 78 rpm.
100-130 volts, 60 cycles AC (50 cycle pulley available).

Minimum cabinet dimensions: 14 $\frac{7}{8}$ " left to right, 12 $\frac{1}{2}$ " front to rear, 4 $\frac{3}{8}$ " above and 2 $\frac{1}{8}$ " below motor board.

40

Mk II

AUTOMATIC
TURNTABLE

\$44.50

less base and
cartridge



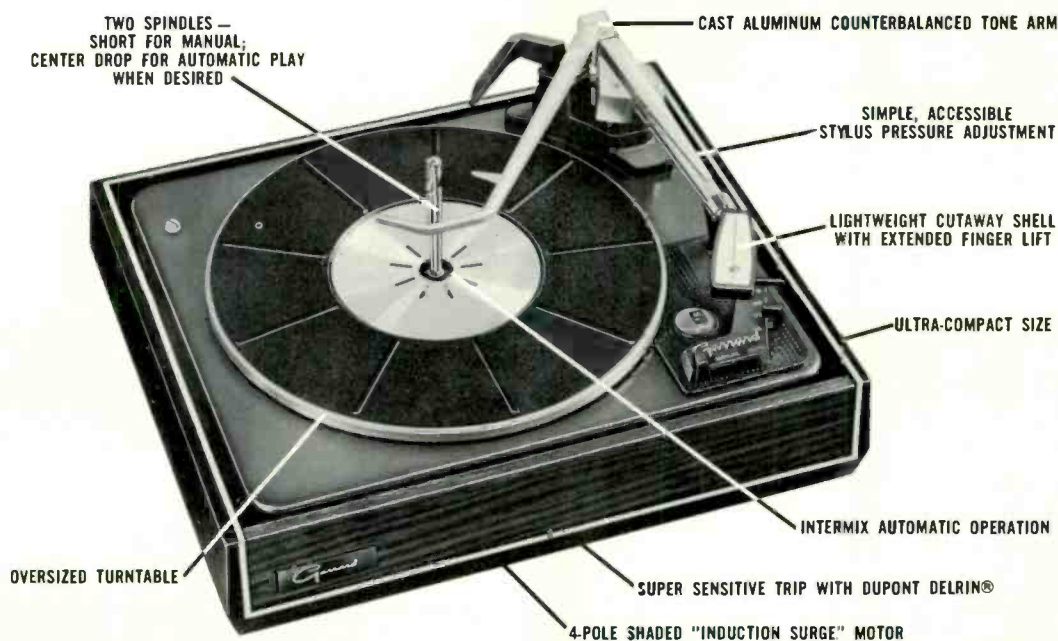
Built to Garrard's highest standards, this handsomely designed 4-speed unit is actually an exceptionally compact automatic turntable at the price of an ordinary record changer!

It was designed to introduce a new concept of performance and versatility to systems where space must be considered. Despite its modest price, dealers large and small, in all parts of the country, have included its predecessor in the overwhelming majority of advertised music systems which they preselect. These dealers are aware that they can combine the 40 Mk II with the finest amplifiers, receivers and speakers, and offer them to their most

discriminating customers assured that it will be compatible and an enduring credit to their judgement.

The widespread dealer confidence which this Garrard model type has earned, is as significant as the impressive list of features which the 40 Mk II offers. This is the lowest priced Garrard automatic turntable, but all Garrards must meet the same high standards of quality. The 40 Mk II may be purchased with complete assurance that it will serve its purpose admirably, operating with utmost reliability from the beginning, and for years to come.

TWO SPINDLES —
SHORT FOR MANUAL;
CENTER DROP FOR AUTOMATIC PLAY
WHEN DESIRED



CAST ALUMINUM COUNTERBALANCED TONE ARM

SIMPLE, ACCESSIBLE
STYLUS PRESSURE ADJUSTMENT

LIGHTWEIGHT CUTAWAY SHELL
WITH EXTENDED FINGER LIFT

ULTRA-COMPACT SIZE

INTERMIX AUTOMATIC OPERATION

SUPER SENSITIVE TRIP WITH DUPONT DELRIN®

4-POLE SHADED "INDUCTION SURGE" MOTOR



Two spindles — a convenient short spindle for playing single records manually; an interchangeable center drop spindle for automatic play when desired. Spindles remove for safety and convenience when taking records off the turntable.

In automatic position, 40 Mk II intermixes records of any size or sequence.

Shell is lightweight cut away type with extended finger lift for safety in handling. It plugs in . . . accommodates widest personal choice of cartridges . . . can be removed from the arm instantly to change cartridge or service stylus.

Stylus pressure adjusted with simple, accessible finger touch device, for correct tracking force, according to the cartridge manufacturers' specifications.

Graceful cast aluminum tone arm is counterbalanced — first time this type of arm has been available in a popular priced unit. This feature alone gives the 40 Mk II particular significance — an automatic in the economy field which can track high quality cartridges for finer sound reproduction.

Specifications:
4 speeds: 16 $\frac{2}{3}$, 33 $\frac{1}{3}$, 45 and 78 rpm.
100-130 volts, 60 cycles AC (50 cycle pulley available)

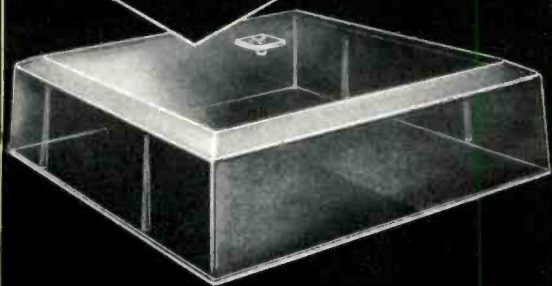
Super sensitive trip, with Dupont Delrin® to offset friction, operates with any high compliance pick up at correct minimal tracking force.

Garrard 4-pole shaded "Induction Surge" motor, with dynamically balanced rotor, shielded from hum. Constant speed assured, free from vibration.

Oversized turntable with handsome mat is reminiscent of previous Garrard models in a considerably higher price echelon.

Minimum cabinet dimensions:
14 $\frac{1}{8}$ " left to right, 12 $\frac{1}{2}$ " front to rear, 4 $\frac{1}{8}$ " above and 2 $\frac{7}{8}$ " below motor board.

COORDINATED
**DUST
COVERS**
and
BASES



A new "playing" dust cover for use with all Garrard models, and coordinated with the official Garrard base, is designed so that it can be used when playing a stack of records.

The dust cover is made from a clear styrene for durability and crystal-like clarity.

An emblem at the top center of the cover has been attractively designed to be used as a handle for easy placement and removal.

You can now lift or grip the cover with one hand and eliminate any fingermarks on the clear plastic.

DC89 — Lab 80 series, 70 and Type A series. \$5.50
(Also the 88 series.)

DC10 — For 60, 50, 40 and 20 series. (Also for AT6 and Autoslim.) \$4.50

Beautifully styled and executed base, with a model coordinated to each Garrard player.

Made of simulated ebony and walnut and highlighted with silver trim and the Garrard escutcheon.

It is lightweight, strong and durable, an attractive companion accessory which enhances the appearance of each Garrard model.

It can be used on top of furniture or housed in cabinetry. Provisions for easy mounting of draw slides have been built into the underside of the base.

CB 8 — For 70 series and Type A series. (Also the 88 series.) \$5.50

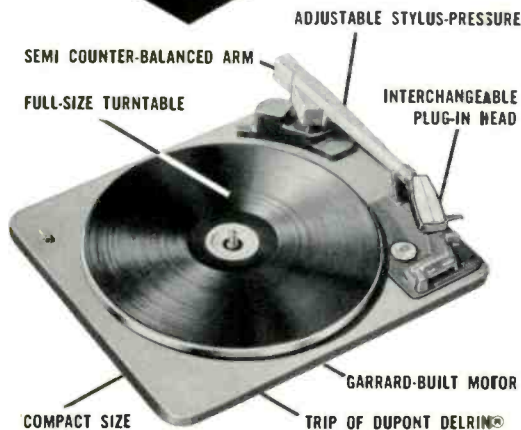
CB 9 — For Lab 80 series. \$5.50

CB10 — For 60, 50, 40, and 20 series. (Also for AT6 and Autoslim.) \$4.50

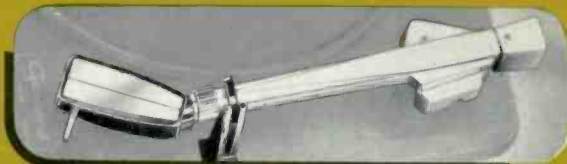
SP20

4-SPEED
MANUAL RECORD
PLAYING UNIT

\$37.50



It is a compact, efficient, 4-speed manual player, particularly recommended for basic stereo music systems and quality audio-visual applications.



Interchangeable plug-in head, for any cartridge

Semi-counterbalanced arm with adjustable stylus pressure

Trip of Dupont Delrin® . . . track as light as 2 grams

Motor designed and built entirely by Garrard

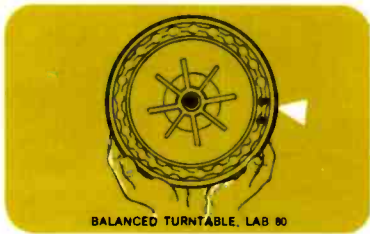
Full size turntable

Automatic return of arm to rest and shut-off after play

Size — Compact 14 $\frac{3}{8}$ " left to right, 12 $\frac{1}{2}$ " front to rear, 3 $\frac{1}{2}$ " above and 2 $\frac{1}{8}$ " below motor board.

continued from page 3

electrical interaction with the cartridge . . . are all things of the past. If you wish to see an example of fine metal craftsmanship, lift a Garrard Lab 80 turntable and inspect the bottom. Note the ribbed, rigid structure and the copper weights which balance it, as on an automobile wheel.



However, the turntable itself is not the entire story — for the mat receives a full share of attention. A Garrard mat is an object of beauty. It is also a challenge to engineering ingenuity. Perfect example of this is the exclusive material Garrard formulated for the Lab 80 mat. It protects the record, but is also anti-static — tending to discharge the electrical force which attracts dust to the record. This feature is more than a flourish, since it helps to protect records from their greatest enemy . . . dust. Also note the deep safety grooves at the 7", 10", and 12" positions, incorporated by Garrard to protect the stylus, should the automatic tab be pressed accidentally. The stylus would then ride in these special grooves without damage.

Motor

Under the turntable are the motor and drive assembly. Garrard has traditionally used the shaded induction motor, recognizing that the key consideration in power plants is not type but quality. The differences in viewpoint over induction vs. hysteresis principles were resolved many years ago when Garrard introduced the smooth, completely reliable 4-pole type, to replace the 2-pole motors which were then in general use.

The present precision-made Laboratory Series motors used in the Lab 80 Mk II, 70 Mk II, and 60 Mk II, were developed entirely by Garrard, which designs and builds its own motors completely.



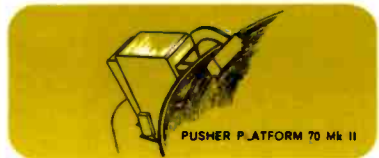
Armatures are dynamically balanced on exclusive machines . . . built for Garrard specifically for this purpose. Regardless of which Garrard model you own, you are assured that the motor will be exactly the right size and power to turn silently and smoothly, at perfect speed, without any service whatsoever for years. The Laboratory Series motor will maintain its speed within NAB standards, even through the unlikely line voltage variation of 95 to 135 volts. The construction is exemplary, with refinements such as oilite bearings used to make the unit flawless and ageless. Garrard also takes pains to insure that even the slightest vibration of the motor cannot be imparted to the record via the unit plate or turntable. Rubber mountings are incorporated in all Garrard units. In the Lab 80, there is something additional . . . a coordinated suspension system of rubber anti-vibration mountings and damp-

ing pad devices which isolate the motor completely from the unit plate. You can move the entire motor structure freely by hand. Try it at your Garrard dealer. You will be impressed. Incidentally, speaking of motors and drive assemblies, we should also mention that one reason why Garrard equipment lasts so long is that every lever is adjustable — with bronze bushings wherever needed. This construction, used 18 years ago in the RC80, made it the phenomenal success it was, and is — since the majority of these machines are probably still in use, almost two decades after they were purchased. Garrard automatics are built of a greater number of adjustable small scale components — rather than fewer, unadjustable large scale stampings and castings, which although simplified, may be subject to warping and misalignment. Therefore — Garrards take more hours to assemble than mass produced record players, but in the long run, it pays . . . because any Garrard is virtually indestructible.

While on this subject, consider some of the refinements which Garrard has brought into automatic record players (all record playing units for that matter) over the years. For example, the muting switch, which keeps the unit perfectly quiet except while a record is playing (first incorporated by Garrard in the RC88 more than 10 years ago); the resistor/condenser networks incorporated by Garrard 12 years ago, eliminating the annoying electrical discharge "plop" which used to startle record listeners in the early days of high fidelity. Then — there is the question of wiring and installation. Ever since the RC80, all Garrard automatics have come fully equipped with UL approved wiring. Garrard introduced it. Before this, you would have had to solder the various cables to the record player before you could incorporate it into the music system. Now, due to Garrard, the changer is simply plugged in. Not only are the AC wires installed, but the twin stereo cables and plugs are already attached, with a 4-pin 5-wire system — separate ground connections — ideal wiring because it eliminates the problem of hum. And, this is done with Amplok connectors for AC and twin female phono sockets on the unit plate — so that a Garrard can be connected or disconnected instantly from the music system. Today, these conveniences may seem elementary, but they simply were not provided until Garrard research paid them the attention they deserved.

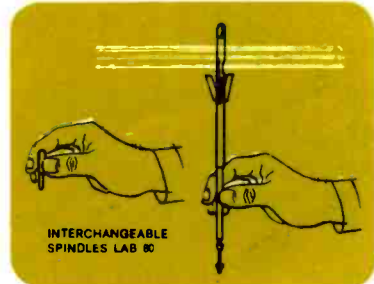
Automatic and Manual operation

As far back as the 1930's, Garrard had already developed and incorporated an automatic record handling device known as the pusher platform. Those were the days of gates, scissors, and other changer mechanisms equally murderous to records. The Garrard pusher platform revolutionized all automatic record changers, and established Garrard, even at that early date, as the outstanding . . . indeed (many will say) . . . the only really reliable record changer in the market. When the LP era and high fidelity began, this same pusher platform, refined in action and appearance, was built into the RC80 . . . and Garrard has kept it to this day.



On pages 6-7, you will see the latest version of this fine completely reliable mechanism, on the 70 Mk II. Today — we have the benefit of a tremendous number of these mechanisms built, most of which are still in operation. It is a classic example of how Garrard will retain an unsurpassed principle while incorporating legitimate improvements.

But recent developments, emphasizing the need for clearing the top of the automatic to add convenience — called for a new type of automatic arrangement, and resulted in the revolutionary single spindle introduced in the Lab 80. Here, no adjustments are made in converting from single play to automatic. It is done by simply replacing a short single play spindle with the automatic spindle.



Place a stack of eight records on top of the spindle, and this transcription turntable instantly becomes a fully automatic changer. Compare the Garrard spindle with others that, at first sight, may resemble it. Note the wide record support which only the Garrard spindle affords. Cup your hands at the sides of the turntable. Let a record drop and feel the cushion of air which explains why the record falls so gently . . . and suddenly the words "Garrard engineering ingenuity" will hold new meaning for you.

The other three Garrard automatics have the more usual spindle and overarm arrangement, which makes them more compact and provides the intermix feature. Here again, the automatic spindle is removable and a short single play spindle can be substituted. There is never any reason to take a record off a Garrard unit by pulling it awkwardly over a locked-in spindle.

Now, play the record. Note that however light the tracking force, the Garrard will shut itself off at the end of the record (or stack). Also note how reliably and silently it will trip — go into automatic cycle — at that same minimal pressure. This is due to the material which Garrard has applied for the first time to this use . . . Dupont's remarkable Delrin® . . . often called the "slippery plastic." The quietness of Garrard automatic tripping is due to the ingenious use of silent materials and the elimination of friction, but the Lab 80 goes even further. There, Garrard engineers have replaced the mechanical contact which begins the tripping process in every other automatic, with the principle of magnetic repulsion. Because of this, it can be said that the Lab 80 will trip at virtually zero stylus pressure. Ingenious it is . . . but more important, it permits the Lab 80 tone arm, to operate at the lightest tracking forces in the industry, with the most sensitive and advanced cartridges. As with all other Garrard innovations, this one was developed and is used for only two purposes — better musical performance — longer satisfaction.

This is why Garrard is Garrard.

Garrard[®]

WORLD'S FINEST



GARRARD, DIV. BRITISH INDUSTRIES CORPORATION, Westbury, N. Y. 11590



SPECIFICATIONS FOR SCOTT STEREO RECEIVERS, AMPLIFIERS, TUNERS, AND KITS

UNIT	RECEIVERS					AMPLIFIERS		TUNERS		KITS			
	342	382	344B	348	388	299T	260	315	312C	LK-60	LK-72B	LT-112B	LT-110B
Case Size*	C	C	C	K	K	C	C	C	C	C	C	C	C
Music Power Rating (Watts/Channel) — At 0.8% Harmonic Distortion @ 8 ohms load	65	65	85	120	120	65	120	—	—	120	80	—	—
Frequency Response (Hz) ±1 db	18-25,000	18-25,000	15-30,000	15-30,000	15-30,000	18-25,000	15-30,000	—	—	15-30,000	20-20,000	—	—
Cross Modulation Rejection (db)	80	80	80	90	90	—	—	80	90	—	—	90	80
Usable Sensitivity (μv)	2.2	2.2	1.9	1.7	1.7	—	—	2.2	1.7	—	—	1.8	2.2
FM Front End	Field Effect	Field Effect	Field Effect	3-Field Effect	3-Field Effect	—	—	Field Effect	3-Field Effect	—	—	3-Field Effect	Cascode
Selectivity (db)	40	40	45	45	45	—	—	40	45	—	—	45	35
Tuner Stereo Separation (db)	35	35	35	40	40	—	—	35	40	—	—	40	30
FM IF & Limiting Stages	6	6	6	6	6	—	—	6	6	—	—	6	6
Capture Ratio (db)	3.0	3.0	2.5	2.5	2.5	—	—	3.0	2.5	—	—	2.5	3.5
Balance Control	Dual Loudness	Dual Loudness	Dual Loudness	yes	yes	Dual Loudness	yes	—	—	yes	yes	—	—
Pairs of External Stereo Inputs	3	3	4	4	4	4	5	—	—	5	5	—	—
Rumble Filter	no	no	no	yes	yes	no	yes	—	—	yes	yes	—	—
Tape Head Equalization	no	no	yes	yes	yes	no	yes	—	—	yes	yes	—	—
Phono Sensitivity (mv) Selectable	5,9	5,9	3,5,9	3,5,9	3,5,9	5.9	3,5,9	—	—	3,5,9	3,9	—	—

*Dimensions of accessory cases: C: 4¹/₁₆" H x 15¹/₁₆" W x 12¹/₄" D K: 6¹/₄" H x 18¹/₄" W x 11¹/₄" D

All Scott Solid State Amplifiers and Receivers offer these features: ■ Silicon Output Transistors ■ Direct Coupled Amplifier Circuits ■ Loudness Control ■ Separate bass and treble control for each Channel ■ Front Panel Phone Jack ■ Speaker Balancing Provisions. All Scott Solid State Tuners and Receivers offer these features: ■ Silver Plated FET Front End ■ Noise Filter ■ Professional Tuning Meter ■ All Silicon IF Amplifier ■ Automatic Stereo Switching ■ Stereo Light Indication.

Now you can match Scott components to your decor with self-adhesive panel strips in HOUSE & GARDEN colors . . . available for most Scott receivers and tuners. Write to H. H. Scott's Home Decorating Consultant.



We reserve the right to make changes and improvements without notice.

FIELD EFFECT TRANSISTORS

The Field Effect Transistor (FET) is a radically new space-age solid-state device that is completely different in operation and results from the ordinary transistor. Scott was the first and only manufacturer to foresee the tremendous potential of these devices, hitherto used only in esoteric military and aerospace applications. Scott engineers, after long research and experimentation, developed FM, then AM, circuitry that fully utilizes this potential. Basically, the use of FET's permits design of nearly perfect FM and AM tuner front ends . . . free from cross modulation, free from drift, with better sensitivity, better selectivity, and lower inherent noise.

So important is this development to the entire electronic industry that Texas Instruments arranged to have Scott engineers conduct a nationwide series of seminars, familiarizing the industry with the new solid-state techniques that FET's have made possible.

*FET tuner circuits, patents pending

FREE! SEND FOR SCOTT'S 1967 GUIDE TO CUSTOM STEREO

Here are sixteen full-color illustrated pages of facts and figures on Scott's exciting new component line . . . informative articles on how to choose solid state components, how stereo works, how to choose the music system best suited to your needs. Just fill in your name and address below, and mail this coupon to:

H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass.
Export: Scott International, Maynard, Mass.

NAME _____

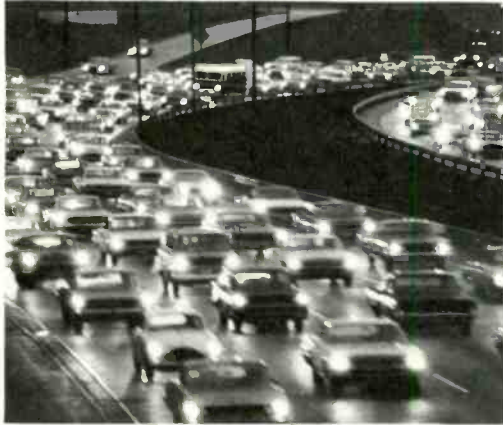
ADDRESS _____

CITY _____ STATE _____ ZIP _____



H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass. Export: Scott International, Maynard, Mass.

So nice to come home with...so nice to come home to!



Lear Jet Stereo 8*

the first and finest 8-track tape cartridges and players



Drive to the sounds of Carnegie Hall...thrill to the brilliant stereo music from the world's finest tape cartridge system...Lear Jet Stereo 8...*the quality standard of the industry.* Even a traffic jam becomes bearable! The Stereo 8 provides over an hour's entertainment of *your choice* from the libraries of over 40 leading record companies. Integral AM or FM radio optional for both car and home units.



At home...use the same cartridges to enjoy full dimensional stereo-
phonic reproduction through your *present home stereo system* by
plugging-in this handsomely crafted Lear Jet Home Tape Deck. Dis-
cover for yourself the conveniences and musical perfection of Lear Jet
tapes, decks and radios...the modern way to enjoy recorded enter-
tainment. See your dealer and *listen to the finest*...Lear Jet Stereo 8.

LEAR JET INDUSTRIES / Stereo Systems • Avionic Instrumentation • Executive and Airline Jet Aircraft

LEAR JET

TRADEMARK

STEREO 8

HiFi/Stereo Review

PUBLISHER
PHILLIP T. HEFFERNAN

EDITOR
WILLIAM ANDERSON

MANAGING EDITOR
WILLIAM LIVINGSTONE

MUSIC EDITOR
JAMES GOODFRIEND

TECHNICAL EDITOR
LARRY KLEIN

ASSOCIATE EDITOR
ROBERT S. CLARK

ART DIRECTOR
BORYS PATCHOWSKY

CONTRIBUTING EDITORS

MORGAN AMES
MARTIN BOOKSPAN
HANS H. FANTEL
WILLIAM FLANAGAN
JOE GOLDBERG
DAVID HALL
NAT HENTOFF
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS
PAUL KRESH
GENE LEES
DRUMMOND McINNIS

EUROPEAN EDITOR
FREDERIC GRUNFELD

ADVERTISING SALES MANAGER
LAWRENCE SPORN

ADVERTISING SERVICE MANAGER
ARDYS C. MORAN

Editorial and Executive Offices
Ziff-Davis Publishing Company
One Park Avenue, New York, New York 10010
212 679-7500
Eastern Advertising Manager: Jerry Sweeney
Jack Grant

Midwestern Office
307 North Michigan Avenue, Chicago, Illinois 60610
312 726-0892
Advertising Manager: Jerry Sweeney

Western Office
9025 Wilshire Boulevard
Beverly Hills, California 90211
213 416-7500
Western Advertising Manager: Bud Dean

Japan: James Yagi
c/o Sekihara
1, Sakamachi, Shinjuku-ku
Tokyo, Japan

Circulation Office
Portland Place, Boulder, Colorado 80302

EDITORIAL CONTRIBUTIONS must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for return or safety of art work, photographs, or manuscripts.

Member Audit Bureau of Circulations



ZIFF-DAVIS PUBLISHING COMPANY
William B. Ziff, Chairman of the Board (1946-1953)
William Ziff, President
W. Bradford Briggs, Executive Vice President
Hershel B. Sarbin, Vice President and General Manager
Philip Sine, Financial Vice President
Walter S. Mills, Jr., Vice President, Circulation
Stanley R. Greenfield, Vice President, Marketing
Philip T. Heffernan, Vice President
Frank Pomerantz, Vice President, Creative Services
Arthur W. Butzow, Vice President, Production
Edward D. Muhlheid, Vice President



EDITORIALLY SPEAKING

By William Anderson

HERE at what may be called, not too immodestly, the crossroads of the record industry, the sport of trend-spotting is a minor and sometimes diverting pastime, as Gene Lees' examination of the new "mock-rock" phenomenon in this issue demonstrates. But another trend currently hustling down the pike behind the big guns of publicity is less diverting than it is disquieting: a rash of record releases apparently aimed at skimming a profit off the top of the American public's deep—and legitimate—concern over the mushrooming use and misuse of the so-called "consciousness expanding" drugs, particularly among young people. The rationalizing powers of the business mind are such that booty can be very quickly equated to truth, and we can expect the producers of these records to claim that they serve an educational function, that the public has the right to know about a problem whose seriousness can scarcely be overestimated. Maybe.

The star of these records is Dr. (of psychology) Timothy Leary, "Messiah" of the LSD cult, who has been much in the news lately with legal troubles arising out of his outspoken defense of both LSD and marijuana. Leary tells his story in a long monologue for Pixie Records (now *there's* a name for you) titled simply "L.S.D." His whispered and effective delivery is a compound of many styles: the vaudeville hypnotic (repetition and the rhetorical pause raised to high art), the advertising pitch (LSD should be taken "in the privacy of your own home"), and the pastoral ("God has taken you by the hand..."). The vocabulary is essentially religious, drawn from the old tradition ("heaven or hell," "litany of psychedelic chemicals," "The LSD religionist knows that... the temple of worship is the human body"), and the new religion of pop science (vulgarizations such as "ego transcendence," "cellular wisdoms," "neurological camera," "genetic code"). It was thus, I imagine, that Mephistopheles spoke to Faust. On the Broadside label (a Folkways subsidiary), Leary and two other products of our Ph.D. factories conduct a cosmic Cook's tour into "an eerie science-fiction world impossible to describe in words." The disciples effectively ape the Leary style, and the whole is pointlessly punctuated with Zen parables, traffic noises, and a temple chime (oh, the Mysterious East!). Capitol Records' entry in this unlovely sweepstakes is in documentary format, featuring capsule interviews with LSD trippers, a medical authority, a poet, Leary again, plus a bad LSD "experience" in which the unhappy subject complains, out of his self-inflicted distress, that "Someone is going to pay for this bum trip!" I suspect that, eventually, we all are going to.

This appears to me to be a very bad business for the record industry to be in. The drug is an unknown quantity, it is being bootlegged to rootless teenagers in search of "kicks," and responsible research has been halted because the subject is too hot. Giving publicity to the illogic, inconsistency, and simple lunacy of the drug's proponents can only exacerbate an already alarming situation by making the drug attractive to those whose ability to tell sense from nonsense is either undeveloped or lacking. How would you like to try this out on your teenager's turntable: "If it were possible during a riot to spray small doses of LSD from an helicopter into the air, people would soon quieten and not be hurt." That is Mrs. Aldous Huxley (who apparently has not read her late husband's book) speaking on the Capitol record. "Oh brave new world, that has such people in it!"

THE FIRST ALL-LABEL, NO-OBLIGATION DISCOUNT RECORD SERVICE TO OFFER ALL THESE ADVANTAGES

BIG DISCOUNTS!
Always at least
33½% ...in many
cases up to 75%!

PAY AFTER YOU PLAY!
Charge all your
purchases ...an
exclusive Records Unlimited feature!

UNLIMITED SELECTION!
Any record on any
label available in
the United States!

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

Plus a unique extra bonus...
A FREE RECORD OF YOUR CHOICE
when you pay the Records Unlimited enrollment fee

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

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

No obligations — No limitations

If you buy records regularly — 5, 7 or 12 a year — you probably like to make your selections from a variety of labels. And you don't want the commitment to buy a specified number of records. What you *do* want are the most generous discounts that can be offered . . . *and the*

convenience of charging your purchases. You get *all* these advantages *only* with Records Unlimited!

Discounts up to 75%

As a member, *you have no obligation to buy any records*. But every record you *do* buy will have a discount of at least 33½% off the manufacturers' suggested list price (see the chart below).

You can choose *any* 12" long-playing record of *any* label available in the United States. In many cases we are able to offer discounts up to 75%! And remember, Records Unlimited is the *only* all-label service that lets you charge your records!

Free Magazine

You will learn about these special savings through your *free* monthly copy of the Records Unlimited Magazine. You can take advantage of the *super* discounts, or order *any* record you want at our regular *low* discount prices (plus a small mailing and handling charge). All records, of course, are brand-new and guaranteed to be in perfect playing condition.

Your monthly Magazine will carry listings of new releases and best-selling hit records. And, as an extra service, the Magazine will also contain full information on selected items of particular interest to Records Unlimited members—such as phonographs, high-fidelity components, audio equipment, and musical instruments — *all available on credit and at special savings!*

Choose first record FREE as soon as you join

The *lifetime* membership fee for Records Unlimited is only \$5.00 — but send no money now. Just fill out and mail the coupon. We'll send back a Certificate good for the *free record of your choice*, in stereo or mono, and your copy of the giant Records Unlimited Catalog. You may choose your free record from the Catalog, or select any other record sold in the U.S., as soon as you join. That's all there is to it. Mail the coupon today.

 **records unlimited**
Harmony, Indiana

BIG DISCOUNTS ON ALL LABELS

See for Yourself!

Manufacturers' Suggested List Prices*	RECORDS UNLIMITED
\$1.79 to \$1.98	\$1.19
2.79 to 2.98	1.84
3.79 to 3.98	2.38
4.79 to 4.98	2.98
5.79 to 5.98	3.68
6.79 to 6.98	4.32

Special-Price Records Each Month!
Leading Labels. . . **\$1.19 • \$1.52 • \$1.92**
(Originally sold for up to \$4.79*)

*In some areas, records may be purchased at below manufacturers' suggested list prices.

Records Unlimited, Dept. 700-3
Box 500, Harmony, Indiana 47853

Please send my Free Record Certificate and your giant Catalog. I understand that I may choose any record, stereo or mono, of any label sold in the United States — *free* — by returning the Certificate with my \$5.00 *lifetime* membership fee. I need not purchase anything as a member of Records Unlimited, but I will be eligible to buy records of all labels at regular discounts of at least 33½% and special discounts up to 75%, plus a small mailing and handling charge. I will also be eligible for special member discounts on audio equipment and other merchandise, and I may charge *all* my purchases.

Name (Please print)

Address

City

State Zip Code

Crown

Leadership
PERFORMANCE



MODEL SX 724

ELECTRONIC ADVANCES

- ☞ Performance as yet unequalled
- ☞ Two years proven Solid State circuitry
- ☞ Extremely low noise electronics
- ☞ Etched circuit modules

TRANSPORT ACHIEVEMENTS

- ☞ Patented Electro-Magnetic Brakes never need adjusting
- ☞ Complete head accessibility
- ☞ Precision Construction
- ☞ Low Wow and Accurate Timing



MODEL SS 822

Write to **Crown International**
Box 1000, Dept. HSR-10
Elkhart, Indiana 46514

MADE ONLY IN AMERICA

CIRCLE NO. 29 ON READER SERVICE CARD



LETTERS TO THE EDITOR

Maestro Harlequin

● Love that cover—August 1966 HiFi/STEREO REVIEW! I want one of those toy conductors to place on top of my Klipschorn. Will you be kind enough to tell me where one may be obtained?

BEN J. OSHMAN
Wharton, Tex.

The unknown conductor is a standard walnut artist's mannequin, imported from Italy, and available in most artist's supply stores. Ours came from Sam Flax Artist Materials, Inc., 25 East 28th Street, New York. Handpainted harlequin costume and baton were supplied by our art director, Borys Patchousky, who is very good at that sort of thing.

Speakers

● Larry Klein's "How to Listen to Speakers" in the August issue is a gem. I think it will be most helpful to a great many of your readers. At the same time it can do nothing but help manufacturers of good speakers.

ROY F. ALLISON, Plant Manager
Acoustic Research, Inc.
Cambridge, Mass.

● Congratulations to Mr. Klein for his article on "How to Judge Speaker Quality by Listening Tesis." It is a fine article for the man who is about to go look for speakers and needs some idea of how to judge them.

BRUCE LOWELL
Beverly Hills, Calif.

Great American Composers

● As a rather casual newsstand purchaser of HiFi/STEREO REVIEW, I was both delighted and shocked to read William Flanagan's recent article on Aaron Copland (June)—delighted by its informative readability and generous photographic material, shocked because this is the fourth article in the series and I have missed the other three. Magazines tend to mount around any house. It seems HiFi/STEREO REVIEW is one worth saving.

MURRELL GEHMAN
New York, N.Y.

For the information of Miss Gehman and other readers who share her enthusiasm for the series, the "other three" were Charles Ives (September 1964), Virgil Thomson (May 1965), and William Billings and the

Yankee Tunesmiths (February 1966). Our September issue contained the fifth in the series, on Carl Ruggles, and on page 77 of this issue is number six, on Samuel Barber. The series will—in time—include Riegger, Cowell, Foster, Sousa, Sessions, Gottschalk, and others.

● Let me offer Mr. William Flanagan my congratulations on his fine article on Aaron Copland. However, I would like to make one minor correction: as far as I know, Mr. Copland's most recent work is not *Connotations*, but *Music for a Great City*, a disc of which, incidentally, Columbia Records has recently released.

May I plead for an article in the series about Alan Hovhaness? He is one of the most important and baffling of American composers, in my opinion; he is startling without being dissonant, and fresh and new without inventing new instruments or using synthesizers, serialism, or silence.

C. C. ROUSE
Baltimore, Md.

Mr. Flanagan replies: "I am aware that the work Mr. Rouse cites as Copland's latest—it is a suite from the score for the film Something Wild—postdates Connotations. But, in each reference to Connotations' place in the chronology of Copland's compositions, I qualified: first with 'recent and controversial,' and again with 'most recent work of major proportions and significance.' This being the case, I stand by what I wrote—although I concede that the qualification in the former case would have been made with greater syntactical clarity if the conjunction 'and' had been eliminated from the phrase. Sorry!"

● HiFi/STEREO REVIEW has embarked upon a project of lasting interest in the Great American Composers series. It is characterized by first-hand knowledge and fundamental research from sources unavailable to the general reader.

LUCILLE DAVIS
New York, N.Y.

Ferrante and Teicher

● I have just read Carol Schwalberg's nauseating article *avant* Ferrante and Teicher (August). Over a period of some thirty years I have followed the careers of musicians who

(Continued on page 25)

HiFi/STEREO REVIEW

CHOOSE ANY 1, 2, OR 3 OF THESE GREAT ALBUMS AT UNHEARD OF DISCOUNT SAVINGS!

This is just the start of enormous savings when you become a lifetime member of the Citadel Record Club.

99¢ each. (Add 50¢ for stereo.)



1. A&M. Herb Alpert Tijuana Brass. It Was A Very Good Year, What Now My Love, Shadow Of Your Smile, etc.
2. A&M. Herb Alpert Tijuana Brass. A Taste Of Honey, Lemon Tree, Tangerine, Whipped Cream, Peanuts, others.
3. Columbia. Barbra Streisand. Color Me Barbra. Yesterdays, Gotta Move, Minute Waltz, Where Or When, etc.
4. London. Mantovani Magic. Cara Mia, Misty, Stardust, Mona Lisa, Red Roses For A Blue Lady, Lover.



5. Command. The Ray Charles Singers. Vol. 2. Embraceable You, She Loves Me, Volare, Aloha Oe, No More Blues, etc.
6. Columbia. Andy Williams. Try To Remember, Shadow Of Your Smile, Yesterday, Michelle, others.
7. Capitol. Nat King Cole. Ramin' Ross. Goodnight Irene, Skip To My Lou, Your Cheatin' Heart, Good Times.
8. Decca. Bert Kaempfert. Three O'Clock In The Morning, You You You, If I Give My Heart To You, etc.



9. Liberty. Martin Denny. Autumn Leaves, Stranger In Paradise, Lisbon Antigua, The "In" Crowd, Ruby.
10. Smash. Roger Miller. Golden Hits. King Of The Road, Engine Engine #9, Dang Me, In The Summertime.
11. RCA. Eddy Arnold. I Want To Go With You, Pardon Me, One Kiss For Old Times' Sake, Somebody Loves You.
12. Kapp. Jack Jones for the "In" Crowd. Yesterday, 1-2-3, The Weekend, Wildflower, Just Yesterday, others.



13. United Artists. Lena In Hollywood. Never On Sunday, All The Way, Moon River, Singing In The Rain, etc.
14. MGM. Connie Francis. Miserlou, Exodus, And I Love Her, Havah Nagila, Girl From Ipanema, Mack The Knife.
15. Dot. The Mills Bros. Great Hits. Lazy River, Paper Doll, Glow Worm, I'll Be Around, Be My Life Companion.
16. RCA. Los Indios Tabajajas. Flight Of The Bumble Bee, Waltz Of The Flowers, Minute Waltz, Ritual Fire Dance.

\$1.49 each. (Add 50¢ for stereo.)



17. Columbia. Ives. Symphony No. 4. Leopold Stokowski conducting. The American Symphony Orchestra.
18. DGG. Tchaikovsky. Piano Concerto No. 1. Sviatoslav Richter, pianist. Von Karajan, conducting.
19. London. Phase 4. Mussorgsky. Pictures At An Exhibition. Debussy. The Engulfed Castle.
20. RCA. Friedler. Boston Pops. Holiday For Strings. Humoresque, Swanee River, Malaguena, Pizzicato Polka.



21. RCA. Monserrat Caballe sings Zarzuela Arias. Popular Music of Spain, Bohemios, El Nino Judio, others.
22. Angel. Carmen Callas. Incl. Habanera, Seguidilla, Chanson Boheme, Toreador Song, etc.
23. Columbia. The Mormon Tabernacle Choir. Bless This House. Great Music Of Faith and Inspiration.
24. RCA. Schubert. Sonata in G. Op. 78. Peter Serkin, pianist. A monumental work... beautiful, leisurely...



25. DGG. Sviatoslav Richter. Recital. Chopin, Debussy, Scriabin, Polonaise-Fantaisie, Estampes, etc.
26. Columbia. Mozart. 17 Festival Sonatas for Organ and Ch. E. Power Biggs, Rozsnyai, conducting.
27. Angel. La Boheme Highlights. Mirella Freni, Gedda, Schippers conducting; Rome Opera House Orch.
28. Columbia. Nielsen. Sym. No. 3. Leonard Bernstein conducts The Royal Danish Orch. In Sinfonia Espansiva.



29. Columbia. Tchaikovsky. Piano Concertos Nos. 2 & 3. Gary Giffman, pianist. Ormandy; Philadelphia Orch.
30. Reprise. Frank Sinatra. Strangers In The Night, On A Clear Day, Downtown, All Or Nothing At All, etc.
31. Verve. Getz/Gilberto #2. Live At Carnegie Hall. Meditation, Stan's Blues, O Pato, Bim Bom, others.
32. RCA. Jeanette MacDonald, & Nelson Eddy in 16 nostalgic recordings from their Golden years. Monaural only.

Once you become a life member of the Citadel Record Club, you'll get tremendous savings on all phonograph records, by every artist, on any label, as well as on all 4-track tapes...always a minimum of 35% and we'll regularly give you discounts on the discounts that can save you more than half the listed price.

NO OBLIGATIONS! You don't ever have to buy anything through the club. In fact, you don't have to buy any of the albums shown to join the club. We offer them as an example of the extraordinary benefits that can be yours as a club member. You buy only the records you want, no matter how few or how many.

PROMPTEST SERVICE! Citadel has faster service than any other record club. Once we've received your order, we send your records immediately. Often on the same day as received.

100% GUARANTEE! Your records and tapes will be factory-fresh, unplayed, free from defects or damage; if not, we'll replace them immediately.

FREE SCHWANN OR HARRISON CATALOG! When you become a life record member at the low price of \$5, we'll send you a free Schwann catalog, listing over 30,000 recordings by title, artist, and label. If you become a life tape member, at the same low fee, we'll send you both a Harrison Catalog listing all available tapes and a Schwann Catalog.

CITADEL RECORD CLUB

545 Fifth Avenue
New York, N. Y. 10017

Please enroll me as a lifetime member of the Citadel Record Club. I understand that I am entitled to all membership privileges without any obligation to buy anything, ever. I need not choose any of the albums shown in order to join the club, but if I do choose 1, 2, or 3 of these albums and include remittance they will immediately be sent to me. If after 30 days I am not fully satisfied in every way, a full refund will be made, no questions asked.

Name _____ monaural stereo

Address _____

City _____

State _____ Zip _____

Check one box

\$5.00 enclosed for Record membership.
Send Schwann Catalog.

\$5.00 enclosed for Record & Tape membership.
Send both Schwann and Harrison Catalogs.

Total Enclosed _____

Amount _____

**this is your Comparator Guide
to Garrard's great new line
of Automatic Turntables**



have turned from serious music to popular music, and they have one thing in common: all of them blame the serious-music public for rejecting them, without thought as to whether they were material for serious consideration by the public in that field or not.

To quote Miss Schwalberg's article, the noted duo-pianists say, "Art for art's sake pays off in peanuts." I can name any number of serious artists who have accomplished a great deal without sacrificing their standards—for example, Heifetz, Rubinstein, Tebaldi, Sutherland, and Merrill.

Someone remarked to me after a discussion of such points that I was a musical snob. I have only to say that I am not ashamed of being one. After spending some thirty years in the music business I feel I have earned the right to my convictions—and my ears bear me out.

ROBERT HECKMAN
Tulsa, Okla.

Viewing the Reviewers

● Reading through your July issue, I feel compelled to question Miss Morgan Ames' standards *vis-à-vis* folk music, or folk-oriented music. In so doing, I most emphatically am *not* objecting to bad or damning criticism from the pen of your reviewer. To dislike some works is plainly her prerogative, and to say so her duty. I do, however, challenge her attitude in principle where folk music is concerned and must, therefore, seriously question her competence to pass judgment, good or bad, in a field which she so obviously dismisses *in toto* as unworthy of serious musical analysis.

Miss Ames is perhaps herself unaware of the disdain evident in her references to the folk idiom. Allow me, therefore, to quote from your July issue. Re Miriam Makeba: "The wide range of songs . . . reflects her desire to be considered *as more than just a folk-singer*, and she deals with the material so well that she more than proves her point." One must infer that, had she dealt with the material less well, she would merely have to be considered "just a folksinger." Further, re Rod McKuen: "His tunes still sound folksy, while his lyrics have passed far beyond *that generally narrow idiom*." Further still, re Anita Kerr of the Mexicali Singers: ". . . she's been in Nashville, providing vocal backgrounds for country-and-western music, which is *staggeringly far below her own level of competence*." (Italics are mine.)

If the above quotes, all taken from just one issue of your magazine, are not indicative enough of . . . to put it mildly, a cavalier attitude on the part of Miss Ames, then turn to her review of *The Pennywhistlers* in the same month's issue. It is plain she liked this group; it is also plain that her failure to find fault with their musicianship troubled her. Halfway through she ran out of words, and the remaining half of her critique concerns the failings of the liner notes on the record jacket.

I find the attitude as evidenced by the above examples most reprehensible. To dismiss an entire field of music thus surely removes from the critic any presumption of objectivity. Qualitative judgments become tainted; by being so obviously uninterested in the material she ceases to be disinterested as a critic.

By way of comparison, take one of your other critics, Mr. Nat Hentoff. He is no Pollyanna. He is oftentimes harsh, strident,

even cruel. And, from where I sit, sometimes wrong. But he has respect for the field of music he is called upon to review; while he may reject a performer, he is never condescending toward him. In fact, he does the responsible thing: he judges the music and the performance on its own terms.

Measuring a country fiddler's dexterity by a Yehudi Menuhin or a ballad by the grandeur of Bach is apples and oranges at best, and therefore a bore. At worst it is bad journalism. Folk music deserves better and so do your readers.

THEODORE BIKEL
New York, N.Y.

Miss Ames replies: "The majority of folk music on today's record market is shallow and ugly. Bad music needs no spokesmen because it rushes in to defend itself. But good music tends to be gentle and, alas, helpless. Because I love beautiful folk music, I choose to defend it by speaking out against that which is coarse and insensitive. Concerning the excerpts Mr. Bikel quoted, my statements stand. There was no resentment in my review of The Pennywhistlers; my praise was clear, and gladly given. Evidently Mr. Bikel committed the common error of misreading an opinion in order to support his own views." [It should be noted, regarding Miss Ames' qualifications to review folk music, that she has worked closely with many groups in that field, and is the composer of the much-recorded song—in the folk vein—The Far Side of the Hill.—Ed.]

● Yours is by far the best record-review magazine I've run across. I have been a reader, off and on, since 1959, and find that your columns cover a greater range of music than any other. But there are a few things that annoy me about your reviews. One is that you allow only one man to review a given record, and some of your reviewers are pretty opinionated. If we had several short opinions of a single record, we could better make up our own minds.

I would like to compliment Morgan Ames for her perceptive views on what is wrong with most folk singers. Her view is hardly more complimentary to these people than Lees', but I think it is less emotional and therefore more useful.

STEPHEN HICKEY
Hyde Park, Mass.

● David Hall's review of von Karajan's Sibelius Fourth (July) was quite a surprise to me. I had purchased this recording several weeks before reading Mr. Hall's review, and I can't imagine a better recording of this work. True, I am not a Sibelius scholar, but I grew up on Anthony Collins' fine mono recording, and have heard the work performed several times by the Philadelphia Orchestra, so I am not a stranger to it. Also, the sound on this disc comes through on my set as some of the finest I've ever heard from Deutsche Grammophon. All I can hope is that von Karajan will continue his fine work with other music of Sibelius, especially recordings of the Third and Sixth symphonies.

IRVIN E. SASSAMAN
Tamaqua, Pa.

● I was surprised to read in David Hall's review (July) of Brahms' Second Symphony (Continued on page 28)

NOW FREE!

STEREO INFORMATION

FM Station Directory

The directory lists 1571 FM stations in the United States and Canada. All the stations broadcasting in stereo are listed.

Test Reports

Test reports full of facts. The test reports were made by independent laboratories. Tests cover tuners, preamps, power amp/preamps. Read the facts from test experts.

Big 36-Page Catalog

You get a 36 page catalog. It tells you about tuners, power amplifiers, preamplifiers, pre-amp/power amplifier combination and tuner preamps.

ALL FREE

McIntosh

PLEASE SEND ME YOUR CATALOG
McIntosh Laboratory, Inc.

1 Chambers St. Binghamton, N. Y. 13903

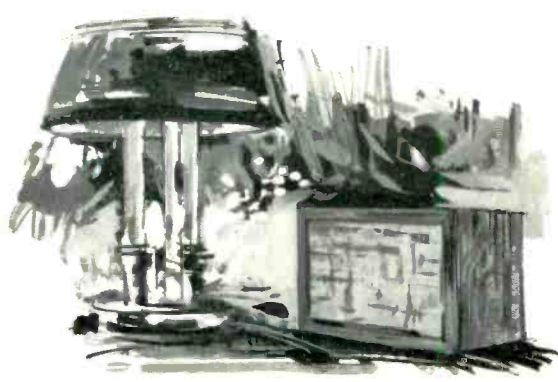
NAME _____

STREET _____

CITY _____

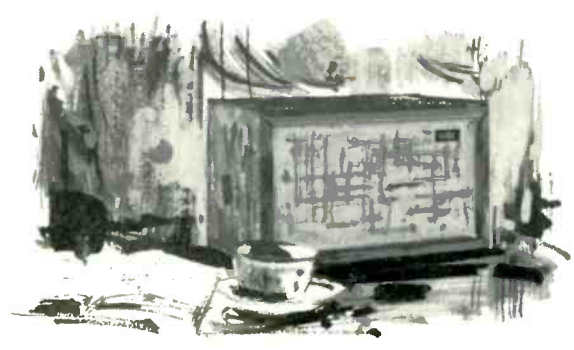
STATE _____ ZIP _____

CIRCLE NO. 70 ON READER SERVICE CARD



ADC-404

For people more impressed with sound than size and for all who want truly shelf-size units, this new system is as satisfying as it is startling. "Puts out an astonishing amount of clean, wide range, well-balanced sound," found *High Fidelity*. Bass response that defies belief. Less than 12" by 8", ADC-404s won top ratings over systems up to 8 times as big! Heavily built sealed units in handsome walnut. Virtually in a class by themselves among high fidelity speakers. \$56.



ADC-505

NEW! Just introduced, this new system is a full-fledged member of the ADC quality family. Superior to most costly systems of ten years ago, it is priced to fit modern high fidelity budgets. Incorporates many of the ADC technical features that produce broadly-blended smoothness and natural clarity. Frequency response is 45 to 20,000 Hz \pm 4 db in a typical room. Only 19" by 10½" and 8" deep, it goes almost anywhere. Attractive oiled walnut finish. Side by side comparison with other under \$50 systems quickly dramatizes its outstanding value. \$49.95.

Is there a secret reason why ADC speakers keep winning those top ratings?

We rather wish we could explain our success in speakers by referring to some exclusive gadgetry we keep locked in our labs, guarded by alarms, electric eyes, and suspicious police dogs.

Fact is, each of our four speaker systems is engineered differently in terms of its own dimensions and requirements.

What they do have in common is *pleasurable sound*. And we strongly suspect this is what has won us our remarkable succession of top ratings, including two recent ones where the ratings count most.

Pleasurable, of course, means pleasurable to human ears. Lab equipment can still only measure certain aspects of a speaker's performance. Beyond that, the ear must take over. Only the ear can detect those subtle, vital qualities which determine the natural musical performance of a speaker. For in the final test, what we *hear* is what sets a speaker apart from its look-alike, measure-alike competitors.

It's not hard today to design a speaker system that will, by lab readings, have an excellent range and a good, flat curve.

At Audio Dynamics that's where we begin . . . Then we *listen*.

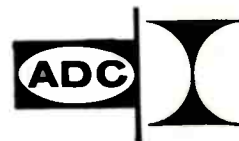
We keep the good, clear, pleasant highs, clean, rich lows and the smooth curve. Then, by ear, we work for a broad *blending* of tweeter and woofer—that parallels the blending of musical instruments.

You hear the music, not the speakers. Highs, lows and middle tones are unmistakably *there*, but you aren't conscious of them separately. Even if you put your ear a yard in front of an ADC speaker, the tones blend. You still hear *music*.

Pleasurable, because it's utterly natural, unstrained. Hour by hour, at any volume. In *your* room.

Simply request "Reports on ADC Speakers" if you would like more on independent evaluations from various sources.

AUDIO DYNAMICS CORPORATION, Pickett District Road, New Milford, Conn.



ADC-18

Among larger speakers for larger rooms, this unique system has won rapid acceptance at the very top. Only 17" wide, it takes little more wall space than a "bookshelf" type put on the floor. *Audio* reports, "one of the fullest 'bottom ends' we have experienced . . . top rank." *High Fidelity* agrees, "one of the finest available . . . eminently satisfying." First system to use an expanded foam, rectangular woofer with twice the air-moving surface of a cone. Modest power requirements. \$195 (previously \$250).

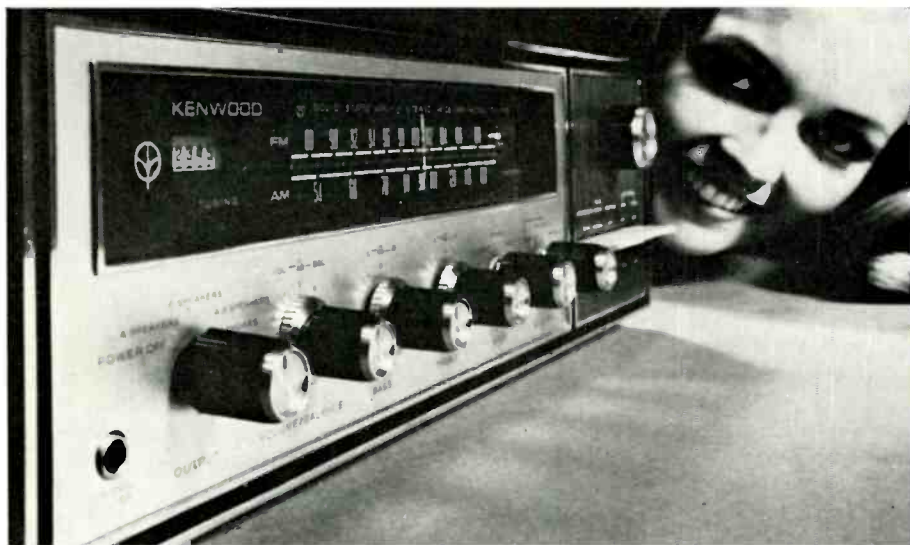


ADC-303A Brentwood

This full "bookshelf" size system is the type most popular today for use in almost any room of normal dimensions. May be used vertically or horizontally, on shelf, floor, or wall. Winner of one of the most impressive comparative tests of the year, it also wins the experts' praise. "Presence without the peaked unnatural response usually associated with that term," reported *HiFi/Stereo Review*. "Very live and open sound." Heavy, handsome walnut cabinet just under two feet by 13" wide. Two adjustment switches. \$95.

Introducing two new musical stars...

KENWOOD SHOW STOPPERS OF 1967



KENWOOD TK-140 Solid State AM/FM Multiplex Stereo Receiver With 130 Watts



KENWOOD TKS-40 Solid State Music System

Premiere showing of our proudest achievement in sound and sight — the new luxury leader of KENWOOD'S GLAMOUROUS 1967 line! This classic 130 watt beauty introduces such outstanding features as our Field Effect Transistor, Silicon Power Transistor, Kenwood's highly advanced circuitry and the dramatic new innovation, the Finger Tip Control Panel.

Presenting for the first time, KENWOOD'S superbly engineered sound system. A combination of KENWOOD TK-40 receiver which features 30 watts, a Silicon Power Transistor, 4 Gang Tuning condenser and 5 IF Stages. The new speakers, Model S-40 speakers — with extra large woofer and built-in tweeter which offer tremendous distortion-free range and purity of tone. Truly the big sound buy of 1967. DELIVERY, JANUARY, 1967.

the sound approach to quality



KENWOOD

212 Fifth Avenue, New York, N.Y. 10010, Murray Hill 6-1590
3700 South Broadway Place, Los Angeles, Calif. 90007, ADams 2-7217

The same KENWOOD reliability is built into these new units that is engineered into the TK-80, TK-60 and TK-50. The complete KENWOOD Line will be on display at the New York Hi-Fi Show in Booth 301.

as recorded by István Kertész that he had never before encountered a repeat of the exposition of the first movement. This alone would be understandable, but he also commends Pierre Monteux for his interpretation of this piece, and Monteux always took this repeat (on both current recorded versions, for example: RCA Victrola VICS 1055 and Philips 900035). General repeating of expositions and separation of the first and the second violins were but two examples of Monteux's firm classical background.

I generally enjoy Mr. Hall's reviews, and find them well researched and perceptive. I chalk this one up to overwork.

MARK KANNY
New York, N.Y.

Mr. Hall replies: "To overwork, yes— and to a faulty memory."

● It is high time that bloody sycophants like George Jellinek be replaced by critics who have ears, taste, and backbone instead of a bagful of precious clichés. His review of Régine Crespin's Verdi recital (July) is as infuriating as it is absurd. Shrill high notes, a pushed chest register, inability to sing a true legato phrase, a break between registers, and a morbid timbre are the trademarks of the lady. The lethargic quality in the Sleep-walking Scene from *Macbeth* is blamed on Prêtre. Was he supposed to sing the omitted high D-flat at the end, too?

A. BURCKHARDT
New York, N.Y.

Mr. Jellinek replies: "The edginess in the high register and the exaggerated use of chest notes were specifically pointed out in my review, testifying to at least some 'backbone' in my anatomy. My 'ears' are apparently not sharp enough to note that Madame Crespin is 'unable to sing a true legato phrase' or that she has a 'morbid timbre.' As for 'taste,' I fear I may never measure up to the criterion established by Mr. Burckhardt's letter."

● In George Jellinek's review of the Richard Tucker recital (June) he wrote, "The recorded documentation of Richard Tucker's career—consisting of a dozen complete operas and about that many long-play recitals—probably surpasses that of any tenor in history except Beniamino Gigli."

As a matter of record I would like you to note that the great Italian tenor Mario del Monaco has recorded twenty complete operas, one abridged opera, ten operatic and song recitals, and four more miscellaneous recordings.

MATTY JACOBS
Brooklyn, N.Y.

Mr. Jellinek replies: "I qualified my statement by saying 'probably.' At any rate, I have since ascertained that Nicolai Gedda's output of recordings exceeds even Del Monaco's—admittedly a point not particularly relevant to the discussion of a Richard Tucker recital."

● Joe Goldberg's review of the Mitchell Trio's "Violets of Dawn" album (June) leaves me cold and confused. He begins by stating that the Trio has found a style of its own and concludes by implying that they have not by asking, "Who are these guys?"

(Continued on page 32)



ELECTRO-VOICE, INC., Dept. 1064E, 616 Cecil Street, Buchanan, Mich. 49107

Of Beetles, Beatles, and Beethoven!

The new E-V SEVEN speaker system—like the VW beetle—is not for everyone. You have to be someone special to appreciate its value.

That's because the E-V SEVEN doesn't go along with the crowd. There are no claims that it's the world's finest loud-speaker regardless of size—none of that malarkey. (You know better, and so do we.)

So let us show you how much rare value we've packed into this practical-sized cabinet. Value you'd not suspect

in a speaker this size.

First off: it really fits a bookshelf. Just 9" deep, 10" high, 19" wide. Easier to park anywhere you want to play it.

Then the sound: it starts with an honest 50 cps from the 8" acoustic-suspension woofer. On up—smoothly—to 15,000 cps from the 3½" cone tweeter.

And no mere switch or volume control adjusts the highs. An expensive RC network actually "tilts" the E-V SEVEN's response—up or down—from flat to whatever your room may need. Con-

tinuously smooth. Absolutely unique.

You can put up to 50 watts peak power into the E-V SEVEN: no strain, just music. Beethoven. The Beatles. Anything! All this for just \$66.50 list, in an oiled walnut cabinet finished on four sides.

The E-V SEVEN is carefully engineered, carefully constructed, and far ahead of the other compacts in value—just like the VW.

There is one big difference. We think you'll like our styling better!





TYPE II



since the advent of stereo

THE TYPE II SHURE V-15

...a new genre of cartridge,
analog-computer-designed, and measured against
a new and meaningful indicator of total performance:

“TRACKABILITY”

The radically new V-15 TYPE II heralds a new epoch in high performance cartridges and in the measurement of their performance. We call it the era of high *Trackability*. Because of it, all your records will sound better and, in fact, you will hear some recordings tracked at light forces for the first time without distortion.

THE PROBLEM:

While audiophiles prefer minimum tracking forces to minimize record wear and preserve fidelity, record makers prefer to cut recordings at maximum levels with maximum cutting velocities to maximize signal-to-noise ratios. Unfortunately, some “loud” records are cut at velocities so great that nominally superior styli have been unable to track some passages at minimal forces: notably the high and mid-range transients. Hence, high level recordings of orchestral bells, harpsichords, pianos, etc., cause the stylus to part company with the wildly undulating groove (it actually ceases to track). At best, this produces an audible click; at worst, sustained gross distortion and outright noise results. The “obvious” solution of increasing tracking force is impractical because this calls for a stiffer stylus to support the greater weight, and a stiffer stylus will not track these transients or heavy low-frequency modulation, to say nothing of the heavier force accelerating record and stylus wear to an intolerable degree.

Shure has collected scores of these demanding high level recordings and painstakingly and thoroughly analyzed them. It was found that in some cases (after only a few playings) the high velocity high or midrange groove undulations were “shaved” off or gouged out by the stylus . . . thus eliminating the high fidelity. Other records, which were off-handedly dismissed as unplayable or poor pressings were found to be neither. They were simply too high in recorded velocity and, therefore, untrackable by existing styli.

Most significantly, as a result of these analyses, Shure engineers established the maximum recorded velocities of various frequencies on quality records and set about designing a cartridge that would track the entire audible spectrum of these maximum velocities at tracking forces of less than 1½ grams.

ENTER THE COMPUTER:

The solution to the problem of true trackability proved so complex that Shure engineers designed an analog-computer that closely duplicated the mechanical variables and characteristics of a phono cartridge. With this unique device they were able to observe precisely what happened when you varied the many factors which affect trackability: inertia of tip end of the stylus or the magnet end of the stylus; the compliance between the record and the needle tip, or the compliance of the stylus shank, or the compliance of the

bearing; the viscous damping of the bearing; the tracking force; the recorded velocity of the record, etc., etc. The number of permutations and combinations of these elements, normally staggering, became manageable. Time-consuming trial-and-error prototypes were eliminated. Years of work were compressed into months. After examining innumerable possibilities, new design parameters evolved. Working with new materials in new configurations, theory was made fact.

Thus, the first analog-computer-designed, superior trackability cartridge was born: the Shure SUPER-TRACK V-15 TYPE II. It maintains contact between the stylus and record groove at tracking forces from ¼ to 1½ grams, throughout and beyond the audible spectrum (20-25,000 Hz), at the highest velocities encountered in quality recordings. It embodies a bi-radial elliptical stylus (.0002 inch x .0007 inch) and 15° tracking.

It also features an ingenious “flip-action” built-in stylus guard.

It is clean as the proverbial hound’s tooth and musical as the storied nightingale.

THERE ARE MANY WAYS TO PROVE ITS SUPERIORITY TO YOURSELF:

- (1) Shure has produced a unique test

recording called “An Audio Obstacle Course” to indicate cartridge trackability. It is without precedent, and will be made available to Shure dealers and to the industry as a whole. You may have your own copy for \$3.95 by writing directly to Shure and enclosing your check. (Note: The test record cannot be played more than ten times with an ordinary tracking cartridge, regardless of how light the tracking force, because the high frequency characteristics will be erased by the groove-deforming action of the stylus.)

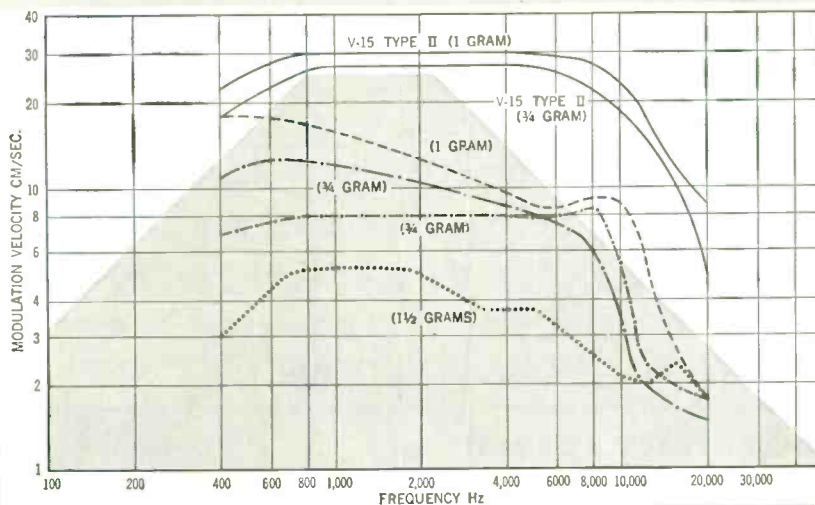
- (2) A reprint of the definitive technical paper describing the Shure Analog and trackability in cartridges, which appeared in the April 1966 Journal of the Audio Engineering Society, is available (free) to the serious audiophile.

- (3) A representative list of many excellent recordings with difficult-to-track passages currently available is yours for the asking. These records sound crisp, clear and distortion-free with the Shure V-15 Type II.

The Shure Super-Track V-15 TYPE II is available at your dealers at \$67.50.

Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois 60204

TRACKABILITY AS A NEW SPECIFICATION:



This chart depicts the new performance specification of *trackability*. Unlike the oversimplified and generally misunderstood design parameter specifications of compliance and mass, trackability is a measure of total performance. The chart shows frequency across the bottom, and modulation velocities in CM/SEC up the side. The grey area represents the maximum theoretical limits for cutting recorded velocities; however, in actual practice many records are produced which ex-

ceed these theoretical limits. The smoother the curve of the individual cartridge being studied and the greater its distance above the grey area, the better the trackability. The trackability of the Shure V-15 TYPE II is shown by the top (solid black) lines. Representative curves (actual) for other high priced cartridges (\$80.00, \$75.00, \$32.95, \$29.95) are shown as dotted, dashed and dot-dash lines for comparison purposes.

It seems that Mr. Goldberg is undecided on the question of their style.

Does he not see that the title song of the album is an attempt to present folk-rock without the driving tenor of teen-rock music? Rather than trying to imitate Bob Dylan, the Trio is presenting a more spirited type of "folk" song without all the noise necessary for popular appeal today.

GREGORY M. LASKIN
Los Angeles, Calif.

● I was incensed by Joe Goldberg's April review of the Cal Tjader album "Soul Bird: Whiffenpoof," in which he made the jaundiced statement that all of Tjader's works are "skilled, enjoyable, but eventually forgettable professionalism." "Soul Bird" is, I would agree, a mediocre Tjader disc, but it

is hardly representative of his unique musical genius and taste. For Mr. Goldberg to reach a conclusion as to the overall merits of Cal Tjader's works, he should listen to some of the better records the man has produced, as well as hear him in concert. "Several Shades of Jade" (Verve 68507), "Breeze from the East" (Verve 68575), and "West Side Story" (Fantasy 8054) are far more representative of his talents and modes of musical expression.

DENNIS SCOTT PERLER
Claremont, Calif.

● Although I fully concur with the general opinion of Gene Lees in his appraisal (July) of the album "Harold Sings Arlen," a few of his remarks strike a discordant note in the otherwise fine review.

Barbra Streisand is incapable of marring the quality of any album. Mr. Arlen's own statement in this matter is obviously true: her singing of *House of Flowers* is the most moving and exciting rendition imaginable. And if commercialism had been Columbia's only motive in including her in the album, why did they not display her name across the front cover of the album?

There is also an incredible remark with reference to great composers given to performing their own compositions. Examples cited were Mr. Arlen, George Gershwin, Cole Porter, and Matt Dennis. MATT DENNIS? Would the erudite Mr. Lees, in citing a quartet of great screen actors, list Paul Muni, Fredric March, Spencer Tracy, and Sonny Tufts?

WILLIAM R. SWEIGART
New York, N.Y.

Your \$5.00 is No Laughing Matter Neither is Our

● Same Day Service

From a stock of 250,000 LP's and Tapes

● Minimum 35% Discount

On every label available anywhere including Columbia, Capitol, RCA, London, Angel—A Total of 500 odd

● No Obligation Policy

You'll receive only what you order

● Extra Features found in no other Club

Up to, 50% savings on Hi-Fi equipment
25% discount on Books of all publishers

Observe these prices - compare them with anyone's:

Albums that list for \$1.98, \$2.98, \$3.98, \$4.98, \$5.98 (not on special), \$1.23, \$1.85, \$2.39, \$2.99, \$3.69 respectively. Tapes are always at least 1/3 off list and auto cartridges are discounted 20%.

SPECIALS you can save on right now! Entire RCA Red-Seal classical series—\$2.75 Mono, \$3.25 Stereo; Verve Folk & Jazz—\$2.75 Mono, \$3.25 Stereo; Mercury PPS Percussion sound & Classic series—\$5.98 List—Only \$1.99 Mono & Stereo; Mercury Wing Series—List \$2.98—Only \$1.40 Mono & Stereo; Richmond Classics—99¢—Opera series \$1.25; (Mono only) COMPLETE CATALOGS included in every Series mentioned.

Plus you get **SCHWANN** and **HARRISON CATALOGS** sent to members **FREE**, lists 25,000 albums and every available tape. **RECORDING NEWS** lists latest releases, audio equipment, LP's and tapes on club "SPECIALS."

GIFT MEMBERSHIPS are welcomed. Lower enrollment costs in groups allow us to lower fee to \$2.50 from the second membership on. (Five in your group brings enrollment cost down to only \$3.00.)

IF YOU BELONG TO ANOTHER CLUB of similar features, you will find joining the **UNIVERSITY RECORD & TAPE CLUB** one of the most profitable extravaganzas ever!

SATISFACTION GUARANTEED Full refund within 30 days if we don't please you in every way. (We will!)

FREE GIFT: 25 polyethylene jackets to protect your recordings. It's yours for acting quickly: let us prove to you that we are the **BEST!**



university record & tape club

509 Fifth Avenue, Dept. HS-10
New York, N.Y. 10017

Sounds Great! Here's \$5.00 — This covers my full cost for Lifetime Club privileges. Send the Free Catalogs and Club "Specials." Satisfaction is guaranteed.

Name _____

Address _____

City _____ State _____ Zip _____

Check Money Order Cash

"Tape catalog needed"

"Tape catalog only"

And while you're at it, I'd like gift memberships for the following people at \$2.50 each with full lifetime privileges.

Name _____

Address _____

City & State _____

Name _____

Address _____

City & State _____

Name _____

Address _____

City & State _____

Love Respekt

● In Mr. Paul Kresh's review of Robert Graves' album of poetry readings, "Love Respekt" (August), he mentioned that he knew of no book in which these poems are published. This is to inform Mr. Kresh and your readers that such a book does exist. It bears the same name as the disc, and is published by Doubleday & Company, Inc. (1966).

ANN RHODES
Fort Worth, Tex.

Tape Speeds

● The whole point, surely, of buying pre-recorded tapes is—apart from their well-nigh lifelong permanence—to obtain sound superior to that on discs. Tapes at 7 1/2 ips can give us that (at their best), but those at 3 3/4 ips cannot. Until such time as 3 3/4-ips tapes attain a fidelity comparable to those at 7 1/2 ips, why not issue identical material at both speeds, just as stereo and mono discs are issued at present to suit different customers? The selection of tape releases of serious music is so erratic anyway (what *does* determine them, I wonder?) that it seems the height of folly to sacrifice sound quality when the entire tape repertoire is still so small.

JOEL GREENBERG
Sydney, Australia

Sounding Off About Soundtracks

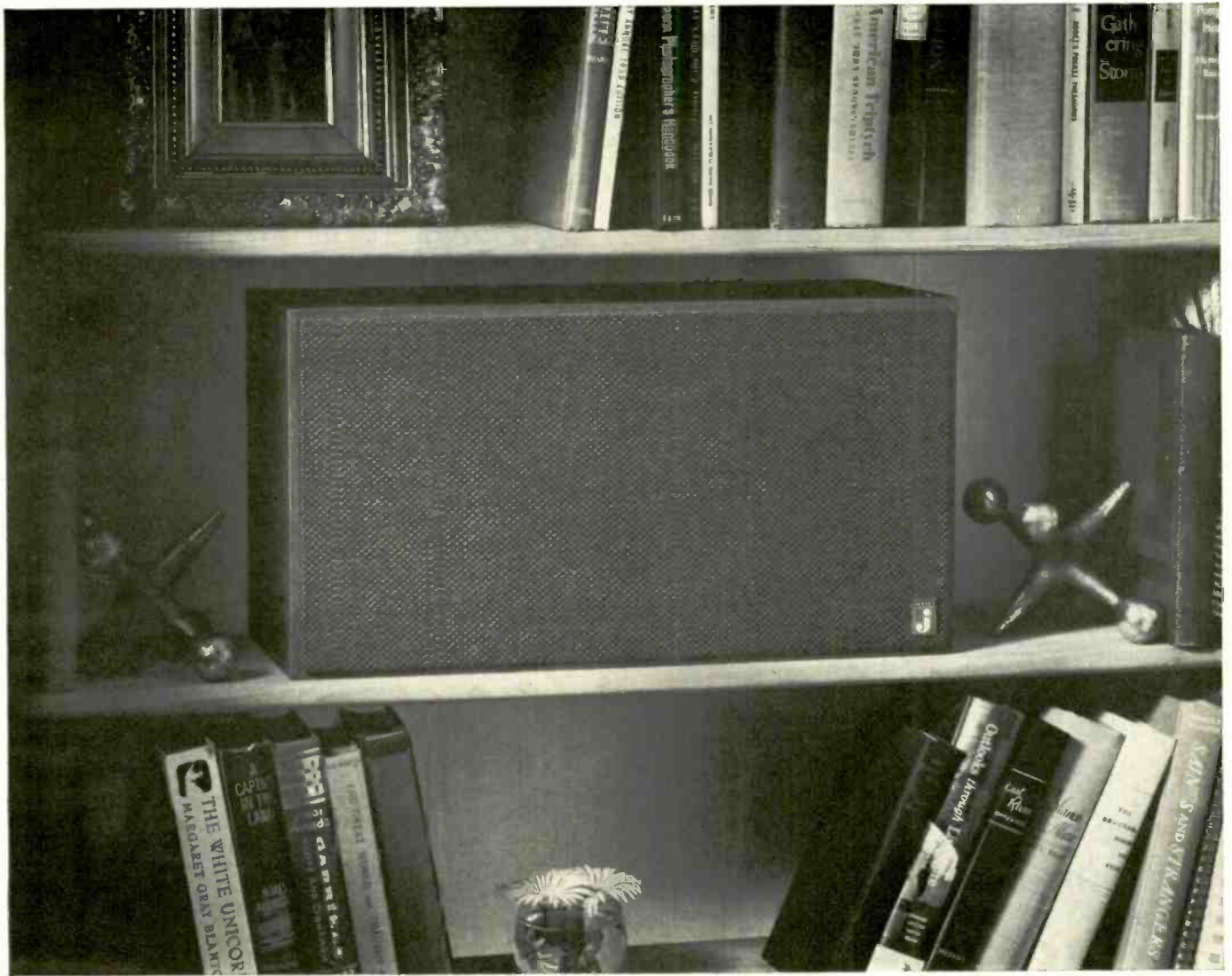
● While I think Gene Lees is one of the better things that has happened to your magazine, I would like to comment on his remarks regarding the soundtrack recording for the movie *Doctor Zhivago* (July).

Having seen the film and purchased the soundtrack album, I find it difficult to imagine what other type of music Mr. Lees feels would have been appropriate for this decidedly "dated" film—its mood was one of the times of Imperial Russia (or Vienna, as you wish). Frankly, I can't imagine what Mancini, John Barry, or Quincy Jones might have written for it. Maurice Jarre, the score's composer, has above all caught the atmosphere of the film's time in his melodies and instrumental colorings.

PHILIP A. BUNKER
Baltimore, Md.

● Being the proud owner of a soundtrack collection of nearly three hundred titles, I was understandably interested in "Ten Soundtracks Ten" by Gene Lees.

(Continued on page 36)



Listen!

Put big sound between your bookends

Here's the exciting new Jensen X-40, ultra-compact loudspeaker system. Physical dimensions: One cubic foot. Sound dimensions: It's way ahead of anything else in its class.

Jensen engineers have created this big-system sound with an 8-inch, long travel FLEXAIR® woofer and a 3-inch

direct radiator tweeter housed in a fine oiled walnut cabinet. And for only \$57.

Don't miss hearing the X-40 in a monaural or stereo demonstration at your Jensen dealer. If you prefer the highs of a horn-loaded tweeter, ask to hear the dynamic new X-45 loud-

speaker system, too. (It costs only six dollars more.)

Both models have high frequency balance controls. Both are two-way systems that cover the complete audio range from 30 to 16,000 cycles.

And that's a lot of sound between anyone's bookends.

Jensen

Jensen Manufacturing Division, The Muter Company
6601 South Laramie Avenue, Chicago, Illinois 60638

SONOTONE
AUDIOPHILE
SERIES



Good starting point for any performance worth recording . . .

Sonotone full fidelity microphones

Wondering why your "live" home recorded tapes sound dead, lack professional quality? Stop wondering.

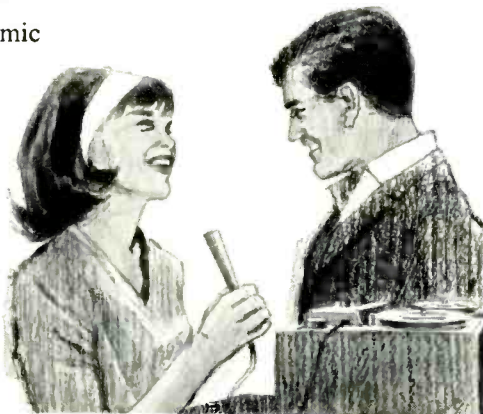
That accommodation mike given with your tape recorder just isn't in the same league with your recorder's pick-up capabilities.

Want results you'll be proud of? Plug a full fidelity Sonotone microphone into your tape recorder. The improvement will delight you! Because Sonotone microphones capture all the richness and vibrancy of live sound to take full advantage of your tape recorder's output capabilities.

For fine dynamic, as well as ceramic microphones . . . ask for a Sonotone microphone at your hi-fi dealer. Or write to

SONOTONE
audio products

SONOTONE CORPORATION, ELMSFORD, N.Y. 10523
ELECTRONIC APPLICATIONS DIVISION
EXPORT: SINGER PRODS. CO., INC., N. Y. C.,
CABLE: EXREGNIS; N. Y.



Mr. Lees seems to dislike the score for *Doctor Zhivago* simply because it is not rooted in jazz. Historical films such as this one need scores that reflect both the characters and the overall setting. Jazz in any form would have ruined *Zhivago's* score.

Furthermore, Mr. Lees once called John Barry a "very, very good writer" in view of his score for *The Knack*. In "Ten Soundtracks Ten," Mr. Lees, speaking of *Thunderball*, says Barry's music has "gone to pot." Any real fan of Barry's can explain that his scores for the Bond films are merely fill-ins, something to tide him over until he can do more serious work. Barry himself has described these scores as "million-dollar Mickey Mouse music." In fact, John Barry amazes me in that he can use his "Bond sound" so successfully, and then drop it to come across with highly diversified scores such as *Zulu*, *The Ipcress File*, *The Cbuse*, and *Born Free*. To my way of thinking, the man is nothing short of a genius.

JOHN BUCHANAN
Chicago, Ill.

● I would not consider Gene Lees qualified to judge the quality of movie-theater popcorn, let alone the motion picture being shown or the music accompanying it. The chief cause for my sense of outrage is the flippant and grossly ignorant way he dispensed with the soundtrack to David Lean's film of *Doctor Zhivago*. To conclude that David Lean is a "square" indicates that Mr. Lees has the artistic judgment of a sub-normal teenage girl.

Never, in my opinion, has a film score so completely enhanced a motion picture as does Maurice Jarre's sensitive and tender music for *Doctor Zhivago*. Mr. Lees impresses me as a man who has never permitted himself to be touched by any form of glory.

STEPHEN GROSSCUP
Santa Monica, Calif.

Bax

● Very few conductors are challenged to rediscover a neglected and talented composer. Perhaps Sir John Barbirolli or Leonard Bernstein will come forth and do the honor of awakening the American public to the work of the late English composer Sir Arnold Bax.

Bax wrote seven symphonies, which have never been recorded in the United States. Bax's short compositions too are beautifully written: *Tintagel*, *Overture to a Picaresque Comedy*, and *The Garden of Fand*.

Let us open our eyes and hearts to a fine composer who deserves to be heard.

EMANUEL BROUTMAN
Chicago, Ill.

Although we agree with Mr. Broutman that Bax is unjustly neglected today, he has always been a composer more appreciated in Britain than out of it. If recordings of his major works are to come, they will more likely originate overseas than here. Several works are presently available in Britain (including two piano sonatas and the orchestral poem The Tale the Pine Trees Knew), and those interested would do well to write to one of the many British mail-order companies. Here are addresses of a few: Arate & Co., Ltd. (Dept. CL), 75B Charing Cross Rd., London WC 2; Collectors' Corner, 62 New Oxford St., London WC 1; The Gramophone Exchange, Ltd., 80-82 Wardour St., London WC 1.

ADC

the company that leads in bringing you advanced technology...in products that win top ratings

ELECTRONICS

ADC Six Hundred Stereo FM Receiver

Solid-state, 60 watts. Advanced circuitry gives extremely low distortion in both tuner and amplifier sections. Automatic multiplex switching. Two sets of speaker terminals, switched. Compact; only 8½" deep. **\$219.95.** (Walnut cabinet optional, extra.)



ADC 606 Stereo FM Receiver

90 watt, solid-state. Specifications found only in more costly units. Complete tape facilities and musical instrument input. Walnut side panels eliminate need for separate cabinet. Compact—only 9" deep. **\$279.95.**



ADC Sixty Amplifier

Full 60 watts music power; same performance and features as Six Hundred amplifier section. Superior transient response and exceptionally wide power band width. Remarkable value in a high-quality unit. Only 3¼" high, 8½" deep. **\$129.50.** (Walnut cabinet optional, extra.)

SPEAKER SYSTEMS

ADC 404

New, top-rated compact with range and quality that almost defies belief. 45 to 20,000 Hz \pm 3 db. Requires 6 watts to 50 max. Less than 12" high. Heavily constructed. **\$56.00.**

ADC 505

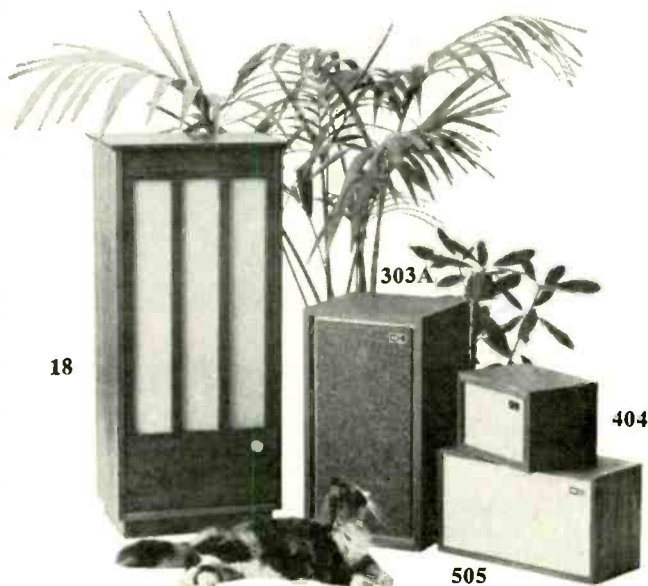
Newest member of ADC quality family. Superior to most costly systems of ten years ago! 45 to 20,000 Hz \pm 4 db in typical room. Requires 10 watts to 60 max. **\$49.95.**

ADC 303A Brentwood

Winner of one of the most impressive ratings of the year. Under 24" high. For wall, floor or shelf. 35 to 20,000 Hz \pm 3 db. Requires 6 watts, to 60 max. Handsome, heavy walnut cabinet. **\$95.00.**

ADC 18

For larger rooms. Features ADC Mylar dome, tweeter, and unique, rectangular, molded-foam woofer. "Top rank," report experts. "One of the finest." 20 to 20,000 Hz \pm 3 db. Requires 10 watts to 65 max. 40½" high, only 17" wide—takes little wall space. Previously \$250.00, now **\$195.00.**



CARTRIDGES

ADC 10/E (Elliptical)

Highly acclaimed. "No one will ever make a cartridge that performs perceptibly better." Moving mass reduced to ½ best previous magnetic standard. Almost perfect square wave, virtually flat curve. Tracks at ½ to 1 gram. Can be used in best automatics. Contact radius: .0003", lateral .0007". **\$59.50.**



ADC Point Four/E (Elliptical)

Top-rated, professional level cartridge. For best automatics. Tracks at ¾ to 1½ grams. **\$49.50.**

ADC 660/E (Elliptical)

First lower priced cartridge for fine performance in record changers to use elliptical stylus advantageously. Tracks at 1 to 3 grams. **\$39.50.**

ADC 770

Top-rated for all-purpose record changer use. Rugged and durable, yet highly compliant. Reproduces superior, clean sound. Tracks at 2 to 6 grams. **\$29.50.**

ADC 40 Pritchard Tone Arm

Considered by authorities as among the world's finest arms. Wood shaft; anti-skating compensation. Accepts all ADC and modern cartridges. **\$44.50.**



ADC Hush Brush

Completely eliminates static and removes all residue from record surfaces. 1,800 precision-ground nylon bristles, 24 tufts covering entire groove width. Self-contained fluid supply. Cannot damage records. **\$5.95.**



All ADC products are American-made



AUDIO DYNAMICS CORP., Pickett District Rd., New Milford, Conn.

UNIVERSITY'S *DECORATOR SERIES*



University achieves the ultimate in sound with style and prestige.

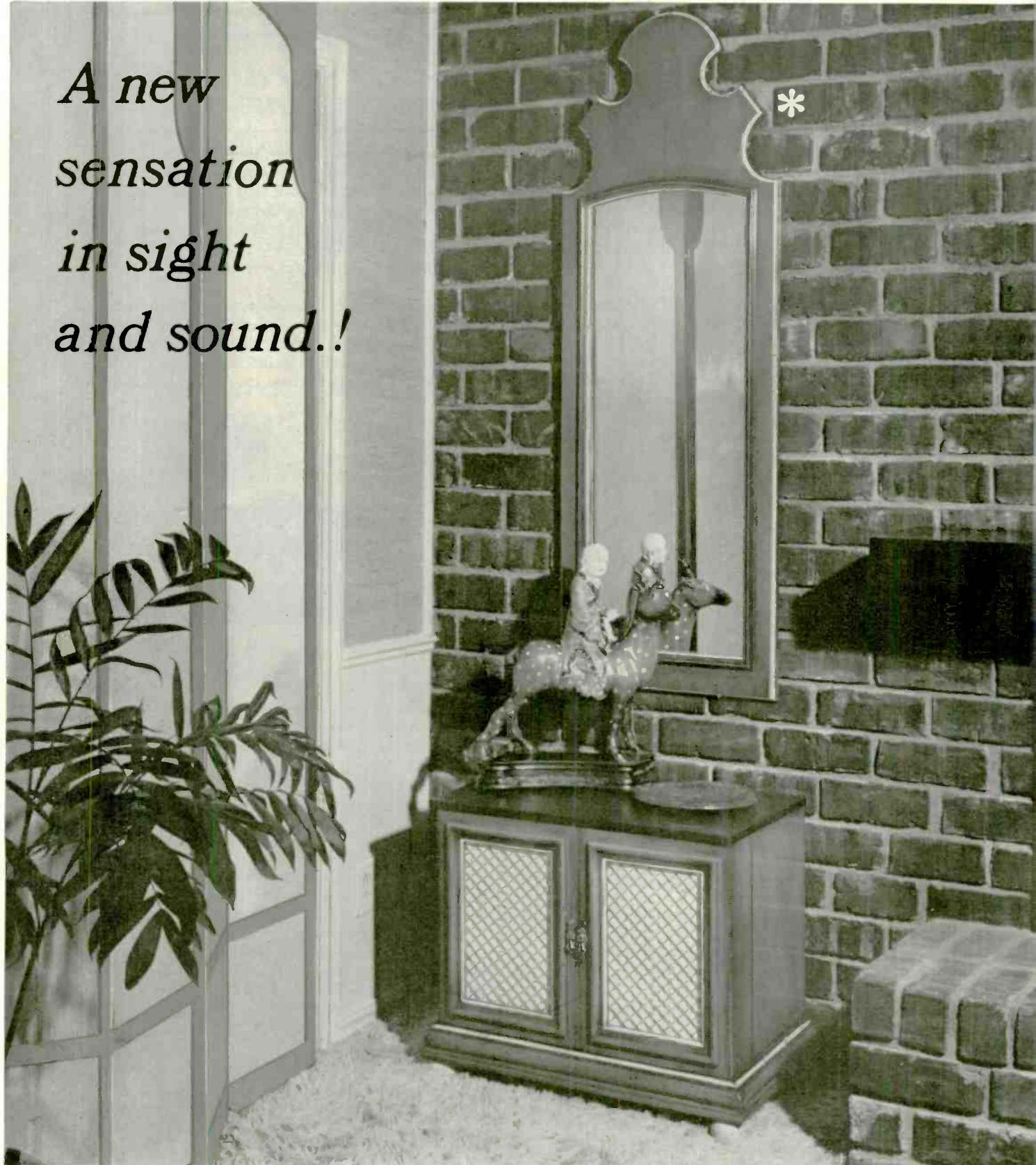
Who says a high fidelity speaker has to look like a *box*? Certainly not University, the people responsible for systems like the Classic and the Mediterranean.

Now, they've done it again, with the *Sorrento*!

The new Sorrento is a truly *fine* piece of custom furniture. One which will truly enhance any decor. And inside of the high fashion exterior is *one of the finest 4 speaker systems money can buy.*

University's timeless Classic Mark II

*A new
sensation
in sight
and sound.!*



*Exclusive Keller Williams matching console mirror available as optional accessory

The Sorrento was designed exclusively for University by Larry Williams, A.I.D., renowned designer of the finest furniture. And there's more to come!

University dealers are now unpacking the first Sorrento shipment. Why not drop by and be among the very first to *listen to the new look . . .* by University. For more information write to desk K2.



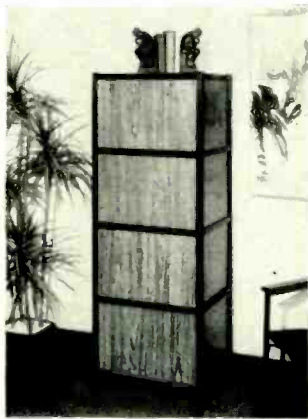
LISTEN—UNIVERSITY SOUNDS BETTER

UNIVERSITY SOUND

A DIVISION OF LTV LING ALTEC, INC.
9500 W. Reno Oklahoma City, Oklahoma 73102

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

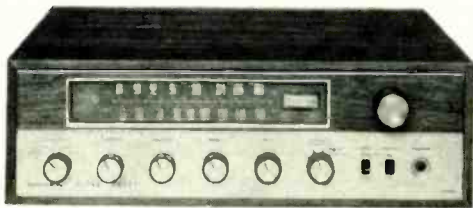


● **Toujay** has designed a space-saving equipment cabinet, the Toujay Tower, to house audio gear and records. Shown in teak finish with ebony trim, it is also available in a walnut and brass finish. Standard equipment includes a pullout tray for record player or tape recorder, an adjustable shelf, and record dividers. The panels of each section are hinged for easy access to the equipment installed on the interior shelves, or, if desired,

the equipment can be panel-mounted with the faceplates showing. The Tower can be combined with additional adjacent units to create a full-size wall unit for all storage needs. The cabinet is 61 inches high, 21½ inches wide, and 18 inches deep. The unit comes as a kit that requires only a screwdriver for assembly. Price: \$199.

Circle 173 on reader service card

● **Bogen's** new TR100X AM/FM stereo receiver has 30-watts-per-channel power output and is completely transistorized. The FM section has a large tuning meter, a sensitivity of 2.7 microvolts, and a distortion of less than 1 per cent. The hum and noise level is 65 db below 100 per cent modulation, and the frequency response is ±1 db from 20 to 20,000 Hz. A stereo FM indicator lights and the unit automati-



cally switches to stereo when a stereo broadcast is being received. The AM section of the receiver has a sensitivity of 100 microvolts per meter. Controls on the brushed-gold front panel include: an input selector, speaker selector, and volume, bass, treble, and tuning controls. Price: \$249.95. The TR100X is available in an optional walnut-textured metal enclosure (\$14.95) as well as an optional walnut wood enclosure (\$24.95).

Circle 174 on reader service card

● **BASF** has added an 8¼-inch tape reel to its line. It is suitable for the Magnecord 1020 and other machines that accommodate a reel larger than 7 inches. The new reel will be offered with tape lengths of 1,800 feet for 1½-mil tape, 2,400 feet for 1-mil tape, and 3,280 for ¾-mil tape. List prices for the three tape lengths are, respectively, \$8, \$9.75, and \$13.50.

Circle 175 on reader service card

● **Finney** has introduced the new Finco-Axial line of indoor and outdoor matching transformers used to convert FM and TV antenna systems to operate with 75-ohm shielded coaxial cable instead of 300-ohm twin lead. According to Finney, problems of mismatch, interference, and

ghosting can be eliminated quickly and inexpensively with the new Finco-Axial components. The Finco-Axial matching-transformer kit Model 7512-AB includes both indoor and outdoor matching-transformer baluns, weather boot, mounting hardware, and complete instructions for quick, easy installation. List price: \$8.95.

Circle 176 on reader service card

● **Sony** has introduced a solid-state compact stereo unit (HP-450) with 30 watts of music power on each channel. The amplifier has a full range of controls, allowing it to function as a control center. Controls include balance, bass, treble, mode, and function selectors. There are also inputs for tape



recorder, tape deck, tuner, and auxiliary. The Garrard AT-60 four-speed automatic turntable built to Sony specifications uses a moving-coil cartridge. Two wide-range speakers, mounted in sealed enclosures, are included with the system. Finish is oiled walnut with an aluminum trim. Price: \$275.

Circle 177 on reader service card

● **Robins** has published a 16-page edition of its *Tape Head Manual and Reference Guide*. Designed for the consumer as well as the tape-recorder serviceman, the new edition cross-references the recorder-head requirements of fifty-one manufacturers. There are one hundred and twenty-six new listings divided among thirty-eight manufacturers. For the consumer, a section on care of recorder heads stresses cleaning, demagnetization, and preventing wear. Other features include stereo conversion instructions, head specifications, and dimensional diagrams for hook-up purposes. Copies of the new tape head guide may be obtained from the Consumer Products Division, Robins Industries Corporation, 15-58 127th Street, Flushing, New York 11356. Price: 35¢.



● **Heathkit** is producing the AD-16, a kit version of the semi-professional Magnecord 1020 four-track, three-head, transistor stereo tape recorder. Assembly time is around 25 hours, and involves wiring two circuit boards and the

mechanical mounting of the transport components. To simplify construction, all connecting wires and shielded cables are pre-cut, pre-stripped, and marked. The connectors are also installed where necessary for simple plug-in assembly.

(Continued on page 42)

The outstanding performance, features and price of the TR100X were achieved in large measure from Bogen's application of the most advanced techniques in modular circuitry. For example, each of the six copper circuit module boards has its component parts automatically inserted...and each board is then wave-soldered in a single step. All this eliminates the most time-consuming and costly hand operations in producing a receiver.

Then each unit is individually inspected and tested at the stages where optimum performance and reliability can most readily be assured.

During assembly of the entire unit, the modules are interconnected by push-on contacts... again, no point-to-point soldering...eliminating yet another source of human error.

As for the important output transistors, those used in the TR100X are so rugged, you couldn't damage them even if you deliberately shorted the leads...even at high signal levels of long duration.

What about features? The 4-position speaker selector lets you listen to local and/or remote stereo speaker pairs, or phones. The separate on-off switch lets you preset controls and then forget them. Of course, stereo

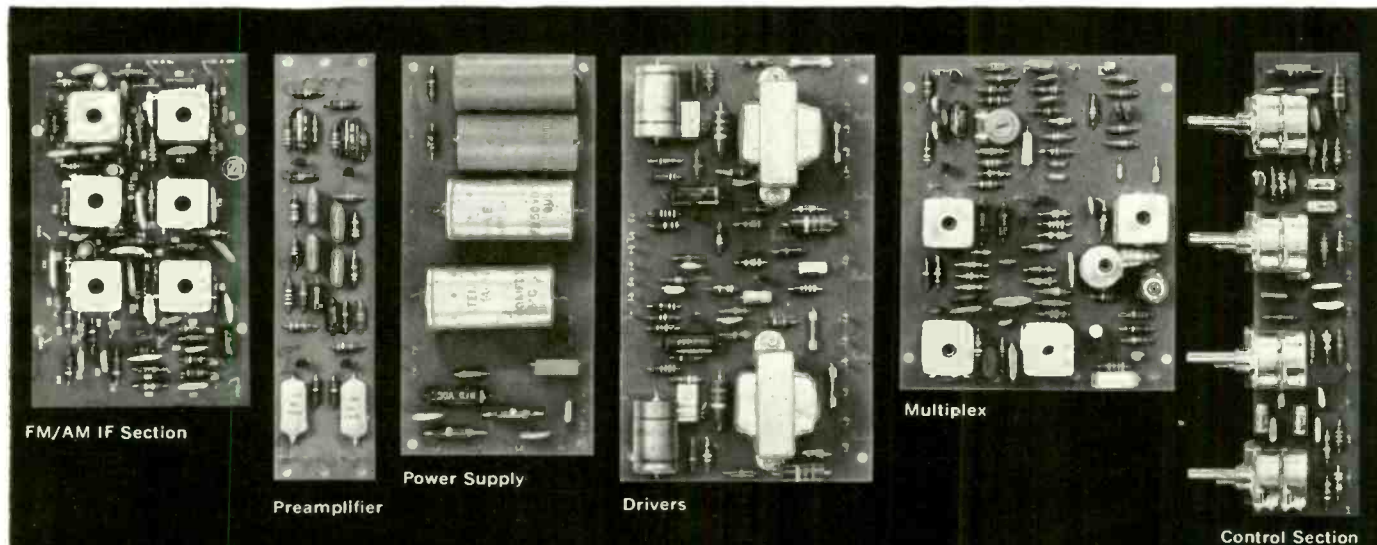
switching is automatic, and the "Stereo-Minder" light signals when you've tuned in a stereo broadcast. For precise tuning, there's an over-size meter.

Now, if you'd like to be even more impressed with the value of the TR100X, just thumb through this publication and make your own comparisons. Then ask any Bogen dealer to put the TR100X through its performance paces for you.

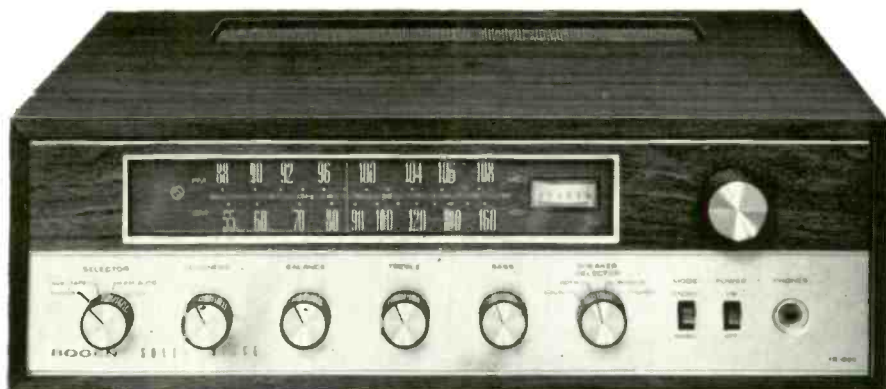
Price slightly higher in the West. Walnut wood enclosure optional.

BOGEN

COMMUNICATIONS DIV.  LEAR SIEGLER, INC.
Paramus, New Jersey



Modular circuitry like this makes possible...

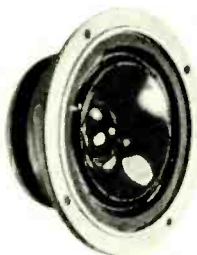


the remarkable value of
Bogen's new TR100X
60 watt all-silicon solid state
am/fm-stereo receiver. \$249.95

The heavy, die-cast main plate of the transport has three separate motors—a hysteresis-synchronous capstan motor and two additional split-capacitor torque motors to drive the supply and take-up reels. Brakes, tape gate, and pinch roller are solenoid-operated for positive action. There are three tape heads: erase, record, and playback.

All features of the Magnecord 1020 are incorporated, including two VU meters, digital counter with zero-reset button, front-panel input and output jacks for stereo microphones and headphones, choice of vertical or horizontal operation, automatic end-of-reel shut-off, individual gain controls for each channel, push-button operation of all control functions, and a solid-state 21-transistor, 4-diode circuit for cool, instant operation. The unit can be mounted in a wall, tape drawer, or optional walnut cabinet (\$19.95). Price of the kit: \$399.50.

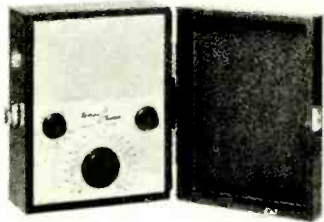
Circle 178 on reader service card



● **Trusonic** (formerly Stephens) has added the 5-inch Model 50FR to its line of free-cone loudspeakers. The 50FR is completely weatherproof, and will serve as an outdoor speaker. Its moisture-proof qualities make it particularly suitable for use on board ships. The speaker has a die-cast aluminum frame and plasticized cone. Free-air resonance is 85 to 90 Hz, with

other ranges available for special applications. Frequency response is 80 to 15,000 Hz, impedance is 8 ohms, and power-handling capacity is 20 watts of program material. The magnetic structure is built around an Arnoux 9.4-ounce ceramic magnet. Additional specifications and instructions for specially designed enclosures are available. List price: \$18.

Circle 181 on reader service card



● **Selmer** is distributing the Tempo-Tuner, a portable electronic unit that combines a tuning device and metronome. The battery-operated instrument is available in three models: Model 8179 for hand use, with reference tones F, A, B \flat and C; Model 8180 for orchestra, with reference tones G, D, A, and E; and Model 8181 for guitars, with reference tones B, D, G, and E. Each unit has a fifth reference tone variable in pitch over a two-and-a-half-octave range. An output jack is provided for connection to public-address and hi-fi amplifiers with no alteration in pitch. A volume switch controls both the tones and metronome sound. The instrument measures 7 x 6 x 3 inches. A complete teaching manual comes with the Tempo-Tuner. In addition, purchasers have the choice of nine other manuals for using the unit with specific musical instruments. Price: \$69.50.

Price: \$69.50.

Circle 182 on reader service card



● **Dymo** has introduced the Mark VI Labelmaker with variable spacing that handles both 1/4- and 3/8-inch vinyl tapes. Suitable for labeling tape reels and boxes, input jacks, cables,

and other hi-fi accessories, the Mark VI sells for \$9.95. It is also available in a complete identification kit that includes an extra embossing wheel, five rolls of tape, and a carrying case. Price: \$14.95.

Circle 183 on reader service card

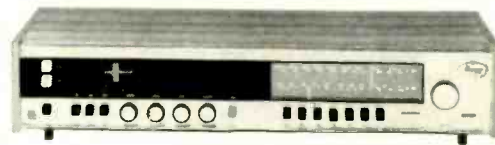


● **Altec Lansing** has announced the latest addition to their high-fidelity loudspeaker line—the 843B Malibu. The Malibu has a hand-rubbed walnut enclosure with a Mediterranean-style wood fretwork grille and includes two 12-inch bass speakers, a compression high-frequency driver coupled to a cast-aluminum sectoral horn, and an 800-cycle crossover network. The system is rated at 30 watts and is designed

for operation at either 8 or 16 ohms. Overall size: 40 x 30 x 26 inches. Price: \$399.

Circle 184 on reader service card

● **Mercury**, the well-known record manufacturer, has released a complete line of hi-fi components (designed by Philips) that includes record players, speaker systems, solid-state stereo receivers, compact music systems, tuners, and amplifiers. Typical of the specifications and designs available is the low-priced Model GH-930 stereo receiver (shown below). Including a long-wave and a short-wave band in addition to the standard AM and FM bands, the receiver has an FM sen-



sitivity of 5 microvolts (IHF) and stereo separation better than 30 db. The amplifier section has a 12 1/2-watt-per-channel music-power rating at under 2 per cent distortion. The mode of operation and the tuning band are selected by push buttons, and there is a full complement of front-panel controls including volume, balance, bass, treble, rumble and scratch filters, AFC defeat, and interstation-noise muting. Price, including an oiled walnut cabinet: \$249.95.

Circle 185 on reader service card

● **Scott** has published a free sixteen-page booklet on field-effect transistors (FET's) that explains the operation of these new solid-state devices. Scott claims that the use of FET's results in measurable improvements in a tuner's sensitivity and spurious-response (cross-modulation) rejection.

Circle 186 on reader service card



● **Sonotone's** Mark V is the latest version of the Velocitone ceramic phono cartridge. The cartridge has a stereo compliance of 15×10^{-6} cm/dyne in all directions, and its average channel separation exceeds 20 db from 60 to 4,000 Hz. At 10 kHz, separation averages better than 15 db. Recommended tracking force is 1.5 to 2.5 grams. The Mark V's frequency response is 20 to 20,000 Hz. Stylus mass (dynamic) is 1.8 milligrams. When used with the supplied plug-in equalizers, the cartridge matches the standard magnetic-phono input on most preamplifiers and has a 6-millivolt output. The cartridge is available either with a Sono-Flex 0.5- or 0.7-mil damage-proof diamond stylus (\$32.50) or with an elliptical (0.8-mil/0.3-mil) stylus at \$39.50.

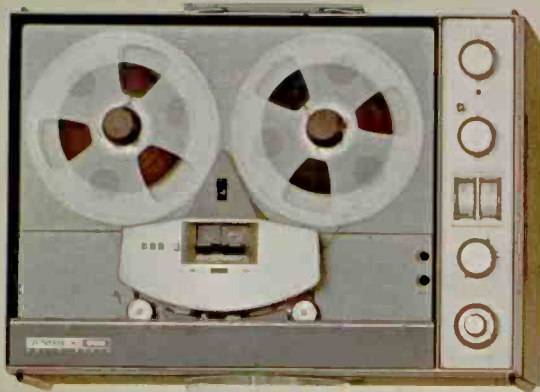
Circle 187 on reader service card

● **Furn-a-Kit** has published a complete catalog and guide to designing your own custom furniture from kits in Contemporary, Mediterranean, English, and Italian styles. Hi-fi cabinets, bedroom and dining-room cabinets, tables, and wall furniture are all available from Furn-a-Kit ready to be assembled and finished. The only tool required is a screwdriver. The catalog includes a special hi-fi design section and guide to interior fittings. Price: 50¢ from Furn-a-Kit, 1308 Edward L. Grant Highway, Bronx, N. Y.

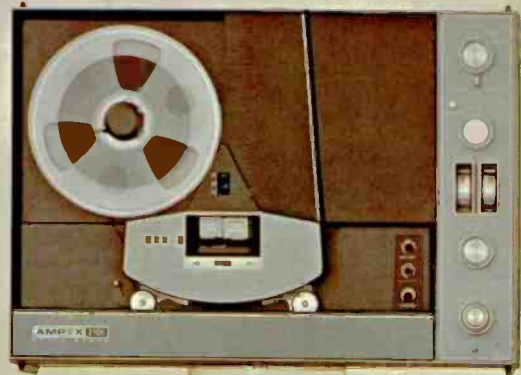


Most tape recorders are toys:

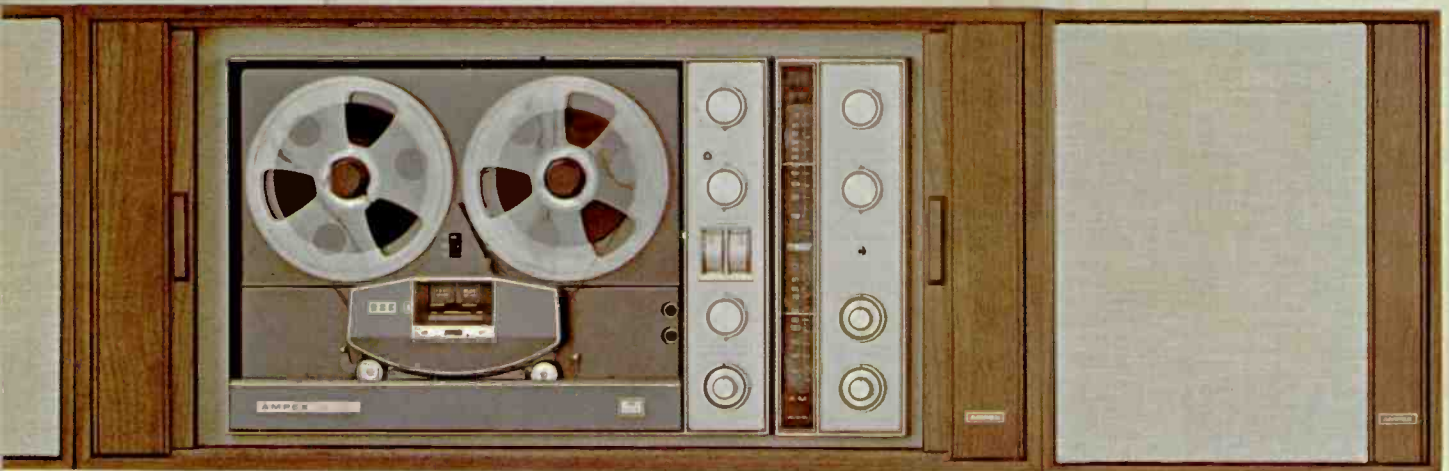
They're great if you like to play with toys. They don't have die-cast aluminum construction. None of them have dual capstan drive . . . only Ampex has. Tape recorders without this feature can give you plenty of flutter. And wow, they are funny to listen to. But that's a toy for you . . . it's laughable the way toys sound. So if you like toys . . . okay. But if you take your music seriously, you shouldn't kid yourself. You need an Ampex Tape Recorder . . .



800



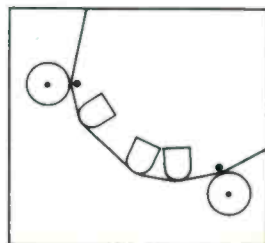
2100



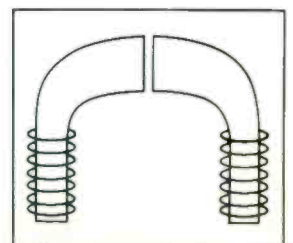
985

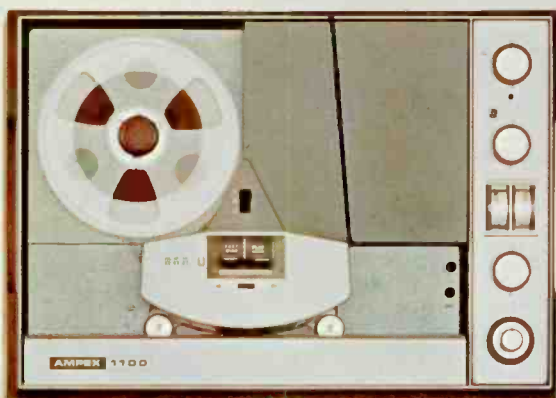
Ampex tape recorders are

All Ampex Tape Recorders have: **Exclusive Dual Capstan Drive** assuring constant tape tension for flutter-free fidelity without head wearing pressure pads, while protecting tape from damage.

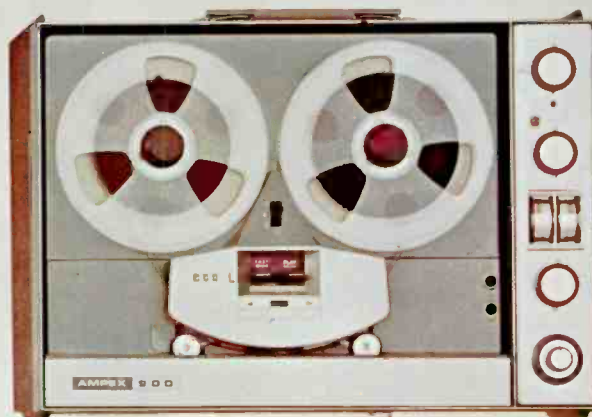


All Ampex Tape Recorders have: **Exclusive Deep Gap Heads**. Even after years of constant use, our deep gap design assures that the heads will be capable of reproducing the full frequency range.





1100



960

PAPER SCULPTURE CREATED BY KAULFUSS DESIGN

a lot more than just playthings.

985 music center with built-in AM/FM stereo receiver. Great idea . . . with automatic reversing tape recorder that records directly off the air in stereo or mono, with pause control to eliminate unwanted material; 2 mikes included, built-in jack for record player, too. Matching speakers optional.

960 portable brings automatic reverse, finger tip reverse and solid state electronics at a new low price. Even includes 2 microphones.

800 portable features straight line threading, twin VU meters and 3-speeds at a budget price complete with 2 mikes.

1100 in walnut has both automatic threading and automatic reverse, plus instant-on all solid state electronics. Its simple elegance blends with any decor.

2100 in walnut — Ampex's finest! Automatic threading and reversing, plus bi-directional recording; no re-winding or switching reels! Built-in mono mixer, too; lets you blend mike and line input together. The ultimate!

Ampex 800, 1100 and 2100 series available in finished walnut, portable, or uncased deck models . . . from \$249.95 to \$599.95.



915



4010



815

An Ampex speaker system is the perfect partner

Whatever your price range, whichever Ampex Tape Recorder or hi-fi stereo music source you have, now you'll find the ideal speaker system for it from the complete selection of Ampex Speaker Systems.

815 system. Amazingly fine sound from an amazingly compact enclosure.

915 system. Full performance from a really compact 2-way system. Has continuous high frequency contour controls to adjust sound for individual room acoustics.

4010 system. Ampex's finest! Now truly flawless perfection in sound reproduction finds its ultimate expression in the Ampex 4010 Speaker System. And the superb design of its cabinetry is as distinguished as its performance.

Ampex Speaker Systems are available in 14 models from \$29.95 to \$379.90 the pair.

AUDIO AND VIDEO RECORDERS / SPEAKERS / MICROPHONES / VIDEO CAMERAS / TAPES / ACCESSORIES

ask anyone who knows

AMPEX

AMPEX CORPORATION, 2201 LUNT AVENUE, ELK GROVE VILLAGE, ILLINOIS 60007

HiFi Q&A



By
**LARRY
KLEIN**

The Rumbles of Discontent

Q. I notice that various manufacturers' records differ in the amount of rumble they have. One company's records seem particularly rumbly, while another's are quite rumble-free. Is this a quirk of my turntable and cartridge, or is there a real difference in inherent rumble content among the discs of the various record manufacturers?

RICHARD L. FRANCIS
Evanston, Illinois

A. Yes, Mr. Francis, there is a real difference in inherent rumble content among the discs of the various record manufacturers.

Intermittent Buzz

Q. My two-year-old stereo amplifier has recently developed an annoying intermittent buzzing sound in one channel. The buzz occurs regardless of which input is being used. It is always of the same duration (something less than half a second) and repeats itself precisely every twelve seconds. Since I have heard almost identical afflictions in several other tube amplifiers, both mono and stereo, I suspect I'm experiencing a common problem for which many audiophiles would appreciate a solution.

BRUCE F. BOND
Rolling Meadows, Ill.

A. The buzz is most likely a radio-frequency signal that your amplifier is somehow picking up and converting into audio. The fact that the disturbance occurs on only one channel may indicate that a poor contact in a phono plug and jack, a gassy tube, or an oxidized contact on a tube pin or socket is causing the difficulty by acting as a signal detector. As a first step, try polishing the phono plugs and tube pins and sockets with steel wool or an emery board to eliminate the

oxidation. Also try relocating and/or shortening the speaker leads of the offending channel, as they may be acting as an antenna for the r.-f. signal.

Question your friends who have "almost identical afflictions" and try to determine if they started being bothered by the noise at about the same time you were. It may be that there is some recently installed commercial or military radar unit in your neighborhood that is intermittently "sweeping" your amplifier and causing the buzz. In that case I suggest that you locate the offending installation and send a letter to the authorities involved. They may be able to suggest a solution.

Electrostatics and Transistors

Q. My question is short, and possibly simple. Can electrostatic speakers be used with transistor amplifiers?

WILLIAM ROSE
Shreveport, Louisiana

A. I can give you an equally short answer: sometimes. I would suggest that you contact the manufacturers of any electrostatic speaker and transistor amplifier you intend to use together and ask both of them your question before purchase. While there are a number of tube amplifiers that will not perform properly with electrostatic speakers, some transistor amplifiers will not only fail to drive electrostatic speakers properly, but may also damage themselves in the attempt to do so.

Tape-Deck Panel Vibration

Q. I have a rather well-made stereo tape deck, and I have mounted it vertically on a panel. Although the tape deck was mechanically quiet when operated horizontally in its own base, I find that with the panel installation there is

(Continued on page 50)

NEW YORK HIGH-FIDELITY SHOW

Audio fans in the New York metropolitan area will find much of interest at the 1966 New York Component High-Fidelity Music Show to be held at the New York Trade Show Building September 28 through October 2. In addition to industry exhibits of the latest hi-fi equipment, the Show will feature a series of evening symposiums covering all aspects of hi-fi. These one-hour lecture-demonstrations, intended for both novice and experienced audiophile, will cover record players, phono cartridges, tape recorders, tape, transistor amplifiers, and loudspeakers. In addition to these discussions, each day of the Show there will be an additional lecture titled "An Introduction to High-Fidelity Components," designed to acquaint those new to the field with the advantages, possibilities, and technical features of hi-fi. A question-and-answer session will follow each talk.

Sit in your own Super Concert Hall!



SHARPE STEREO HEADPHONES

Are Engineered to
Deliver the Fine Quality
of Your Components

Sharpe anticipates quality performance. Sharpe quality begins with unique, custom drivers, individually tested and fitted into acoustically correct circumaural ear cups containing configured, balanced frequency dampers and attenuators. They'll respond flat at 20-20,000 c.p.s. ± 3 db, full exceeds 15-30,000 c.p.s. And Sharpe headphones are comfortable. Complete with patented liquid ear seals, dual slide headband and comfort cushion. Check the following outstanding...

PERFORMANCE SPECIFICATIONS OF THE SHARPE 660/PRO MODEL

- Frequency Response: 20 c.p.s. to 20 kc at ± 3.5 db
- Maximum Acoustical Output (loaded): 110 db s.p.l.
- Impedance: Either 50 ohms or 500 ohms, used with 4-16 ohm output
- Attenuation of Ambient Noise: 40 db at 1 kc.

RATED A-RECOMMENDED BY HI-FI BUYERS' GUIDE

Sharpe Model HA-10A stereo headphones have been rated A-RECOMMENDED in overall excellence by an impartial, nationally-recognized research laboratory in performance tests conducted and sponsored by Hi-Fi Buyers' Guide Magazine.



Suggested List Prices:

Model HA-660/PRO	\$60.00
Model HA-10A	\$43.50
Model HA-9	\$24.50

Sharpe warrants materials and workmanship when registered with authorized warranty card.

SHARPE
Instruments, Inc.
DEPT. A
955 MARYVALE DRIVE
BUFFALO, NEW YORK 14225
Available in Canada

CIRCLE NO. 80 ON READER SERVICE CARD

ENDORSED BY ELPA

When you have decided to acquire the highest quality components for your sound equipment, you will do well to look for the distinctive ELPA Seal of Endorsement. This seal is your certification of excellence in high fidelity. It is granted only to that equipment which successfully meets



the stringent standards of performance and design established by the ELPA MARKETING INDUSTRIES, INC.

The equipment below has met all of these tests and is particularly recommended for the personal possession of the most discriminating high fidelity audiophile.

FOR RECORDS

THORENS — Master European craftsmen for over 80 years, THORENS is today the unchallenged world leader in superb turntables and tonearms. There's a perfect balance of mass production and hand-craftsmanship of the highest degree of quality and performance. Compare and you will agree that nothing else matches the incomparable quality of THORENS.

Ortofon — To professionals and audiophiles the world over, Ortofon of Denmark is synonymous with the ultimate in sound. Ortofon's specialties range from home entertainment equipment to master cutting systems for over 80% of the record manufacturers of the World. Ortofon's standards are the standards by which all others are judged and tested. For total sound satisfaction start with the Ortofon cartridge.

CECIL E. WATTS Ltd. — Cecil Watts is the recognized master throughout the world of record care and cleaning. Mr. Watts is the consultant of many major record manufacturers and the Watts' products — Preener, Parastat and Dust Bug are the result of his experimentations and investigations. Use a Cecil E. Watts product to help you renew your favorite old records and care for your valued new acquisitions as well.

FOR TAPES

REVOX — Internationally acclaimed throughout the world for its superb craftsmanship, the Revox Tape Recorder represents the ultimate quality in sound reproduction. Only the highest rated parts are acceptable for the Revox, and constant checking maintains the superb performance of every unit. No wonder that REVOX is the choice of both the seasoned professional and knowledgeable audiophiles.

EDITall — Described as the only completely satisfactory method of editing and splicing tapes. The metalized EDITab is utilized by practically all of the tape cartridge manufacturers. The EDITall is designed to meet the needs of every serious-minded tape recorder owner. Through the patented EDITall block and EDITab splicing tapes, even the amateur hobbyist can edit tape like a "pro".

BEYER — A Beyer Microphone to fit all needs. The Beyer Microphone truly represents the highest expression of technology available in the state of the art today. It is made to deliver years of outstanding operating efficiency, faithful service, sensitive performance, and versatile application in any and all needs. Ask for the BEYER Microphone to fit your needs.

LOOK FOR THE ELPA ENDORSEMENT ON EVERY COMPONENT YOU SELECT
IT WILL CONFIRM YOUR JUDGMENT OF SUPERIOR QUALITY.



Elpa Marketing Industries, Inc.



New Hyde Park, New York 11044

Insist on all Elpa Products at your hi-fi dealer or write for catalogs and name of nearest dealer to: Dept. H 110

CIRCLE NO. 42 ON READER SERVICE CARD

HIFI/STEREO REVIEW

TECHNICAL TALK

By JULIAN D. HIRSCH



● **LOUDSPEAKER TESTING—II:** In the August issue, in response to a reader's letter, I discussed some of the problems of making frequency-response measurements on loudspeakers. The letter also raised some questions that are applicable not only to loudspeakers but, in principle, to any equipment report prepared for relatively non-technical readers.

In describing the frequency response of a speaker in a recent test report, I stated that "at low frequencies the measurements show a slightly rising characteristic." The reader asks, "What is meant by 'slightly'? Is it 1 db or 20 db?" As I explained in August, the details of the response curves we obtained are indicative of the behavior of a speaker in one specific environment. In the absence of comparison data taken on a large number of other makes of speakers under identical conditions, publication of the curves might lead the non-technical reader to draw erroneous conclusions. Having derived all the test data and having made the tests over a number of years, I feel I am better able to draw valid conclusions from the data and then present a verbal appraisal of any particular loudspeaker system.

As it happens, our measurement techniques cannot reliably detect 1-db response irregularities, but a level change of 3 to 5 db is easily measurable. As applied to a speaker, the phrase "a slightly rising characteristic" indicates a variation of perhaps 5 to 7 db. If we had measured a change of 10 or 20 db in a speaker's response (as sometimes occurs), I would have to describe the speaker as seriously deficient. These criteria apply generally to all speaker tests and can serve as a guide to those readers who desire a more quantitative interpretation of test results.

In his letter this reader also asks what is meant by the statement "harmonic distortion is very low down to 50 Hz, and the effective lower limit of the speaker's response appears to be about 40 Hz." He wonders if low distortion as used here means 0.0005 or 3 per cent. To measure loudspeaker distortion, we drive the speaker with a constant voltage which would deliver 1 watt of power to a resistive load of the same value as the speaker's rated impedance (about 2.8 volts for an 8-ohm speaker). At one time we used a 10-watt level, but this is potentially in-

jurious to many smaller speaker systems, and we have now standardized on the lower value for most systems.

To minimize the effects of room resonances, we place the microphone that feeds the distortion analyzer about 10 inches from the grille cloth, on the woofer axis. We then measure the harmonic distortion in the electrical output of the microphone, without regard for the actual sound-pressure-level reading. Measurements are made from the lowest test frequency at which the speaker will reproduce useful fundamental output, up to the frequency at which the distortion reaches a minimum value—usually in the vicinity of 100 Hz. Typical minimum distortion levels are 1 to 2 per cent. The actual value depends on the design and power rating of the speaker, and it is often also limited by the background noise in the test room, which can mask distortion below the 1 per cent level.

Below some specific frequency, the distortion of any speaker begins to rise rapidly. The frequency at which this occurs is affected only slightly by the power level, since the increase in distortion usually indicates a loss of coupling of the cone to the air, a function of the design of the speaker system. The amount of distortion measured, and the rate at which it rises, however, does depend on the power level. My judgment of the *effective lower limit* of a speaker's response is therefore based more on the shape of the distortion *vs.* frequency curve than on the actual distortion values.

In the case referred to by the reader, the distortion was about 1 per cent between 80 and 100 Hz, rising to 5 per cent at 50 Hz. This is still "very low" distortion for a loudspeaker. At 40 Hz, however,

the distortion had increased to 15 per cent, and at 35 Hz it was 25 per cent. I concluded from this that the useful lower limit of the speaker's response was about 40 Hz. Although fundamental output could be measured down to 30 Hz, it was heavily masked by distortion and could not be considered "useful" in a musical sense.

It is worth noting that this increase in distortion is not always accompanied by a reduction in sound-pressure level as measured by the microphone. In this case, the output level appeared to be quite uniform down to 20 Hz. At that frequency, however, the speaker's output consisted almost entirely of harmonics of the 20-Hz test

REVIEWED THIS MONTH

●
Magnecord 1020 Tape Recorder
Kenwood TK-60 Receiver
●

tone. Anyone with an audio oscillator or even a sweep-frequency test record can check this for himself by listening to the sound from the speaker as the frequency moves downward. With all but a few of the best speakers, the pitch will drop until the "cut-off" frequency is reached, after which the acoustic output may remain but the pitch will no longer decrease—in fact, it often will *increase* as the frequency drops and higher, audible harmonics of the fundamental tone are generated.

There has been some controversy over the value of tone-burst photographs of a speaker's response. It is true that the tone-burst response of a speaker system can change drastically over a very small frequency interval and that tone bursts do not lend themselves to any simple quantitative expression. Nevertheless, a trained observer can form a very reliable judgment of a speaker system's worth from observing its tone-burst response over its frequency range.

The electrical output of a microphone placed close to the speaker, when viewed on an oscilloscope, is us-

ually markedly different from the clean, well-defined bursts that drive the speaker. In the case of a good speaker, the distortion may be minor, and the beginning and end of the burst are distinctly visible. At some frequencies, almost any speaker will show some undamped oscillation or "ringing," which is simply the result of the speaker's continuing to produce sound after the burst drive-signal has ended. Sometimes this ringing occupies the entire "off" time of the input burst. Our criterion for quality is how often this effect occurs (and how pronounced it is) over the frequency range of the speaker.

I do not find it difficult to locate the frequencies that typify the tone-burst response of a speaker, as well as those where it is at its worst. I believe that an intelligent analysis of these waveforms gives the best single clue to the quality of a speaker system. In fact, I have never heard a speaker with serious tone-burst distortion that sounded musically pleasing, nor have I heard a speaker system with generally good tone-burst response whose sound was offensive.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houek Laboratories

MAGNECORD 1020 TAPE RECORDER



● THE NEW Magnecord 1020 tape recorder is quite similar to the company's semi-professional Model 1024, but it is packaged and styled more suitably for home installation. The Model 1024 has separate mechanical and electronic sections, designed for rack mounting, with separate knobs for each of its many control functions. On the other hand, the Model 1020, with virtually all the features of the 1024, is a compact, single-unit machine for custom installation, with dual concentric controls to simplify its appearance and operation.

The Magnecord 1020 is a two-speed machine (7½ and 3¾ ips) with quarter-track stereo heads and separate transistorized recording and playback amplifiers for each channel. The capstan is driven by a hysteresis-synchronous motor, and there is a separate torque motor for each reel. Two heavy flywheels insure low flutter. All tape-transport functions are controlled by electrical solenoids operated by a group of pushbuttons.

The Magnecord 1020 has inputs for microphones and outputs for headphones on its front panel. The auxiliary

high-level inputs and line outputs are grouped in a recessed area at the rear of the recorder. Separate, but concentric, pairs of gain controls are used for microphone and auxiliary inputs, which may be mixed. Playback-output level is controlled by a third set of concentric controls. A monitor switch connects the line outputs and twin VU meters to either the recording or playback amplifiers. Concentric with the monitor switch is an equalization selector for the two tape speeds, which are set by another control on the deck. Finally, a recording-mode switch sets up the machine to record on either channel or both, with red lights to indicate the selected mode of operation.

The row of pushbuttons that control the tape transport perform the usual functions. There is an interlock to prevent accidental tape erasure, and a CUE button that holds the tape against the heads with the transport stopped or in fast motion as an aid to editing or for locating specific passages on the tape.

The Magnecord 1020 accommodates tape reels up to 8¼ inches in diameter. The 8¼-inch reel is a special Magnecord reel that will hold up to 2,800 feet of 1-mil tape. With this reel the user can record up to 1¼ hours without interruption at 7½ ips, or up to 2½ hours at 3¾ ips. This is Magnecord's answer to reversing-type tape recorders, since practically any musical work can be accommodated on one side of a reel of this size.

Our laboratory measurements show that any differences between the Magnecord 1020 and its semi-professional (Continued on page 61)

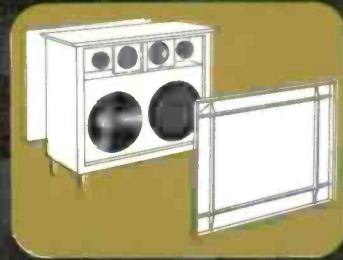
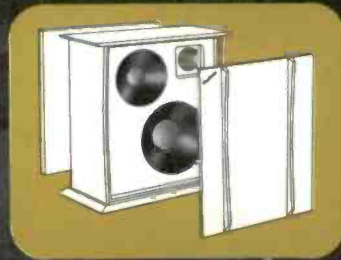
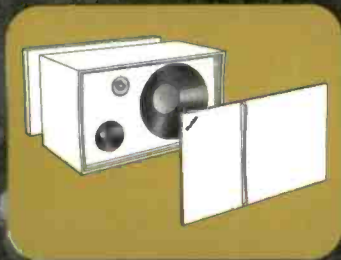
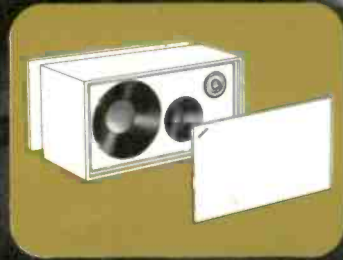
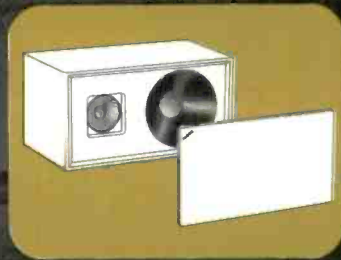
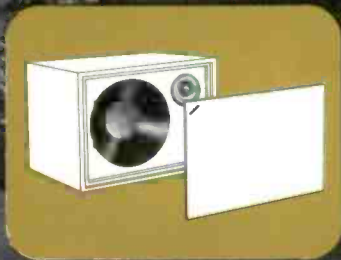
COMPARATOR

We cordially invite you
to review the new series of

Wharfedale

Achromatic Systems

consisting of six magnificent loudspeakers



plus three unique

Expandules





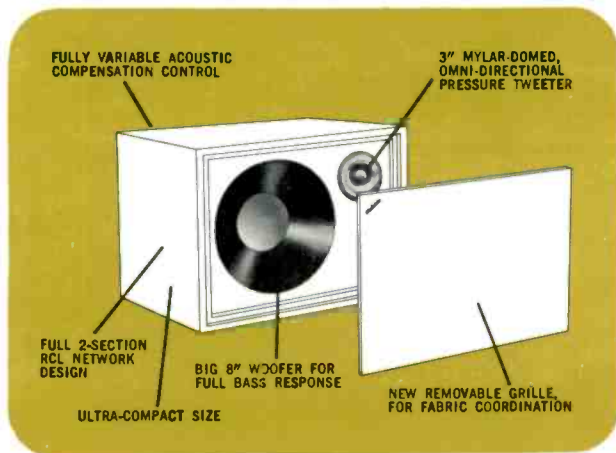
ACHROMATIC
W20



ACHROMATIC
W30C



ACHROMATIC
W40C



SPECIFICATIONS — Speakers: (Two-way) Woofer, 8" acoustic suspension; Tweeter, 3" omni-directional pressure dome. Control: Wire wound, continuous. Minimum Power Required: 10 watts (per channel) IHF. System Impedance: 4 to 8 ohms. Dimensions: 9 $\frac{3}{4}$ " x 14" x 8 $\frac{1}{2}$ " deep. Finish/Prices: (Genuine wood veneer) Oiled walnut, \$49.95.

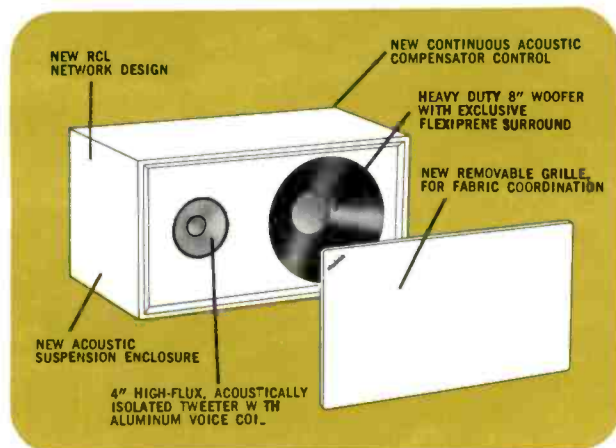
ACHROMATIC W20

2-WAY MINORETTE SPEAKER SYSTEM

The new Wharfedale W20 Minorette set its sights on *sound* above all... with dimensions and cost a secondary consideration. This is why the W20 does not use a 4", 5" or even a 6" woofer... but a high compliance, low resonance full 8" woofer with exclusive Flexiprene cone suspension. And, this is topped off with a new, advance-design mylar-domed pressure tweeter with excellent omni-directional dispersion characteristics. Both speaker components have heavy magnet assemblies for controlled transient response. Network and voice coil values have been carefully designed for optimum performance with either vacuum tube or transistor amplifiers and receivers. A continuously variable acoustic compensation control is included.

The sturdily constructed, handsomely appointed cabinet (acoustic suspension principle) is finished with genuine walnut for greater decorating versatility; even has an easily removed front grille to make changing the cloth simple. The small overall dimensions make the W20 suitable for either stand-up or horizontal positioning; ideal too for placement inside of stereo "consoles."

Listen to the W20 with your eyes closed, and forget that it's so small and costs so little. What you hear will make it easy!



SPECIFICATIONS — Speakers: (Two-way) Woofer, 8" acoustic suspension; Tweeter, 4" acoustically isolated. Control: Wire wound, continuous. Minimum Power Required: 8 watts (per channel) IHF. System Impedance: 4 to 8 ohms. Dimensions: 10" x 19" x 9 $\frac{1}{4}$ " deep. Finishes/Prices: (Genuine wood veneers) Oiled walnut, \$69.95; Utility model, sanded birch hardwood with flat molding, \$63.95.

ACHROMATIC W30C

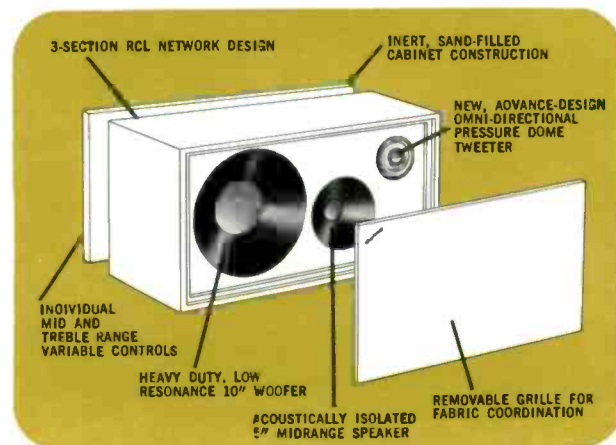
2-WAY COMPACT SPEAKER SYSTEM

The new Model W30C embodies an enlightened technical approach to the problems and virtues encountered by modern speaker systems intended for use with either tube type or transistor amplifiers and receivers. The all-new network configuration used in this latest edition of the W30, and the impedances employed in the woofer and tweeter components, make the W30C suitable for any amplifier having an output of 4 to 8 ohms.

Heavy (2 lb.) woofer magnet assembly provides proper damping, eliminates hangover, insures excellent transient response... all desirable when a bass speaker employs a high compliance, low resonance suspension, such as Wharfedale's exclusive new Flexiprene cone surround.

The acoustically-isolated, full-sized 4" tweeter with large 1 $\frac{1}{4}$ lb. magnet assembly performs easily and smoothly throughout its assigned range, adding clarity without harshness, musical definition without stridency.

The new W30C is indeed a speaker that may be used, despite its modest size and price, as the main system where space is at a premium, or as a highly gratifying "second" system in secondary listening areas.



SPECIFICATIONS — Speakers: (Full three-way) Woofer, 10" high compliance, low resonance; Midrange, 5" acoustically isolated; Treble: 3" omni-directional pressure dome. Controls: Wire wound, continuous treble and midrange controls. Minimum Power Required: 8 watts (per channel) IHF. System Impedance: 4 to 8 ohms. Dimensions: 12 $\frac{1}{2}$ " x 23 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ " deep. Finishes/Prices: (Genuine wood veneers) Choice of oiled walnut or polished walnut, \$89.95; Utility model, sanded birch hardwood with flat molding, \$78.95.

ACHROMATIC W40C

3-WAY BOOKSHELF SPEAKER SYSTEM In exclusive "sand-filled" enclosure

With the new W40C, Wharfedale has established a new technical standard applying to all systems above the size of a "compact." The W40C, and all larger systems in the Wharfedale line, are full three-way multiple speaker assemblies, yielding a carefully tailored, ultra linear response that can best be accomplished with individual speakers designed for and operated over a restricted frequency range.

In the W40C, a heavy duty 10" high compliance, low resonance woofer is mated with an acoustically isolated 5" midrange speaker and an advance-design omni-directional pressure dome tweeter. Cone and chassis designs of the individual speakers have been developed to minimize reliance on the crossover network for channel separation. Separate mid and treble range, continuously variable acoustic compensation controls are provided.

The W40C brings a new dimension in sound realism to the world of "bookshelf" speakers, at a very reasonable cost. An optional set of legs adapt the speaker for free standing floor use where desired. Here indeed is exceptional value!

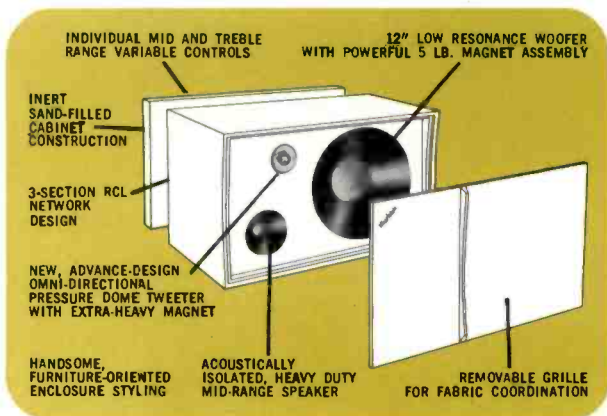
**ACHROMATIC
W60C****BOOKSHELF AND FLOOR-STANDING
3-WAY SPEAKER SYSTEM In exclusive
sand-filled enclosure**

The W60C enjoys important benefits derived from its new 3-way speaker configuration.

A 12" woofer with extra-heavy (5 lb.) magnet assembly, 2" voice coil and one-piece cone molded of English long-fibred wool and soft pulp contribute, among other factors, to the remarkably undistorted, extended bass response of this system. The newly developed 5" acoustically isolated mid-range speaker, in this instance, incorporates a generous 1 3/4 lb. magnet assembly, for well-controlled, wonderfully clean reproduction of this very important part of the audio spectrum. Add to this an all-new omni-directional mylar-domed pressure tweeter, also equipped with extra-heavy magnet for insuring a comparable output level.

Individual continuously variable mid and treble range compensation controls are provided to adjust for acoustic environment.

The W60C may be used with equal satisfaction as a bookshelf or floor-standing system. An optional base is offered for floor use, as a further decorative refinement. The cabinet is more than just an acoustic enclosure; it is fine furniture, tastefully styled to suit any room. The removable front grille facilitates decorative changes.



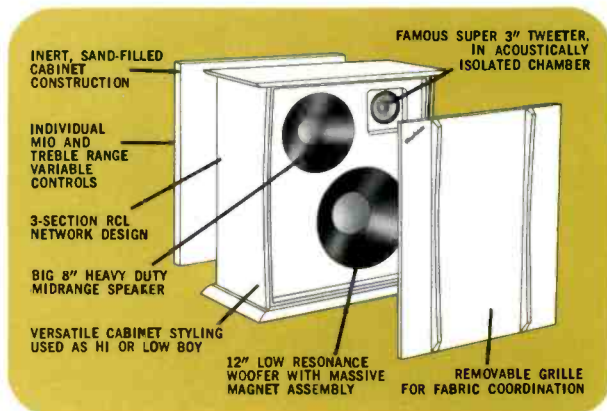
SPECIFICATIONS — Speakers: (Full three-way) Woofer, 12" high compliance, low resonance; Midrange, 5" acoustically isolated, heavy duty; Tweeter, 3" heavy duty omni-directional pressure dome. Controls: Wire wound, continuous treble and mid-range controls. Minimum Power Required: 8 watts (per channel) IHF. System Impedance: 4 to 8 ohms. Dimensions: 14 1/4" x 24" x 13" deep. Finishes/Prices: (Genuine wood veneers) Choice of oiled walnut or polished walnut, \$129.95; Sanded birch hardwood with flat molding, \$113.95. Option: Model B67 floor standing base (adds 4 1/4" to height of system), \$10.50 oiled or polished Walnut; \$9.50 unfinished.

**ACHROMATIC
W70C****3-WAY HI AND LOW BOY DELUXE
SPEAKER SYSTEM In exclusive
sand-filled enclosure**

The new W70C incorporates the finest components available for multiple speaker systems. The 12" woofer employs a massive (9 1/2 lb.) magnet assembly on a heavy cast aluminum chassis. The 2" pole piece and magnet keeper plates are made of the finest grain-oriented, high permeability Sheffield steel, insuring maximum gap flux density with minimum heat loss, as well as exceptional power and transient handling ability. Low natural resonance, high but well controlled compliance, and long axial excursion add to the bass response capabilities of this acoustic suspension system... right down to the thrilling depths of audible range.

As a natural and necessary complement, a full 8" speaker with heavy duty magnet assembly is used for midrange, while Wharfedale's famous 3" Super tweeter, with big 3 1/4 lb. magnet assembly provides the cleanest, most natural treble reproduction achievable.

The versatile cabinet may be used standing on end ("Hi Boy") or on its side ("Low Boy"), yet occupies surprisingly little floor space in either instance. The W70C is often used, because of its attractive table top, as an end table alongside sofas, chairs, etc.; and it is ideal for positioning on either side of a bay window. The front grille assembly is easily removed for decorative changes if desired.

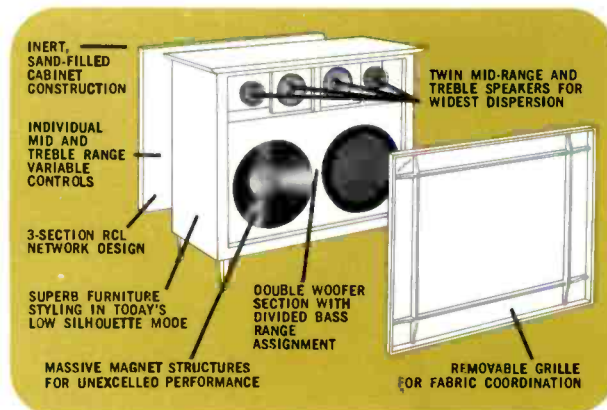


SPECIFICATIONS — Speakers: (Full three-way) Woofer, 12" high compliance, low resonance; Midrange, 8" heavy duty; Treble, 3" Super tweeter. Controls: Wire wound, continuous treble and mid-range controls. Minimum Power Required: 8 watts (per channel) IHF. System Impedance: 4 to 8 ohms. Dimensions: Finished model, 24" x 23 1/4" x 14" deep; Utility model, 24" x 20 7/8" x 12 3/4" deep. Finishes/Prices: (Genuine wood veneers) Choice of oiled or polished walnut, \$179.95; Utility model, sanded birch hardwood with flat molding, no table top, \$160.95. Option: Model B67 set of legs (not essential for floor standing use).

**ACHROMATIC
W90C****6-SPEAKER CONSOLETTA,
2 BASS, 2 MID-RANGE, 2 TREBLE
superbly matched and integrated with
a magnificent sand-filled enclosure**

The truly remarkable sound of the W90C — so exciting because it is so lifelike no matter where one listens from in a room — is due both to the particularly high quality of its components and to the design used in putting them to best use. The bass range is divided between two 12" woofers, each with massive (9 1/2 lb.) magnet assembly, on cast aluminum speaker chassis. One, with a flat 70 sq. in. polystyrene radiator, provides free piston action efficiently, coupling the low bass range energy into the room. The other woofer, with conically shaped diaphragm, excels in reproducing the upper bass range. Both speakers operate in an acoustic suspension type enclosure. In this manner the bass spectrum is uniformly reproduced, with surprising output level down to the very depths of audible bass tones.

A pair of special 5" heavy duty mid-range speakers and a pair of the famous Wharfedale Super 3" tweeters handle the balance of the musical spectrum. All these speakers are, of course, acoustically isolated from the bass compartment, and the cabinet employs the exclusive sand-filled panel construction principle to eliminate enclosure coloration. The wide angle dispersion resulting from the array of mid and treble speakers insures correct musical timbre and definition anywhere in the listening area.



SPECIFICATIONS — Speakers: (Full three-way) Woofers, one 12" with polystyrene 70 sq. in. piston, one 12" with conical diaphragm; Two 5" Midrange speakers; Two Super 3" tweeters. Controls: Wire wound, continuous treble and mid-range controls. Minimum Power Required: 8 watts (per channel) IHF. System Impedance: 4 to 8 ohms. Dimensions: Finished model, 23 3/4" x 30 3/4" x 13 3/4" deep; Utility Model, 23 3/4" x 27 3/4" x 12 3/4" deep. Finishes/Prices: (Genuine wood veneers) Choice of oiled walnut or polished walnut, \$279.95; Utility model, sanded birch hardwood, flat molding, no table top, \$263.95. Option: Model B67 set of legs (adds 4 1/4" to height of system).

ACHROMATIC
W60C



ACHROMATIC
W70C



ACHROMATIC
W90C



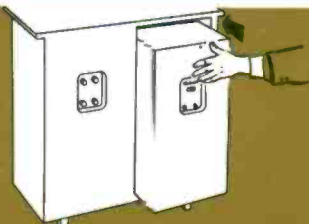
E-X-P-A-N-D-U-L-E-S



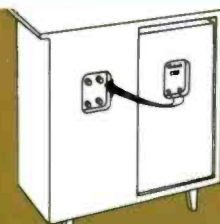
Wharfedale's exclusive Expandules convert bookshelf speakers into magnificent-sounding floor models, preserving your investment when you are ready to improve upon the original speakers in your music system. Each Expandule contains a high-compliance, low-resonance woofer of appropriate size, plus the correct matching network to extend bass response and improve sound projection into the room . . . complementing the performance of the original bookshelf speaker. Expandule enclosures are table-top (30") height, and of slim-line design. Finished in oiled or polished walnut, they blend perfectly with present home-decorating trends. The handsome appointments and tasteful styling completely conceal the fact that the Expandule also contains the bookshelf speaker. Matching legs are optional.

Wharfedale is a wise investment because a music system can be started with Wharfedale Achromatic bookshelf units (W30C, W40C, W60C) and the Expandules E35, E45, E65) can be added as desired.

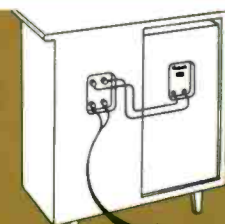
How a bookshelf speaker can be converted to a full-size system in three simple steps.



1. Slip bookshelf speaker into back of Expandule.



2. Connect leads from bookshelf speaker to Expandule.



3. Connect leads from Expandule to amplifier.

EXPANDULES ARE OFFERED IN THREE MODELS



Model E35 is 29 $\frac{3}{4}$ " high, 23 $\frac{3}{8}$ " wide, 13 $\frac{3}{8}$ " deep; (dimensions include table top overhang and optional legs); uses a special extended bass 10" woofer; has a 19 $\frac{5}{8}$ " x 10 $\frac{3}{8}$ " x 11" compartment. \$99.75.



Model E45 is 30" high, 30 $\frac{3}{8}$ " wide, 13 $\frac{3}{8}$ " deep; uses a 12" woofer; has a 24 $\frac{1}{8}$ " x 12 $\frac{1}{4}$ " x 11" compartment. \$149.50.



Model E65 is 30" high, 36 $\frac{1}{8}$ " wide, 16 $\frac{1}{4}$ " deep; uses a 15" woofer; has a 24 $\frac{1}{8}$ " x 14 $\frac{1}{2}$ " x 13 $\frac{1}{2}$ " compartment. \$199.95.

All are offered in either oiled or polished walnut. A set of 4 optional legs (Model B70) 4 $\frac{3}{8}$ " high is offered for all Expandules \$7.50.

Prices and specifications subject to change without notice.



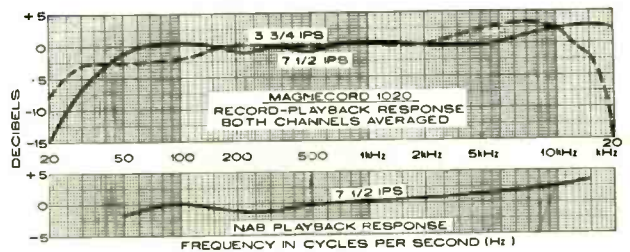
Wharfedale

Div. British Industries Corporation, Westbury, N. Y. 11590

sional relatives are no more than skin deep. Its performance was superior to that of any other home tape recorder in its price class that we have previously tested. At 7½ ips, the record-playback frequency response was ±2.5 db from 42 to well beyond 20,000 Hz. At 30,000 Hz, the response was down only 5 db. At 3¾ ips, the frequency response was ±3 db from 30 to 15,500 Hz, appreciably better than Magnecord's specification and better than many other good recorders can do at 7½ ips. The 7½-ips playback response, using the Ampex 31321-04 test tape, was ±1.5 db on one channel, and ±3.5 db on the other, from 50 to 15,000 Hz.

Wow and flutter were very low, only 0.06 and 0.07 per cent, respectively, at 7½ ips. The signal-to-noise ratio was about 45 db referred to a recording level of zero VU. But since the recording level can be increased at least 5 db over that point before significant distortion occurs, the signal-to-noise ratio is actually in the vicinity of 50 db. What noise there was consisted of a soft hiss, with no audible or measurable hum.

The tape speeds on our test unit were very slightly slow, by about 15 seconds in 30 minutes of playing. In



fast forward, 1,200 feet of tape was handled in 84 seconds, with rewind taking less than 60 seconds. The transport controls operated very smoothly and positively. If the tape runs out or breaks, the transport stops. It is always advisable to use two reels of the same size, since otherwise the braking from high speeds is not fully effective and some overrun may occur.

The Magnecord 1020 is an unpretentious machine devoid of frills and gadgets. On extended listening tests, we found it virtually impossible to distinguish between the original and the recorded program, even at 3¾ ips. At its price of \$570, it brings professional-caliber performance to the discriminating music lover.

For more information, circle 188 on reader service card

KENWOOD TK-60 RECEIVER

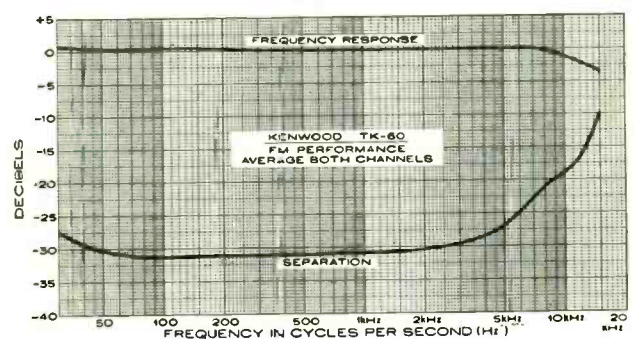


● THE Kenwood TK-60 AM/FM stereo receiver exemplifies the current high level of workmanship and design in Japanese high-fidelity components. It is an all solid-state unit, not skimped in any detail, yet modestly priced. The Kenwood TK-60 is in no sense a miniature by today's standards: it measures approximately 18 x 6 x 14 inches and weighs 24 pounds. Circuits are constructed on several printed boards, with the output transistors mounted on finned heat sinks. The FM front-end input circuit has a double-tuned r.f. stage and switchable AFC. The five i.f. stages are followed by a wide-band ratio detector. An AM tuner, of very basic design, is included. It has an oscillator-mixer, two i.f. stages, and a diode detector. The built-in ferrite rod antenna is adequate for local reception, and an external AM antenna may be used if required.

The TK-60 has a conventional FM stereo multiplex demodulator, with a 38-kHz oscillator synchronized by the 19-kHz modulator, and individual negative-feedback audio amplifiers for the two channel outputs. The automatic stereo/mono switching and indicating system is one of the most effective we have seen. It employs six transistors, five diodes, two indicating lamps, and numerous other components to provide a completely unambiguous indication of the broadcast mode. In the absence of a stereo pilot carrier, a red lamp on the TK-60's dial plate glows, and the multiplex circuits are inoperative. When a stereo pilot carrier is received, the red lamp

(mono) goes out and a blue lamp (stereo) goes on. Simultaneously, the 38-kHz oscillator is turned on. The change from mono to stereo is completely imperceptible (except for the audible spatial differences between the two modes). Best of all, the circuit cannot be triggered, even momentarily, by interstation noise or high frequencies in the broadcasts.

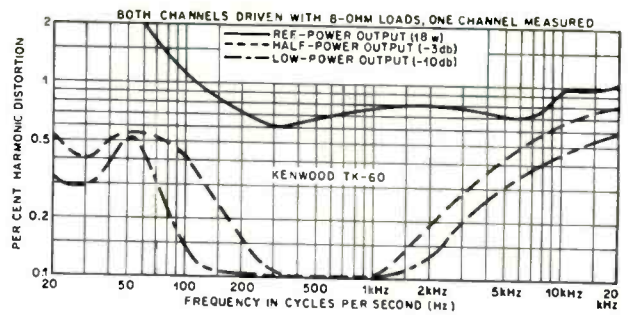
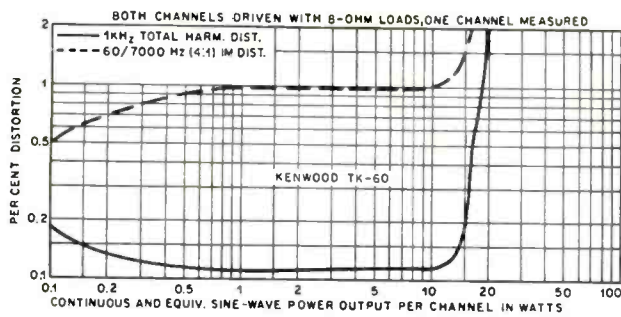
The function selector of the Kenwood TK-60 provides a choice of automatic stereo/mono operation, or manually selected stereo or mono, as well as AM, phono, tape-head, or high-level auxiliary inputs. A mode switch provides either left or right channel alone, stereo, reversed-channel stereo, or mixed channels (mono). Other control functions include bass and treble, balance, volume, and tuning. The tuning meter operates on both AM and FM. Four rocker switches control loudness compensation, tape monitoring, FM-multiplex filtering, and



FM-AFC. A pushbutton cuts off the speakers for headphone listening via a front-panel jack.

The audio amplifiers of the TK-60 are rated at 25 watts music power per channel into 8-ohm loads, and

(Continued on next page)



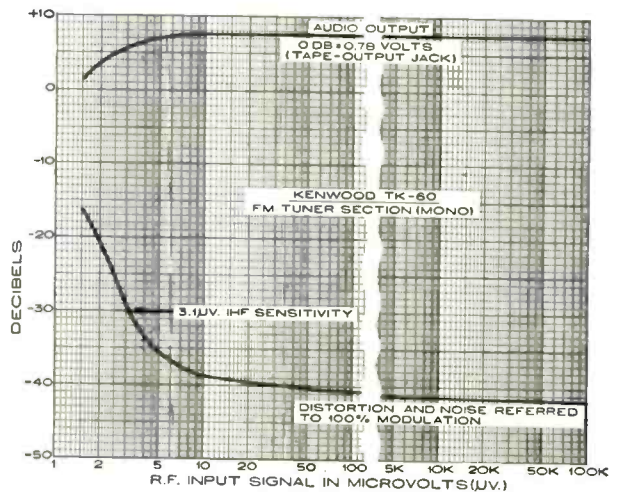
speakers of 4 to 16 ohms impedance may be used. The preamplifiers are equalized for RIAA phono and NAB tape characteristics. A mixed (mono) output signal is available for driving an external power amplifier and center-channel speaker.

In our laboratory tests, the FM tuner section of the Kenwood TK-60 had an IHF sensitivity of 3.1 microvolts, an excellent figure for a moderate-priced receiver. Stereo channel separation was better than 30 db over most of the audio range. The multiplex filter, which effectively reduced noise on weak stereo signals, also drastically reduced separation, yet a noticeable stereo effect was retained.

Tuning was noncritical, and the stereo-indicator system worked perfectly. On a quick scan across the band, the blue light lit only when a stereo broadcast was intercepted, yet did not miss even the weaker stations. We never found any need to switch in the AFC, since the TK-60 has negligible drift.

The audio amplifier frequency response was ± 1 db from 100 to 18,000 Hz, down 5 db at 20 Hz. RIAA phono equalization closely followed the ideal frequency-response curve, and the NAB tape equalization was accurate within ± 1.5 db. The loudness-compensation switch affected only the low frequencies.

The power amplifiers delivered 18 watts per channel at less than 1 per cent harmonic distortion between 120



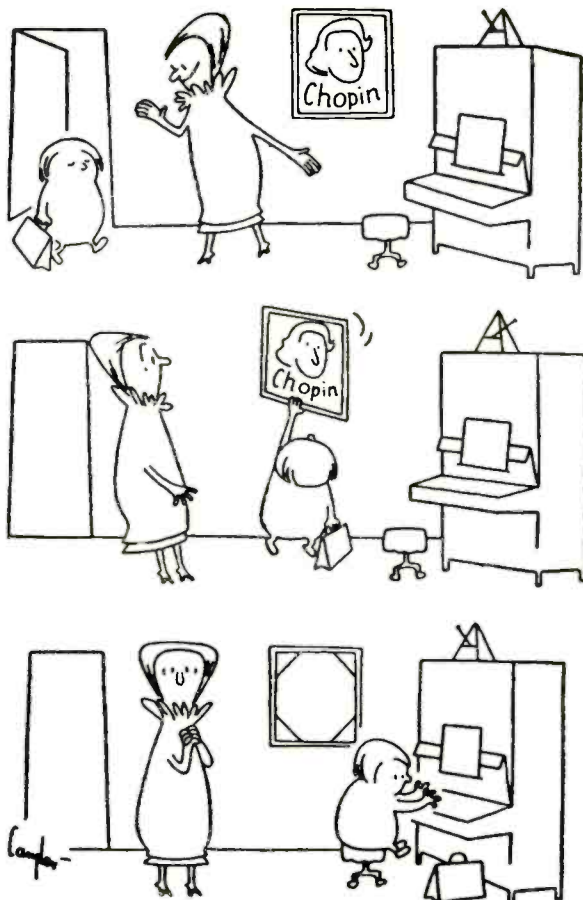
and 20,000 Hz, and at half rated power (9 watts) per channel or less, the distortion was well under 1 per cent from 20 to 20,000 Hz. At middle frequencies it was under 0.1 per cent.

As a function of power output, the 1-kHz harmonic distortion was 0.2 per cent at 0.1 watt, about 0.12 per cent from 0.5 watt to 12 watts, and 2 per cent at 19 watts. The intermodulation distortion was 0.5 per cent at 0.1 watt, 1 per cent from 1 watt to 10 watts, and 2 per cent at 16 watts. These measurements were made with both channels driven, 8-ohm loads, and a 120-volt a.c. line supply in conformance with the new IHF standards.

To sum up, the Kenwood TK-60 receiver performed flawlessly. It pulled in stations by the dozen, with good quality, and had no vices that we could discover. Its power output is sufficient to drive almost any speaker system. Although it is larger than some vacuum-tube receivers, to say nothing of contemporary solid-state models, it runs completely cool and therefore can be installed in limited space with no special ventilation requirements. Priced at only \$239.95, the Kenwood TK-60 offers a combination of flexibility, style, and performance that would be hard to beat at a much higher price.

For more information, circle 189 on reader service card

HIFI/STEREO REVIEW



FILM-TON-MAGAZIN

No ad man can do it justice.



If you follow the ads in the hi-fi publications, you know that every tuner from \$99 up is the absolute ultimate in sensitivity, selectivity, separation and frequency response.

That's what ad men get paid for.

But suppose somebody really does make the finest FM stereo tuner. What is there left for his ad man to tell you?

Only this:

Forget about the ads. Make the rounds of the stores and listen to as many tuners as you can. Compare. Especially on a live multiplex music broadcast where distortion is easily detected. Count the number of stations you can tune in clearly. And while you're tuning, watch the signal-strength meter. Between stations, it should drop all the way to zero. That's an indication of selectivity.

Even if you do nothing else, you'll have no trouble evaluating Fisher against other makes.

But if you feel technologically insecure, take an engineer friend with you. Or an electronics technician. Ask him what he thinks of the new all-solid-state TFM-1000, Fisher's most expensive FM stereo tuner at \$499.50.

Above all, ask your expert friend what he knows about Fisher and what the name means to him in comparison with others in the field.

Then you can read the stereo ads just for laughs.

(For more information, plus a complimentary copy of The Fisher Handbook, use coupon on page 70.)

ILLUSTRATED: THE FISHER TFM-1000 BROADCAST MONITOR SOLID STATE TUNER. FIVE IF STAGES. NEWLY DESIGNED FRONT END UTILIZING FET'S. EXCLUSIVE COUNTER-DETECTOR CIRCUIT. SYMMETRICAL, HARD LIMITERS. USABLE SENSITIVITY (IHF), 1.8 MICROVOLTS. SELECTIVITY (IHF), 70 DB. CAPTURE RATIO (IHF), 0.6 DB. \$499.50. CABINET, \$24.95.

FISHER RADIO CORPORATION, INC., 11-35 45TH ROAD, LONG ISLAND CITY, N.Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

TEAC®

Stereo Tape Recorders

TEAC

The World's Finest!

TEAC

Puts The Color Back In Music!

TEAC

Exciting to Own!

TEAC

Symbol of Excellence!

TEAC

Can Now Be Yours!

TEAC

(Pronounced TEE-AK)



*nothing finer...
anywhere!*

TEAC (TEE-AK) the newest and finest stereo tape recorders available. Every TEAC meets or exceeds the highest professional standards in all performance characteristic tests. Outstanding features such as Automatic Reverse, Four Heads, Three Hysteresis Motors, Dual VU Meters, Simultaneous Source and Tape Monitoring, Sound-On-Sound, Sound-With-Sound, Push Button Operation, etc., come as standard equipment with TEAC. See your dealer today for a TEAC demonstration.

**INTERCONTINENTAL
SEAWAY
PRODUCTS
COMPANY**

5400 E. 96th Street
Cleveland, Ohio 44125

CIRCLE NO. 56 ON READER SERVICE CARD



AUDIO SPECIFICATIONS II: TURNTABLES

AMONG all the components in an audio system, only two remain mute—the turntable and the tone arm. Every other component handles some form of signal or sound, but the turntable and tone arm are supposedly silent partners in the enterprise of sound reproduction. Yet, like many such partners, they may wield a not-so-silent influence over the whole operation, vitally affecting the eventual musical outcome. An inferior turntable ad-libs an unscored tremolo or adds so much rumble that the music sounds as if it is being accompanied by a distant thunderstorm.

Turntables on ordinary, garden-variety phonographs are usually beset by these weaknesses to a distressing degree. To keep quality turntables free of them takes expert design, precision manufacture, and rigid inspection. This explains why good turntables, despite their essential simplicity, tend to be relatively expensive.

Vibration presents the thorniest problem. All rotating machinery shows a bit of roughness in the running, and the trick with a record player is to keep it from becoming audible. This is quite difficult because the whole record-playing system acts as a kind of vibration detector. As long as the vibrations originate in the record groove, you've got music. But if they come from the turntable itself, you've got rumble. And although designers can't get rid of rumble entirely, they try to keep the ratio between music and rumble overwhelmingly in favor of the music.

This ratio, expressed in decibels (db), is the so-called rumble rating—the most important of turntable specifications. The specs may tell you, for instance, that a given turntable has a rumble rating of -35 db, which means that its rumble is 35 db less loud than a standard recorded test tone. This figure represents the minimum requirement for broadcast-station turntables as established by the National Association of Broadcasters, and it indicates a very silent turntable indeed. Some home turntables have still higher "minus figures," and therefore even lower rumble ratings.

Another vital requirement for turntables is speed constancy. If the turntable motor doesn't drive the platter evenly, the result is a chugging motion that causes the music to waver. This is known as flutter—a quivering tremolo especially noticeable on long-held notes of fixed-pitch instruments, such as the piano and organ. Slower speed variations of the turntable produce a siren-like pitch wobble descriptively called "wow."

In quality turntables these defects are avoided through the use of (1) highly specialized motors that maintain their speed and torque over large variations of line voltage, and (2) drive systems that efficiently couple the torque of the motor to the rotating platter. The driving force may be applied through a belt, a soft drive wheel mounted directly on the armature of the motor, or through an intermediary "puck" that picks up the motor drive and transmits it to the turntable platter. All of these systems are capable of excellent rumble and wow and flutter specifications. Specifications for wow and flutter are given in percentage figures, which express the turntable's maximum short-term fluctuation from the desired speed ($33\frac{1}{3}$, 45, or 78 rpm). On a good turntable, for example, you may find wow and flutter as low as 0.1 per cent, which produces no audible pitch wobbles.

For a free copy of the new Basic Audio Vocabulary booklet, circle number 180 on the Reader Service Card, page 33.

Nine facts about the Fisher XP-15 that make advertising claims unnecessary.

Seven drivers. The new XP-15 incorporates seven speakers. Two 12" free-piston woofers; four mid-range units; one tweeter. Each driver an exclusive Fisher design.

21 pounds of magnet structure. Each woofer is powered by a 6 lb. magnet structure. A total magnet weight of 6 lbs. drives the mid-range speakers, and there are 3 lbs. for treble reproduction. These unusually large magnets provide increased power handling capacity, efficiency, and tighter control over voice-coil excursion.

Four-way system. The new XP-15 is a true four-way system allowing each driver to reproduce only one specific portion of the frequency spectrum. The woofers from 26 to 300 Hz; lower mid-range from 300 to 1000 Hz; upper mid-range from 1000 to 2500 Hz; high frequencies from 2500 to beyond audibility.

All-electrical crossover design. Each crossover point of the XP-15 (300, 1000, 2500 Hz) is treated like a two-way system. High frequencies above the normal operating range of the woofers and mid-range speakers are filtered out with precisely wound coils. Low frequencies below a driver's operational limit are filtered through series condensers. There is a total of twelve electrical elements.

Five pounds of copper wire. There are two air-core coils and two condensers in each network, providing a taper of 12 db per octave at the crossover frequencies. The six low-pass

filter coils utilize nearly 5 pounds of copper wire!

Exclusive Fisher soft-dome tweeter. A 1½-inch hemispherical cloth dome provides smoothness of response and uniform dispersion in this high-frequency driver, especially important in true stereo reproduction.

Three separate balance switches. Three switches, each with positions for Normal, Increase and Decrease, provide unusual flexibility in the all-important lower/upper mid-range and high frequencies. The XP-15 can adapt to any acoustical environment and retain its overall flat response.

Sub-enclosure design. All four mid-range drivers and the soft-dome tweeter are completely sealed off within the main enclosure to prevent interaction with the back-pressure of the woofers.

Solid 5 cu. ft. cabinet. The XP-15 weighs 90 pounds! Its sturdy construction eliminates enclosure resonances that could result from low-frequency modulation. The cabinet measures 27" high, 27" wide, 14" deep, and is finished in hand-rubbed oiled walnut.



The Fisher

No ad man can do it justice.

AT \$299.50, THE NEW XP-15 IS THE LARGEST AND MOST COSTLY SPEAKER SYSTEM FISHER HAS EVER PRODUCED. FOR MORE INFORMATION, AND A COMPLIMENTARY COPY OF THE FISHER HANDBOOK, USE COUPON ON PAGE 70.

SUPERior 8mm color movies now easier than snapshots...



with the only instant load movie camera that fits into your pocket.

FUJICA
INSTANT LOAD
Single-8



You slip it out of your pocket. Drop in the cartridge... aim and shoot. Nothing else to do! No more fumbling with film, no threading, no winding. No settings to make. Push button electric power takes care of everything... and the electric eye sets the right exposure all by itself.

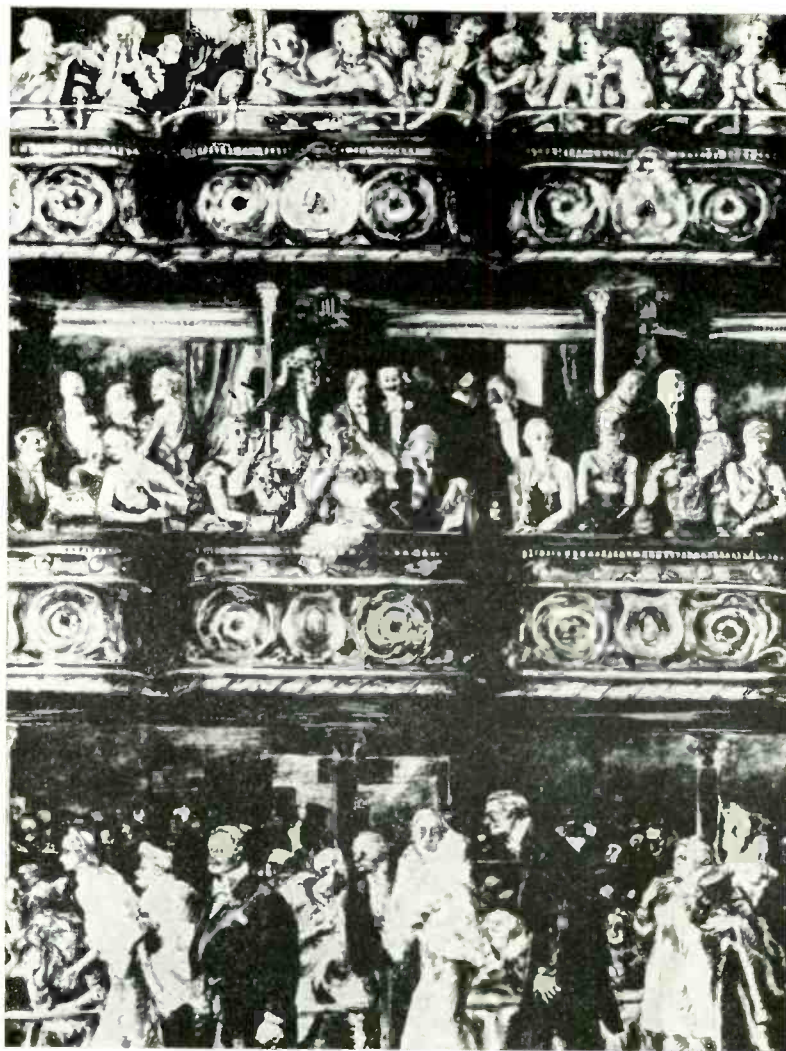
That's not all. Only Fujica, among the new instant load movie cameras has an exclusive feature that gives the professional touch to your movies. A built-in pressure plate that keeps the film perfectly flat against the lens. You have nothing to do with it... but it automatically gives you the sharpest, brightest show you've ever seen on the new Single-8 or Super 8 projectors.

Prices for the Fujica Instant Load Single-8 Movie Cameras start at less than \$80 and a five minute demonstration at your camera store is all you'll ever need... or send for FREE color booklet today.



FUJIFILM FUJI PHOTO FILM U.S.A., INC.
U.S. Distributor:
EHRENREICH Photo-Optical Ind., Inc.
Dept. A-8, Garden City, New York 11533
In Canada: R. & H. Products, Ltd.

CIRCLE NO. 48 ON READER SERVICE CARD



"Monday Night at the Aetna," egg tempera (1938) by Hughland Marsh. Courtesy U. of Arizona Art Collection

BOOK REVIEW

"THE GOLDEN HORSESHOE"

By Henry Pleasants

THE editors of *Opera News*—Frank Merklung, John W. Freeman, and Gerald Fitzgerald—have put together an affectionate valedictory album for the old New York Metropolitan Opera House at Thirty-ninth Street and Broadway and called it, almost predictably, *The Golden Horseshoe* (Viking Press, \$16.50).

Their subtitle tells more: "The Life and Times of the Metropolitan Opera House." There is a touch of genius here. One would not normally think of an inanimate object, namely a house, as having a Life as well as a Times. But anyone who has followed attentively the three-hundred-odd pages and more than four hundred pictures of this volume will confirm the felicity of this choice of words.

There is life in the book from beginning to end—vivid, throbbing, and lusty. The very origin of the Metropolitan Opera House—in the determination of a group of wealthy New Yorkers, for whom there were no boxes at the old Academy of Music, to have their own house with their

own boxes—was a reflection of the brash vitality of New York in the 1880's. And this vitality is a presence throughout the book, although the nucleus of support passed, in the lean Depression years, to a broader public base expressing the operatic pride and enthusiasm, and enjoying the support, of an entire nation.

Indeed, one single picture, the least elegant photograph in the entire book, stands out above all others as a symbol of the impulse which transformed the Metropolitan from a municipal to a national institution. It is a shot of Box 44, crammed with the human and electronic impedimenta of radio, during the first Metropolitan broadcast on Christmas Day, 1931. Peering out from the anteroom in the background are the intent and benevolent features of the then neophyte commentator Milton Cross.

The book is not, of course, a history of the Metropolitan Opera Company, although there is a lot of history in it. Nor

(Continued on page 68)

HIFI/STEREO REVIEW

This ad is supposed to give you a reason for listening to the Fisher 700-T solid state receiver. We decided to give you several:

Amplifier section:

Music power (IHF)	
4 ohms	120 watts
8 ohms	90 watts
Harmonic distortion (1 kHz)	
At rated output	0.8%
3 db below rated output	0.3%
IM distortion (60:7000/4:1)	
At rated output	0.8%
3 db below rated output	0.3%
Frequency response 10-70,000 Hz	+0, -1 db
Hum and noise	
Volume control (min.)	-80 db
Phono input (6 mV ref.)	-55 db
Aux. input (400 mV ref.)	-65 db
Input sensitivities	
(at 1 kHz, for rated power at 4 ohms)	
Phono (low)	3.5 mV
Phono (high)	10 mV
Tape Head	2.5 mV
Auxiliary (low)	200 mV
(high)	400 mV

Tuner section:

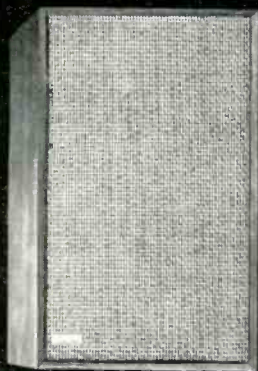
Usable sensitivity (IHF)	1.8 μ V
Harmonic distortion (100% mod. and 400 Hz)	0.4%
Stereo separation (400 Hz)	40 db
Signal-to-noise ratio (100% mod.)	70 db
Selectivity (alternate channel)	50 db
Capture ratio (at 1 mV)	2.0 db
Spurious response rejection (100 M Hz)	90 db

PRICE, \$499.50 (CABINET \$24.95). FOR MORE INFORMATION, PLUS A COMPLIMENTARY COPY OF THE FISHER HANDBOOK, USE COUPON ON PAGE 70.



The Fisher
No ad man can do it justice.

Save 40% OFF NET



SONOTONE "SONOMASTER"™ RM-2A SPEAKER SYSTEM

(Compare with \$100-\$150 units)

only **\$33.90**
REGULAR PRICE \$56.50

BELOW DEALER'S COST!

10-DAY HOME TRIAL

Your money back if you're not satisfied!

NEVER BEFORE AN OFFER LIKE THIS! Yours—from world-famous Sonotone, a leading manufacturer of audio products, hearing aids and nickel-cadmium batteries. This no-risk opportunity lets you try Sonotone's famous acoustic suspension speaker systems in your home... systems tested and reviewed by AUDIO, ELECTRONICS WORLD, RADIO ELECTRONICS and HI-FI/STEREO REVIEW.

Compare these systems with KLH, Jensen, Bozak, AR or other similar-sized, quality systems costing two to three times as much.

RM-2A SPECIFICATIONS: Features 8" woofer and 3½" tweeter. 100 watts peak power. 8 ohms. Freq. resp. 40-20,000 cps. Size 19" x 11½" x 8½" deep.

ALSO 40% OFF ON THESE TWO "SONOMASTER" SYSTEMS!

BABY SONOMASTER Model RM-0.5

Combines 4" woofer with 2" tweeter. Handles 40 watts peak. 8 ohms. Resp. 55-20,000 cps. 10½" x 7½" x 7" deep.

Audiophile net \$39.75

YOUR PRICE \$23.85

SONOMASTER Model RM-1

Packs a 6" woofer and 2½" tweeter. 80 watts peak power. Resp. 45-20,000 cps. 14½" x 10½" x 7¼" deep. 8 ohms.

Audiophile net \$44.50

YOUR PRICE \$26.70

All superbly finished in oiled walnut veneer

FILL IN—CLIP OUT—MAIL TODAY

Sonotone Corporation, Elmsford, New York 10523

Please ship the Sonotone acoustic suspension speaker system checked below for 10-day Home Trial. Full purchase price will be refunded if I am not completely satisfied.

Quantity

_____ Sonomaster RM-2A @ \$33.90 plus \$2.00 per unit shipping charge

_____ Sonomaster RM-0.5 @ \$23.85 plus \$2.00 per unit shipping charge

_____ Sonomaster RM-1 @ \$26.70 plus \$2.00 per unit shipping charge

ENCLOSED IS MY CHECK (or Money Order) for \$_____ which includes shipping charges.

Name _____

Address _____

City _____ State _____ Zip Code _____

is it even a history of the house in any academic sense. It has rather the character of a college graduating-class yearbook, or rather a series of yearbooks, one each for the several ages of Metropolitan history; and it evokes the sentiment of nostalgia which is the effect, if not the purpose, of any yearbook. It is done, one hastens to add, with exemplary professional finesse.

The first and paramount problem in the approach to such an undertaking must have been selection. There are eighty-odd eventful years from which to choose, crowded with events, voluminously and often artfully photographed. It is greatly to the credit of the editors and Arthur Solin, who was responsible for art direction and design, that they made things even more difficult for themselves by going outside the parochial confines and concerns of house and repertoire to place the institution in its proper and successive historical settings.

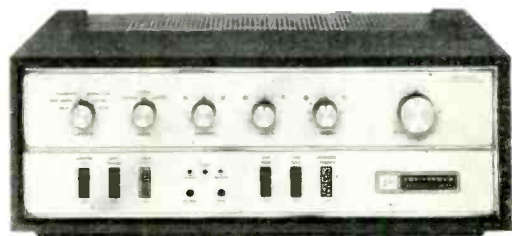
This is true of both prose and pictures. Leaving the details to Irving Kolodin's history (*The Story of the Metropolitan Opera, 1883-1950*) and William H. Seltman's *Metropolitan Opera Annals*, the editors have dealt with epochs rather than seasons, and have written no more than was necessary to etch each epoch against a background of social history and provide a setting for the illustrative material.

THE earliest photo of the house, for example, shows a Broadway paved with cobblestones and laced with trolley tracks, and the facing page is given over to the feet of the Statue of Liberty (which were all that was in place at the time) and the initial pilings of the Brooklyn Bridge. Later on we see the opening of the New York subway, facing shots of Met benefactor Otto H. Kahn, tenor Andreas Dippel, and soprano Fritz Scheff. Space was found even for Oscar Hammerstein's Manhattan Opera House (where Macy's now stands) and for Oscar himself and Mary Garden, who made life miserable for the Met in the century's first decade.

There is a marvelous montage of pictures of Italian immigrants arriving in New York and crowding into the Family Circle; on the facing page is the astute and thoughtful countenance of Giulio Gatti-Casazza, general manager of the Met, flanked by Dippel, the whole reflecting the transition from German to Italian dominion. Another memorable layout combines President Wilson, Ernestine Schumann-Heink singing for Liberty Bonds on the steps of New York's Sub-Treasury Building, and Toscanini conducting an Italian military band. In still another, Tullio Serafin and Rosa Ponselle on shipboard face Deems Taylor, Edward Johnson, and Edna St. Vincent Millay discussing Taylor's opera *The King's Henchman* beneath a shot of Lindbergh proceeding up Broadway in a shower of

(Continued on page 70)

Amplifiers today sound pretty much alike. Until you hear them.



Reading amplifier specifications in the hi-fi publications is one thing. Hearing them is another.

You would assume that two amplifiers with identical specifications would sound identical.

But they don't. And that can make things quite confusing.

Why they sound different and how much difference exists is irrelevant. The point is that they do, and your choice should be based on how an amplifier sounds, not how it reads.

For example, take the Fisher TX-200 all-solid-state control amplifier. It can deliver 45 watts per channel IHF, 35 watts per channel RMS. Harmonic distortion at rated output is 0.5%; IM distortion 0.4%. We believe it to be a 90 watt amplifier that sounds like a 90 watt amplifier.

But don't take our word for it.

Instead, listen to the TX-200 and compare it with any other solid state amplifier in its class. We think you'll finally hear two amplifiers that do sound alike.

The one you just read about. And the TX-200 at your dealer's. (It sells for \$279.50; cabinet \$24.95).

For more information, plus a complimentary copy of The Fisher Handbook, use coupon on page 70.

The Fisher

No ad man can do it justice.

GRUNDIG TAKE-ALONG HI/FI



... with the sounds of the whole wide world for good measure!

THE GRUNDIG SATELLITE 5000... a portable sound system second only to a shelf full of expensive components! No-drift FM, AM, LW. No-gap SW coverage from 10 to 187 meters. Fully calibrated fine-tuning. Dual speakers. 2-watt push-pull output. 17 transistors. Bass and treble tone controls. All this... with a carry handle! The space-age portable that orbits the globe for the best listening of five continents.

Satellite 5000, \$219.50*; other Grundig "portable hi-fi's" from \$44.50*. Listen at your Hi-Fi dealer's. With Grundig, hearing is believing.

GRUNDIG

GRUNDIG-TRIUMPH-ADLER SALES CORPORATION

355 Lexington Avenue, New York, N.Y. 10017 *SUGGESTED RETAIL PRICE. HIGHER ON THE WEST COAST.

CIRCLE NO. 49 ON READER SERVICE CARD

Cut it out.



030

FREE! \$2.00 VALUE! Send for your free copy of the new 1966 edition of *The Fisher Handbook*. This revised and enlarged version of the famous Fisher high fidelity reference guide is a full-sized 80-page book. Detailed information on all Fisher components is included.

Fisher Radio Corporation
11-35 45th Road,
Long Island City, N. Y. 11101

Name _____

Address _____

City _____ State _____ Zip _____

ticker-tape with Mayor Jimmy Walker. And so on down to our own time.

There are singers, of course, hundreds of them; and here again the editors have been singularly imaginative in what they have chosen from the tens of thousands of pictures available to them in the files of *Opera News* and the Metropolitan Archives. We see Lilli Lehmann, for example, not as Brünnhilde or Isolde, but as Carmen; David Bispham not as Beckmesser, but in his undershirt, doing setting-up exercises; Emma Calvé not as Carmen, but as Ophelia; Johanna Gadski during a coaching session; Louise Homer with her numerous family; Leo Slezak towering over Toscanini against the deck-rail of the *Kronprinzessin Cecilie*; Geraldine Farrar feeding the geese in *Königskinder*; Titta Ruffo as Cascart in *Zaza*; and Lauritz Melchior and Lily Pons as an apache dance team at a costume ball (with sexes reversed!).

Nothing, it seems, has been neglected. There are architects' drawings and comparative pictures of Covent Garden, La Scala, the Paris Opéra, and Bayreuth; and the decor of the house is traced through the various ages of its history. We see the monstrous trolley on which the Rhine Maidens were moved in the first *Ring* in 1889 and the breeches buoys by which they were raised and lowered forty years later. We are given an eloquent glimpse of a horse-drawn lorry carting scenery off to storage (which the original architects neglected to provide for the house itself). Ballet gets a section and, of course, Society, which is as it should be with an institution that has been rooted in Society, and not necessarily in any pejorative sense.

Everyone, I suppose, will have his own favorites. I can't resist paying my own tribute to the portrait of Leopold and Walter Damrosch, solemnly exuding all the obvious German virtues; the glimpse of an outraged J. P. Morgan clubbing a photographer with a neatly furled umbrella; the view of a recording session with Lina Cavalieri, in which the packed grouping of the orchestra goes some way toward explaining why orchestras on old records sound as they do; a shot of Caruso stepping from his car in 1919, the pain and preoccupation mirrored in his features forecasting his death two years later; and, finally, the photograph of a radiant Tebaldi as Adriana Lecouvreur, reminding me of that picture of Farrar as Manon in Berlin at the turn of the century, which I have treasured in my memory ever since I first saw it in a Victor Red Seal catalog years ago.

Yes, we all have our memories, and Viking's splendidly produced volume is an excellent means of triggering none but the fondest of the Grand Old Lady of Thirty-ninth Street—or the Yellow Brewery, if you prefer your nostalgia leavened with a little irreverence!

Introducing Fisher's first all-solid-state AM/FM stereo receiver. The 220-T.

The new Fisher 220-T was designed for people who seek the convenience of an all-in-one stereo amplifier, tuner and pre-amplifier design, with the added advantages of AM reception and solid-state circuitry. All at moderate cost.



The 220-T is capable of delivering 55 watts (IHF) at 4 ohms, 40 watts at 8 ohms. Harmonic distortion, 0.8%. IM distortion, 1%. It sells for \$329.50 (cabinet \$24.95).

Now that you've read the facts, and know it's a Fisher product, you just might have enough reason to go out and buy one. But we don't think so.

We think you'd be doing yourself an injustice if you were to make a decision based on a printed page. Even if the page represents Fisher. After all, there are other receivers, and their paper facts may look pretty much the same as ours.

So, it stands to reason: to be really sure of a high fidelity product like the 220-T, you must hear it.

And that's our message. Listen to the new 220-T, and compare it with the others in its class. Use a good program source, and count the number of stations that can be tuned in clearly.

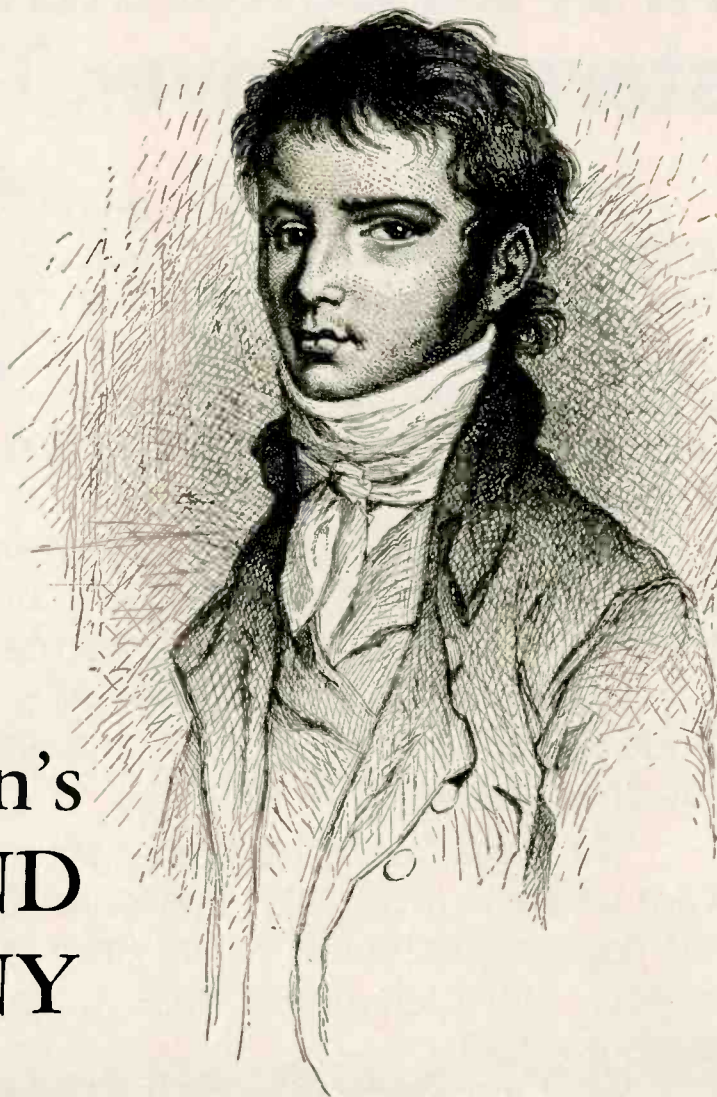
We feel that the 220-T will come out ahead in a test such as this. But don't let our thinking influence you.

You see, the only thing we want to do is introduce you to the product. The 220-T.

You'll have to decide whether or not you want it as a friend.

The Fisher No ad man can do it justice.

For more information, use coupon on page 70.



Beethoven's SECOND SYMPHONY

ROMANTIC chroniclers have often sought to establish a direct link between the prevailing circumstances of a composer's life at any given time and his creative output of the moment. Berlioz' *Symphonie fantastique* is for them an ideal instance: it was written in the white heat of the composer's unrequited love for the Irish actress Harriet Smithson (who did later become Madame Berlioz for a short time). Berlioz himself could not have been more explicit: in his memoirs he wrote that the *Symphonie fantastique* told "the history of my love for Miss Smithson, my anguish and my distressing dreams." For every such direct connection between life and creative endeavor, however, there are at least as many instances of the complete dissociation of a composer's personal circumstances from his artistic endeavors of the time. No more dramatic illustration exists than the Second Symphony of Ludwig van Beethoven, a vigorous, boisterous, confident score produced during the summer of 1802, when Beethoven's encroaching deafness led him to contemplate suicide.

During the summer of 1802, Beethoven poured out his anguish in the famous "Heiligenstadt testament," a document carefully sealed and labeled "to be read and executed after my death." In it he lamented his failing hearing in language so extravagant that there have been some who have tended to be skeptical of the depth of Beethoven's inner turmoil and to ascribe the document's emotional excesses to the inclination of a young Romantic toward self-dramatization. That the turmoil was real enough cannot be doubted, however; there are too many other evidences of his profound distress. His friend Ferdinand Ries wrote movingly of an episode that occurred one afternoon while the two of them were walking in the country.

"On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour
(Continued on page 74)

WHO SAYS ALL RECORD CLUBS ARE ALIKE?

**NOW COMPARE
THE "BIG 4"
RECORD CLUBS**

Record Club of America gives you All Labels... at 33 1/3% savings... and often up to 75%... AND DOESN'T FORCE YOU TO BUY EVEN A SINGLE RECORD

	CLUB A <small>(As Advertised in PLAYBOY January 1966)</small>	CLUB B <small>(As Advertised in McCALL'S February 1966)</small>	CLUB C <small>(As Advertised in PARADE January 16, 1966)</small>	RECORD CLUB OF AMERICA
CAN YOU CHOOSE FROM ALL LABELS INCLUDING LATEST RELEASES?	NO	NO	NO	YES! Choose any LP, on any label! Mono and Stereo! No exceptions! Over 300 different manufacturers including CAPITOL, COLUMBIA, RCA VICTOR, ANGEL, VOX, VERVE, DECCA, LONDON, etc. Even latest releases are available at once — no waiting.
MUST YOU BUY A "MINIMUM" NUMBER OF RECORDS? HOW MANY?	6	8	2	NONE! No obligations! No yearly "quota"! Take as many, as few or no records at all if you so decide!
CAN YOU BUY ANY RECORD YOU WANT AT A DISCOUNT?	NO	NO	NO	ALWAYS! Your discounts are never less than 33 1/3% — and are often as high as 75% — on every record you buy! No exceptions!
DO YOU EVER RECEIVE UNORDERED RECORDS?	YES	YES	YES	NEVER! There are no cards which you must return. Only the records you want are sent — and only when you ask us to send them!
HOW LONG MUST YOU WAIT FOR SELECTIONS TO ARRIVE?	5 to 6 WEEKS	5 to 6 WEEKS	5 to 6 WEEKS	NO LONG WAITS! YOUR ORDER PROCESSED SAME DAY RECEIVED!

**If Record Club of America is that good — where's the catch?
There is no catch! Here is truly one Record Club with no restrictions**

- ★ Choose any LP... on any label! No exceptions... Mono and Stereo — including latest releases!
- ★ No "quotas" to buy! Take 0 records — or 100!
- ★ SAVE — never less than 33 1/3% off list... often up to 75%!
- ★ All orders processed same day received — no long waits!
- ★ Every record brand new, first quality, factory fresh — and guaranteed fully returnable!

TYPICAL "DOUBLE DISCOUNT" SALE

Sugg. List Price \$3.79 and \$3.98	BEST SELLERS... ONLY \$1.89 & \$1.98	
Tijuana Brass Al Hirt Bill Cosby	Ferrante & Teicher Peter, Paul & Mary Sonny & Cher	The Supremes Henry Mancini The Righteous Bros.
Sugg. List Price \$4.79 and \$4.98	BEST SELLERS... ONLY \$2.39 & \$2.49	
Frank Sinatra Arthur Fiedler	Getz-Gilberto Birgit Nilsson	Ramsey Lewis Segovia
Sugg. List Price \$4.98	Everest & Vox Classical Albums ... ONLY \$1.77	

... plus more than 1/2 off on famous labels: Audio Fidelity, Command, Westminster, Roulette, Mercury, Angel, MGM, Verve, Deutsche Grammophon and others...



FREE! 300-page Schwann Catalog to pick your albums from when you join Record Club of America

GIANT CATALOG lists all records of all manufacturers. Over 300 labels with discounts from 33 1/3% to 75% — Over 30,000 albums — CLASSICAL, instrumental and vocal — POPULAR, vocal and instrumental — JAZZ — FOLK — SOUND-TRACKS, Broadway and Hollywood — SPOKEN WORD — ROCK-'N' ROLL — COMEDY — RHYTHM & BLUES — COUNTRY & WESTERN — DANCING — LISTENING...

TRACKS, Broadway and Hollywood—SPOKEN WORD—ROCK-'N' ROLL—COMEDY—RHYTHM & BLUES—COUNTRY & WESTERN—DANCING—LISTENING...

AT LAST! A RECORD CLUB WITH NO "OBLIGATIONS"—ONLY BENEFITS!

This is the way YOU want it — a record club with no strings attached! Ordinary record clubs make you choose from just a few labels — usually their own labels! They make you buy 5, 6, or more records a year (at full price!) to fulfill your "obligation". And, if you forget to return their monthly card — they send you a record you don't want, and a bill for \$5.00 or \$6.00!

But Record Club of America Ends All That!

Now you can choose any LP... on any label. Take as many, or as few, or no records at all if you so decide. And you get discounts of at least 33 1/3% — and often up to 75% — on every album! That means you buy all \$3.79 and \$3.98 LP's at \$2.39; \$4.79 and \$4.98 LP's at \$2.99; and \$5.79 and \$5.98 LP's at just \$3.69, plus a small charge for postage and handling. To join, mail coupon with check or money order for \$5. This entitles you to LIFETIME MEMBERSHIP in Record Club of America — and you never pay another club fee!

Look What You Get Immediately by Return Mail

- (1) LIFETIME MEMBERSHIP CARD, which guarantees you LP albums at dealer cost... guarantees you discounts of at least 33 1/3% — and as high as 75% — on every record you buy!
- (2) FREE 300-page Schwann Catalog to pick your records from. The Schwann Catalog is an independent publication listing all LP's available. Over 300 different labels, over 30,000 albums.
- (3) DISC®, the Club's FREE magazine which reg-

ularly supplements Schwann's listings and keeps you informed of extra money saving "double-discount" specials.

Your order is PROCESSED SAME DAY we get it! No long waits. No monthly cards to return, so you are never shipped unordered records. Every record GUARANTEED brand new, first quality, factory fresh! You must be completely satisfied — or every record fully returnable!

Money Back Guarantee

If you aren't convinced our discounts are as big as we say (check us to the penny on this!)... that our range of selections is the biggest anywhere (over 30,000 albums every month!)... or even if you've simply changed your mind—return all items within 10 days and your membership fee will be refunded promptly and in full!

Over 600,000 music lovers—plus leading schools, libraries and other budget-wise institutions—now save money this sensible way through the only record club with no strings attached! Join now and save. Mail coupon to: Record Club of America, 1285 East Princess Street, York, Pa. 17405.

Your membership entitles you to buy or offer gift memberships to friends, relatives, neighbors for only \$2.50 each with full privileges. You can even split the total: Your membership and one gift membership divided equally brings the cost down to \$3.75 each. The more gift members you get—the more you save! See coupon for your big savings.

RECORD CLUB OF AMERICA
1285 East Princess Street, York, Pennsylvania 17405 X917-E

Yes! Send FREE Schwann Catalog, DISC®, and LIFETIME MEMBERSHIP CARD. Enclosed is \$5, which entitles me to buy any LP in the Schwann Catalog or DISC® at discounts of at least 33 1/3% and as high as 75%, plus a small postage and handling charge. I may take as many or as few, or no records at all. No yearly "quota". I may, for any reason, return items within 10 days for full refund of membership fee!

Yes! Add _____ GIFT MEMBERSHIPS at \$2.50 each to my request. Send to names and addresses on attached sheet.

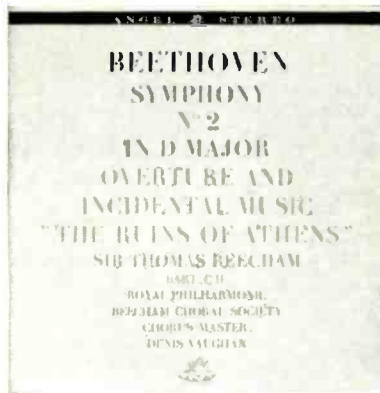
I enclose \$_____ covering my \$5 lifetime membership and any gift memberships at \$2.50 each.

Print Name _____

Address _____

City _____ State _____ Zip _____

Over 600,000 enthusiastic members including schools, libraries and other institutions. ALL ORDERS PROCESSED SAME DAY RECEIVED. ALBUMS COME TO YOU FACTORY FRESH. YOUR SATISFACTION GUARANTEED OR ALL ALBUMS FULLY RETURNABLE.



Of the several fine recordings of Beethoven's Second Symphony available, Sir Thomas Beecham's stereo/mono performance for Angel can be singled out for its special quality of gentle lyricism. A good budget-price stereo version is Janos Ferencsik's on the Parliament label. Ernest Ansermet's bouncy reading for London is also on a four-track stereo tape.

Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry, it was generally to the extreme of boisterousness; but this happened seldom."

And in a letter to a friend in Bonn, Beethoven wrote:

"I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

Nevertheless, Beethoven continued to work at a feverish pace during 1802. "I live only in my music," he wrote, "and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." In addition to the Second Symphony, 1802 was the year of the three violin sonatas of Opus 30, the first two piano sonatas of Opus 31, the Opus 33 *Bagatelles*, the two sets of Variations (Opus 34 and Opus 35), and other works.

THE Second Symphony has fared extremely well on records over the years. In pre-LP days there were excellent recordings of the score by such conducting giants as Sir Thomas Beecham, Serge Koussevitzky, Erich Kleiber, and Fritz Reiner. Since 1948 the ranks of fine recordings of the work have swelled to many times their pre-LP number: a recent Schwann catalog lists an even dozen available recordings of the symphony, of which ten exist in stereo-mono versions. Six of the latter are from complete sets of the Beethoven symphonies; these are the performances conducted by Ernest Ansermet (London CS 6184, CM 9044), Herbert von Karajan (Deutsche Grammophon 138801, 18801), Otto Klemperer (Angel S 35658, 35658), Josef Krips (Everest 3113, 6113), George Szell (Epic BC 1292, LC 3892), and Bruno Walter (Columbia MS 6078, ML 5398). Stereo-mono performances are also available under the direction of Sir Thomas Beecham (Angel S 35509, 35509), Janos Ferencsik (Parliament S 156, 156), Pierre Monteux (RCA Victrola VICS/VIC 1170), and William Steinberg (Command 11024SD, 11024).

The Ansermet, Szell, and Karajan performances are available on 7½-ips prerecorded tapes (respectively, London K 80057, Epic EC 843, and Deutsche Grammophon A 8805), and the Klemperer and Szell readings are also part of 3¾-ips reels devoted to all the Beethoven symphonies under these two conductors (Angel Y8S 3619 and Epic E7C 846, respectively). The Continental and Everest tapes, both of which are devoted to Krips performances of Beethoven symphonies, were not available at the time of this evaluation.

In addition to the stereo-mono performances, there are two other mono-only versions, each also part of a complete set of the Beethoven symphonies, that should be mentioned: Toscanini's (RCA Victor LM 1723) and Scherchen's (Westminster XWN 18308). Both are typical efforts of these conductors, but neither deserves special commendation over the best of the available stereo-mono recordings. As to the best, one can almost run a finger down the list of Beethoven Second recordings, stop anywhere, and be pointing to one that has unusual merit. For myself, the conductors whose performances are the most persuasive are Ansermet, Beecham, Ferencsik, Klemperer, Monteux, and Walter. Ansermet's is a lean, springy performance that has a quite unique clarity of texture. The Beecham performance has a gently lyrical quality, a special characteristic of this conductor's way with this music over the years. Ferencsik and Monteux both offer readings of a more rough-hewn nature, in which the vigor and robustness of the symphony are stressed. The Klemperer performance seizes upon the heroic aspect of the score to make of it a remarkably invigorating experience. Finally, the Walter recording, though it combines elements of several approaches, is still a reading stamped with Walter's own musical personality. If I tend to favor the Beecham recording over any other, it is perhaps because I have been listening to Beecham's interpretation of this score through successive recordings for nearly three decades. A persuasive case could be made for any of the other versions I have mentioned, however.

My nod for a tape performance goes to either Ansermet's or Szell's 7½-ips release. Both offer extremely vivid and cleanly balanced sound.

REPRINTS of the 1966 review of the complete "Basic Repertoire" are available without charge. Circle number 179 on reader service card.

Compare these new Sherwood S-8800 features and specs! **ALL-SILICON** reliability Noise-threshold-gated automatic FM Stereo/mono switching, FM stereo light, zero-center tuning meter, FM interchannel hush adjustment, Front-panel mono/stereo switch and stereo headphone jack, Rocker-action switches for tape monitor, noise filter, main and remote speakers disconnect. Music power 140 watts (4 ohms) @ 0.6% harm distortion, IM distortion 0.1% @ 10 watts or less. Power bandwidth 12-35,000 cps. Phono sens. 1.8 mv. Hum and noise (phono) -70 db. FM sens. (IHF) 1.6 μ v for 30 db quieting. FM signal-to-noise: 70 db Capture ratio: 2.2 db. Drift \pm .01%. 42 Silicon transistors plus 14 Silicon diodes and rectifiers. Size: 16½ x 4½ x 14 in. deep.

Now, look at the *NEW* Sherwood specs!

Model	V-Vacuum Tube S-ALL-SILICON T-Germanium Transistor	Power (IHF) 2 channel: 4 ohms Watts	FM Sensitivity Microvolts	Price	Dollars Per Watt
Sherwood S-8800	S	140	1.6	\$ 359.50	\$ 2.57
Altec 711A	S	100	2.2	378.00	3.78
Bogen RT8000	T	70	2.3	319.95	4.57
Dyna FM-3, PAS-3 & S-70	V	90	4.0	404.85	4.49
Fisher 700T	T	120	1.8	499.50	4.16
Fisher 440T	T	70	2.0	329.50	4.70
Harman-Kardon SR-900B	T	100	1.85	449.00	4.49
McIntosh 1500	V&T	85	2.5	499.00	5.87
Marantz BB, 7T, & 10B	V&T	75*	2.0	1340.00	17.87
Scott 348	V&T	120	1.9	479.95	4.00
Scott 342	T	65	2.5	299.95	4.61

References "T" or "V&T" (above) may include some silicon transistors. Figures above are manufacturers' published specifications except (*) which are published test findings.



3-YEAR WARRANTY



S-8800 140-watt FM **ALL-SILICON** Receiver
 \$359.50 for custom mounting
 \$368.50 in walnut leatherette case
 \$387.50 in hand-rubbed walnut cabinet

Sherwood

Sherwood Electronics Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618. Write Dept R10

THIS IS a story about a singer who had talent, worked hard, and finally made it to the Met. The peculiar part of the story is that, although this bass-baritone was the star of the September opening of the new Metropolitan Opera House, he appeared on stage only for the curtain calls. This was because he wrote the opera that was being performed.

There is no record that Samuel Barber, bass-baritone, ever took the part of *Il Barbiere di Siviglia* in his short singing career, but the Barber of Westchester (born West Chester, Pennsylvania; resident Westchester, New York) has just capped a long and distinguished composing career with his own contribution to operatic history: *Antony and Cleopatra*, commissioned by the Metropolitan for the gala opening of its new Lincoln Center house on September 16, 1966.

In retrospect, there was a certain inevitability about the choice. Barber comes from an old American family, one of the most distinguished representatives of which was the famous Metropolitan contralto Louise Homer. He showed his talent early and by the age of ten was busy writing an opera. He studied singing, piano, and composition at the Curtis Institute in Philadelphia, and had a fling at a professional singing career at the same time that he was producing his first major compositions, thus exhibiting a combination of talents almost unknown in music since the Renaissance or early Baroque periods. His opera *Vanessa*, with a libretto by his friend Gian Carlo Menotti, is one of the tiny handful of American operas ever presented at the Met and the only one still in the repertoire. He has composed regularly and knowingly for the voice and, in a sense, all of his music is in some fundamental way vocal in origin. And, of course, in a day of musical upheaval, Barber, like the Met, remains committed to tradition.

Like his music, Barber is quiet, urbane, somewhat old-fashioned in his easy elegance, charm, and unpretentious sophistication. One senses that the profound mood is melancholy; he is introspective and often withdrawn. Yet he is an affable, intelligent man who speaks several languages and is at home among cultured, artistic people on more than one continent. The incredibly strong, handsome features of his youth have softened over the years, but he retains the romantic good looks of an old-time movie star still capable of playing a heart-throb role.

The author is indebted to G. Schirmer, Inc. for kind permission to use in this article biographical information contained in Nathan Broder's excellent book *Samuel Barber* (1954) and to Mr. Barber himself, who took time from his busy schedule preparing for the Met opening to contribute a number of anecdotes and to confirm the recent biographical data.



OPERA NEWS

The loved, admired, and world-famous Aunt Louise as Amneris.

Almost all of these characteristics can be found in his music: he is a cosmopolitan, and, with the exception of a single work, there is almost no perceptible trace of an American musical accent in it—unlike his conservative-tonal colleagues and contemporaries who exhibit distinctly American traits. His music has been generally classified as avowedly Romantic, quiet, elegant, and wholeheartedly traditionalist. While all of it is not equally "conservative," and probably not a single work could actually have been written in the last century, there is a great deal of truth in the generalization. Both Stravinsky and Copland write twelve-tone music these days, and even their tonal works are fully twentieth-century in their implications. Barber remains faithful to his lyric tonality—a quiet, sure voice which continues to find listeners. It is a striking characteristic of American pluralistic culture that the most radical new ideas and the most traditional can exist side-by-side. Far from being inundated by any wave of avant-gardism, Barber has won the Pulitzer Prize twice in recent years, and continues to enjoy great esteem and popularity as one of our best-known and most-performed composers.

How and why did Barber get the Met commission? The question is not a hard one to answer once you examine the Met's difficult position in American cultural life in general and the unique role Barber plays in our musical life. What other opera would have been appropriate for the

opening of the new theater? *Faust*? *Aida*? It had to be a new *American* opera, and Barber was clearly the man with the stature and the proper style. In an odd way, the Met, for the first time in its history, *needed* a new American work and, specifically, it needed Samuel Barber. Win, lose, or draw, the Met commission recognizes and defines Barber's unique, eminent, and quite isolated position in American music.

BARBER was born on March 9, 1910, in West Chester, a small town near Philadelphia. His father, Dr. Samuel Le Roy Barber, was a physician. His mother, Marguerite McLeod (Beatty) Barber, was the daughter of a minister; her sister was Louise Homer, and she herself was musical. West Chester was not an altogether undistinguished place, culturally speaking, in those days—novelist Joseph Hergesheimer was its most notable resident—and the Barber home, a big, hundred-year-old brick house on South Church Street, had the refined atmosphere of a well-to-do, literate, somewhat old-fashioned old-American family of good tradition and high ideals. There was a good deal of playing and singing in the house and in the town, most of it in the sentimental style of the period. Barber's involvement with music came early and he took to it in the simplest, most natural way. At age six, he started playing the piano by himself, and after an unsuccessful interlude with a cello (promoted by his mother) he was sent to William Hatton Green, a pupil of Les-

chetizky and the leading local piano teacher. Barber studied with him for six years.

Once asked how he happened to become a composer, Barber replied, "I began writing music at seven and I just never stopped." The first piece was called *Sadness*—twenty-three bars for piano in C minor; one finds themes of nostalgia and regret in Barber's music right from the start.

At the age of ten, he wrote his first opera, *The Rose Tree*, to a libretto by the family's Irish cook, Annie Sullivan Brosius Noble. The plot concerned a Metropolitan Opera tenor who came to a small town on vacation and fell in love. The hero's part was written for the composer himself and, since his voice had not yet changed, it provided a rare case of a tenor role sung by a contralto. The heroine was his younger sister, Sara, who, according to Barber, can still sing every note of it. There was even a Gypsy Chorus, presumably demanding the additional services of an Irish cook. Unfortunately, Annie ran out of inspiration after the first act, and the opera has since remained unperformed.

An operatic experience of a very different kind was provided by a family trip to New York to hear Aunt Louise sing *Amneris* at the Met. Barber remembers tripping backstage and getting a nail in his shoe; he also remembers being disappointed at not being able to hear the mosquitoes buzzing around the Nile as he had apparently been promised he would. (The old Metropolitan Opera

No one who has seen Vanessa could doubt there was a castle in Italy. A young Samuel Barber is at the right, and Gian Carlo Menotti stands behind teacher Rosario Scalero. Other students are John Bitter, Eleanor Meredith, and John Moffit. Right: Mrs. Mary Louise Curtis Bok Zimbalist, who founded Curtis Institute.

THE CURTIS INSTITUTE OF MUSIC

THE CURTIS INSTITUTE OF MUSIC





Fitting attributes for a successful young composer: a pipe, and a fair copy of one of his own orchestral scores.

House was, evidently, falling apart even in those days, but there are no mosquitoes around the Nile for *Antony and Cleopatra* performances in the new house either.) Later there was an even bigger disappointment: the family had lingered too long over dinner and got into the house too late to hear Caruso sing "Celeste Aida."

Barber was active, in a small way, in West Chester musical life, playing the piano at club events and organizing a small orchestra to play at dances and social affairs. At the age of fourteen, he became organist of the Westminster Presbyterian Church at a salary of \$100 a month, and with his earnings financed a subscription to the Philadelphia Orchestra, then directed by Leopold Stokowski. But he didn't last long at the church; there was a disagreement about whether he ought to hold on to long *fermatas* where none were indicated in the music (Barber thought if they weren't there, he needn't play them, even if the congregation had other ideas), and another, more compliant, organist was found.

At about this time, Barber auditioned for Harold Randolph, director of the Peabody Conservatory in Baltimore. Randolph advised him to devote himself to music, but his parents preferred that he enter West Chester High School. However, the Curtis Institute of Music in Philadelphia was just opening its doors, and Barber was accepted as one of its first students. Since his father was president of the local school board, a special rule was passed that any student who was a composer could take Fridays off to devote to the study of music. Thus Barber finished high school education Mondays through Thursdays; Friday morning he had his lessons at Curtis; Friday afternoons were spent at the Philadelphia Orchestra.

The Curtis Institute was founded by Mary Louise Curtis Bok Zimbalist, daughter of the publishing magnate Cyrus Curtis and wife of Curtis' chief editor, Edward W. Bok, and after his death, of the violinist Efrem Zimbalist, director of the Institute. Mrs. Bok bought a row of town houses on Rittenhouse Square and created, in one fell swoop, a major music school. In 1927, three years after it had been founded, Mrs. Bok put \$12,000,000 into the endowment fund and abolished tuition fees. Under Mrs. Bok, Curtis became a real Alma Mater for its gifted students. The school found the students inexpensive places to live in and gave them subsistence allowances; musical instruments were placed at their disposal; trips to Europe, tours, and debuts were underwritten. Often Mrs. Bok herself took a close and direct interest in the welfare of her students. Many talents were nurtured and launched by this remarkable institution, and, although composers took second place to performers, Barber certainly benefited enormously; he was associated with the school as a student and student-teacher for more than nine years.

His first lessons were with a piano teacher, George Boyle, who noted Barber's talent for composition. Afterwards his teachers were Isabelle Vengerova, also a pupil of Leschetizky and formerly professor of piano at the Petrograd Conservatory; Emilio de Gogorza, the baritone (and husband of Emma Eames); and Rosario Scalero, a rather remarkable composition teacher. Barber was in the unique position of "majoring" in three subjects.

Singing loomed rather large in Barber's life at this time, and after his graduation from Curtis in 1934, he did some professional singing, notably *lieder* performances on NBC radio. He also recorded his own *Dover*

Beach for RCA Victor, a 78-rpm disc that has become something of a collectors' item. Later, singing became merely an avocation, and today he recalls with pleasure many informal *lieder* evenings spent with other "amateurs" such as Rudolf Serkin. He doesn't sing anymore, not even in the shower. "Alas," he says in a tone of genuine regret, "it's just too hard. You have to keep it up or it isn't fun any more."

In spite of the singing diversion, he knew from the first that he wanted to compose, and he had in Scalero one of the most high-powered teachers around. Scalero was an Italian violinist and composer, but his teaching method was basically German; his teacher had been Eusebius Mandyczewski, friend of Brahms and pupil of Nottebohm. In turn, Nottebohm had been the friend of Mendelssohn and Schumann and pupil of Simon Sechter, himself the most famous German theorist of the last century. Scalero's teaching was based on a rigorous study of counterpoint from the simplest two-part note-against-note writing on up to complex canons and fugues; later he introduced a study of the classical forms, culminating with the sonata.

One of Barber's fellow pupils in Scalero's class was a young Italian by the name of Gian Carlo Menotti. Menotti could speak no English, but both he and Barber could speak French, and they became and have remained close friends. In his fine biography of Samuel Barber, critic Nathan Broder quotes Menotti: "People thought we were spoiled because we knew exactly what we wanted, and that included practically the whole world." West Chester became a second home for Menotti, and the pair spent a great deal of time with Menotti's family in Lom-

bardy. Since 1943 they have lived together in a large, rambling house in Mt. Kisco, N.Y. They made a strange pair—the quiet, introspective American and the outgoing, operatic Italian. Although they remain two personalities of a very different sort, they have strongly influenced each other, both personally and musically.

The Barber success story began well back in his Curtis years with an almost incredible string of compositions and awards. In 1927, Louise Homer included some of Barber's songs on her recital programs. In 1928, he wrote a violin sonata, submitted it for the \$1,200 Bearn's Prize of Columbia University and won; it took him on the first of his many trips to Europe. In 1929, he wrote his *Serenade for String Quartet* and began work on a (later abandoned) piano concerto. Summers were spent in the Italian Alps with Scalero and at the Menotti family villas on Lake Lugano. In 1930, Edward Bok commissioned Barber to write a suite for the giant, pink marble carillon he had constructed at the Mountain Lakes Bird Sanctuary in Florida (Barber was his guest there). The following year produced more important work: the *Overture to The School for Scandal*, *Dover Beach* for baritone and string quartet, and in 1932, the *Sonata for Cello and Piano*. Alexander Smallens and the Robin Hood Dell Orchestra played *The School for Scandal*, and with it Barber pulled down another Bearn's Prize.

In 1933, Barber left the Curtis Institute (he got his degree only the following year) and went back to Europe. The Alps, Lake Lugano, and *Prometheus Unbound* inspired the *Music for a Scene from Shelley*. In the fall of 1933, Barber and Menotti went to Vienna; Barber studied conducting and hired the strings of the Vienna Konzert-



Roman Totenberg, solo violinist of the New York City Symphony, practices with Corporal Barber before a 1944 performance of the *Concerto for Violin and Orchestra*.

CULVER PICTURES



NEW YORK PUBLIC LIBRARY

Dancer Martha Graham in *Cave of the Heart*, the ballet she commissioned from Barber in 1946. It is better known now as *Medea*.

orchester to practice on at inflation rates—75¢ each for a two-hour session! On January 4, 1934, he made his conducting debut with a program of Corelli, Vivaldi, Haydn, Sibelius, and Menotti. Barber and Menotti later learned that under the stage were guns and ammunition which had been hidden in that rather unlikely place in preparation for the uprising that was shortly to follow. Later, when writing home to West Chester to assure his parents of his safety in that troubled time, he suggested that his mother, who was fond of having his letters printed in the local paper, might "tell everyone that I was in the thick of the shooting and miraculously saved because I was the nephew of Mme. Louise Homer who is visiting her sister Mrs. S. Le Roy Barber of this place." Vienna was decidedly not a healthy place to stay in.

Back in the United States, the muse and Lady Luck continued to smile. Mrs. Bok invited Barber to spend the summer at her Maine estate, where he wrote *Bessie Bobtail* for voice and piano and gave a song recital in Camden. In the fall, she arranged a private hearing of several of his works for the president of G. Schirmer, who eventually became his publisher. In the spring of 1935, Werner Janssen conducted the *Music for a Scene from Shelley* with the New York Philharmonic, an all-Barber program was heard on the radio, and he won a \$1,500 Pulitzer Traveling Scholarship. In 1936, he won it again. In the meantime he had hied off with a *Prix de Rome* to Rome's American Academy, where he wrote a series

of songs including some settings of James Joyce, his First Symphony, and a String Quartet. The Symphony was given its premiere by the Augusteo Orchestra under Bernardo Molinari in December, 1936. Later that season it was conducted by Artur Rodzinski with the Cleveland Orchestra, the New York Philharmonic, and, that summer, at the Salzburg Festival.

But the climax of Barber's early successes was yet to come. In the summer of 1933, Barber and Menotti visited Toscanini at his island villa on Lago Maggiore, and the maestro was extremely cordial and friendly. Barber remembers looking through Monteverdi's *Orfeo*; "At one point," he recalls, "I found myself singing a duet with Toscanini." Four years later in Salzburg, the maestro, prompted by the strong recommendations of Rodzinski and the performance of the First Symphony, expressed interest in a shorter work for his coming season with the National Broadcasting Company Symphony Orchestra, which had just been organized for him. Barber prepared two works and sent him the scores. But the season passed without word, and the scores were returned to the composer. That summer Menotti went to see Toscanini at Lago Maggiore alone. "But where is Barber?" asked Toscanini. "*Malato*," replied Menotti. "Oh," said Toscanini, "he's not sick at all; he's just angry with me. He doesn't know that I'm going to do both of his scores." Toscanini had in fact already memorized the two pieces; he did not ask for the scores again until the day before the first rehearsal. On November 5, 1938, Toscanini gave the world premieres of the Adagio for Strings (arranged from the slow movement of the String Quartet) and

Barber at the time of the Vanessa premiere with the Danish Baroness Karen Blixen, better and internationally known as author Isak Dinesen. The composer is reported to have noted a strong affinity of mood between the opera and Dinesen's Winter's Tales.



GLORIA BRAGGIOTTI ETHING



LOUIS MELANCON

The curtain call for *Vanessa* (left to right): Giorgio Tozzi as the old Doctor, Regina Resnik as the Countess, conductor Dimitri Mitropoulos, Rosalind Elias as Erika, Gian Carlo Menotti, Samuel Barber, Eleanor Steber as *Vanessa*, and Nicolai Gedda as Anatole.

the First Essay for Orchestra. Toscanini conducted few modern works and almost none by Americans. His championing of this music promptly put Barber—at the age of twenty-eight—in the front rank of American composers. The Adagio immediately became a repertoire work. It has the curious distinction of becoming not merely a “classic” but of entering into general musical awareness in an almost subliminal way: it is one of those universally accepted and recognized sound images that are identifiable by people who have no concept of what it actually is. It has been used for background music innumerable times—Barber once discovered it being used for a French television commercial. It was played in America and England a few minutes after the announcement of President Roosevelt’s death; in South Africa it was played to commemorate the passing of Jan Christiaan Smuts. It has, in fact, gone around the world, and it must easily rank as one of the half-dozen or so most-performed American compositions.

THE next phase in Barber’s career belongs to the war years. In 1939, he had been commissioned by a Philadelphia patron to write a violin concerto for a protégé. Barber intended to write the work in Europe, but the outbreak of war sent him back home. He had never quite lost contact with Curtis (he had become an instructor briefly at the end of his student days, and in 1937 the Institute had organized a concert of his music), and he settled

down for three years as a member of the faculty. He finished the concerto, but the young violinist did not care for it and called the last movement unplayable. The sponsor demanded his money back, and Barber, who had spent it all, had to get Oscar Shumsky to prove that it was perfectly viable. Barber still had to give back half of the fee to get the rights back, and Albert Spalding gave the work its premiere in 1941 with the Philadelphia Orchestra under Ormandy. The Second Essay for Orchestra, written for Bruno Walter and the New York Philharmonic, dates from this period as does his first “war-time” work (though the subject was the Spanish Civil War), *A Stopwatch and an Ordnance Map*, on a text of Stephen Spender, for male chorus and kettle-drums; it was written for a small chorus Barber conducted at Curtis. In 1943 he was inducted into the United States Army.

The Barber luck did not desert him. After a short period in Special Services, he was transferred to the Army Air Forces where he became virtually AAF composer-in-residence. In 1943, his *Commando March* was performed by the Army Air Forces Band. Shortly thereafter, Corporal Barber, stationed at the Fort Worth Army Airfield in Texas, was commissioned by the Air Forces to write a symphony—a kind of American answer to the Shostakovich Seventh. There were a few bad moments. One officer suggested that the work be called “Men in Azure,” but Barber successfully fought that one down. Eventually he was sent home with instructions to report



Conductor Leonard Bernstein, composer Samuel Barber, and violinist Isaac Stern examine the score of the *Violin Concerto*.

to an officer at West Point on the progress of the work. Barber, who must have had all kinds of misgivings about the whole project, eventually hauled up a portion of it to West Point and, to his astonishment, the officer expressed disappointment at the traditional nature of the work. The officer's view was that, since the AAF was technically up-to-date, it ought to have the most modern sort of symphony. Barber eventually settled on one "modern" and prophetic touch: the use of an electronic tone-generator to simulate the sound of an aviator's radio beam. "In those days," Barber recalls, "it was easy to requisition anything. We were on the phone to Bell Labs in a minute. I remember trips to Princeton to study the thing. In the end it never did work right. I remember Koussevitzky having a fit at rehearsal and shouting 'Throw the damn thing out.'"

The *Second Symphony*, dedicated to the Army Air Forces, had its first performance in March, 1944, with the Boston Symphony Orchestra under Serge Koussevitzky before an audience that included the top AAF brass; a week later it was presented by the same forces in New York. The day before the New York performance of the *Second*, the New York Philharmonic under Walter played a newly revised version of the *First Symphony*. Virgil Thomson in the New York *Herald Tribune* called it a "Hamlet-like meditation about Mr. Barber's private problems, the chief of which seems to be the laying of the ghost of romanticism without resorting to violence." By contrast, the *Second Symphony*—in spite of the comments of the modernist AAF officer—seemed less romantic, more objective, more clearly twentieth-century in vocabulary. Barber's own favorite remark about the work

came from a Chinese corporal who, after hearing a performance of the work, wrote him as follows: "Dear Corporal, I came to hear your symphony. I thought it was terrible but I applauded vociferously because I think all corporals should be encouraged."

Barber was discharged from the army in September, 1945, and returned definitively to Capricorn, the country house that he had acquired with Menotti in 1943. He had already written his tribute for his house the year before in the form of the *Capricorn Concerto* for flute, oboe, trumpet, and strings, the most "neo-classical" and Stravinskian of his works. These were prolific years for Barber: the *Cello Concerto*, commissioned by John Nicholas Brown for Raya Garbousova (it won him the New York Critics' Circle prize for 1947); the ballet *Cave of the Heart*, commissioned by the Ditson Fund for Martha Graham (the work is better known as *Medea* and is now often heard in a later orchestral version); *Knoxville: Summer of 1915* for soprano and orchestra, based on a text by James Agee (commissioned by Eleanor Steber and first performed by her in 1948 with the Boston Symphony under Koussevitzky); the *Piano Sonata*, commissioned by the League of Composers with funds supplied by Irving Berlin and Richard Rodgers and widely performed by Vladimir Horowitz (who had earlier performed the 1944 *Excursions of Corporal Barber*); the *Mélodies passagères*, based on poems of Rainer Maria Rilke and given its first complete performance in 1952 at Town Hall by Pierre Bernac and Francis Poulenc; *Souvenirs*, commissioned by Ballet Society for Todd Bolender and later widely performed by Gold and Fizdale in a two-piano version; the *Hermit Songs*, on medieval

Irish texts, commissioned by the Coolidge Foundation (1952-1953, first performed by Leontyne Price); the *Prayers of Kierkegaard* for soprano, chorus, and orchestra (first performed by the Boston Symphony under Munch with Leontyne Price, 1954); *Summer Music* for wind quintet (1956); *Medea's Meditation and Dance of Vengeance*, a new orchestral version of music from the Martha Graham ballet (New York Philharmonic, Dimitri Mitropoulos, 1956).

These were by no means stay-at-home years for Barber. In 1945, he was already back in Europe on a Guggenheim grant, and in 1948 and 1949 he was back at the American Academy in Rome, this time as composer-in-residence. In 1950, he toured Europe, performing his own works in Denmark, Italy, and Germany, and recording in London. In 1951, he became vice-president of the International Music Council of UNESCO, serving in that capacity for several years.

Since the days of *The Rose Tree*, Barber had often toyed with the idea of writing for the theater. In 1949, he supplied incidental music for a staged version of Joyce's *Finnegans Wake*. In spite of the traditional elements in his musical style, Barber has most often set contemporary texts; at various times he discussed opera projects with Thornton Wilder, Stephen Spender, and Dylan Thomas, but nothing ever came of them. At least two proposed operatic commissions—one from Edward Johnson at the Met and another from the Koussevitzky Foundation—fell through over libretto problems; the

commissioners wanted to specify the libretto, and Barber would not accept this proviso.

Eventually he found his librettist right at home. Menotti wrote the text for a four-act opera, *Vanessa*, in 1956, and Barber set it the following year. The Met, which had long been interested in Barber as a potential operatic composer, had it on the boards by the beginning of 1958. The cast included Eleanor Steber, Rosalind Elias, Regina Resnik, Nicolai Gedda, and Giorgio Tozzi. The company recorded it, and the opera was produced at the Salzburg Festival. But the success was a relative one. The initial reception was warm, and the work won the Pulitzer Prize; later some of the critics seem to have developed reservations. The Salzburg public liked it, but the critics were brutal; it seems to have brought out all of the traditional hostility of the European intelligentsia to American music. The Met has loyally stuck by the work, presenting it during several seasons (Barber has since revised and tightened it), but it has not established a very firm hold on the public. One of the problems is that the setting—an unidentified Northern European locale—and the characters are never very clearly defined, and the music only increases the sense of a vague nostalgia and a brooding, melancholy regret that seems to permeate the piece. A second Barber-Menotti collaboration, the one-act opera *A Hand of Bridge*, is a very different sort of show; four people playing a game of bridge reveal, in a series of asides, their true, despicable characters and the real, grasping, brutal nature of the relationships be-

During a pause in the recording of the *Piano Concerto* in Cleveland, the principals discuss a point. Seated (left to right) are Columbia producer Paul Myers, conductor George Szell, and Samuel Barber. Standing behind Dr. Szell is piano soloist John Browning.



COLUMBIA RECORDS

tween them. The piece is short, biting, and bitter. *A Hand of Bridge* had its premiere at Menotti's Festival of Two Worlds in Spoleto in 1959; it reached New York later the following season.

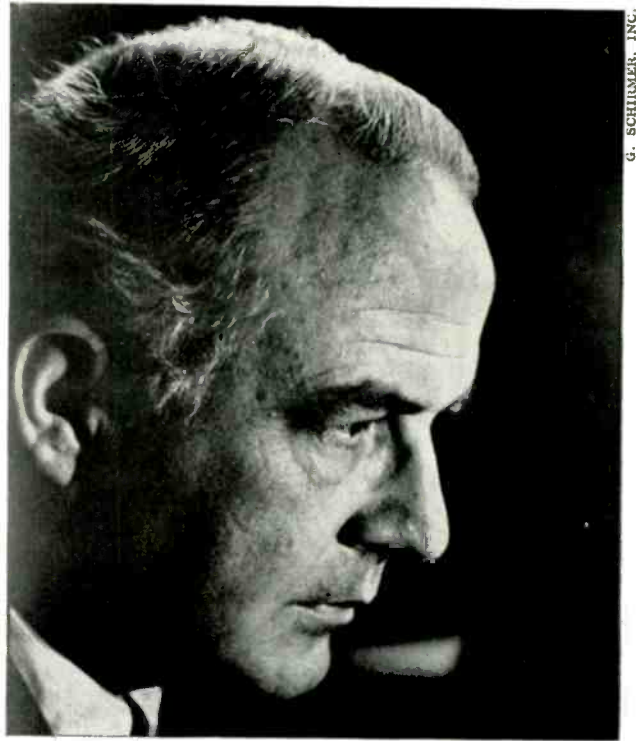
In 1960, Barber was commissioned to write a work for the inauguration of the new organ at the Philadelphia Academy of Music. The work, *Toccata Festiva*, was later recorded by E. Power Biggs. The following year Munch and the Boston Symphony performed another large-scale work, the *Die Natali* for orchestra. In 1962, Barber visited the Soviet Union on a cultural exchange mission and discovered that he was well-known and often performed in that country. Even more astonishing was a meeting with the then Premier Khrushchev; Barber protested the Russian practice of performing Western works without payment of royalties. Khrushchev thereupon informed him that he was certainly entitled to his royalties, and he did receive them—one of the few Westerners to receive such payments from the Soviet Union.

In 1961, G. Schirmer commissioned a Piano Concerto from Barber in honor of the publisher's centennial celebration. The work, performed by John Browning with the Boston Symphony as part of the opening-week festivities at Philharmonic Hall in 1962, had a notable success; it was widely praised by the critics and earned the composer a second Pulitzer Prize. *Andromache's Farewell*, a New York Philharmonic commission for soprano and orchestra, was performed by Martina Arroyo and the New York Philharmonic under Thomas Schippers in the spring of 1963, again with considerable success.

RUMORS about the opening night at the Met's new Lincoln Center house had been flying thick and fast when, in 1964, the company announced that it was "commissioning" *Antony and Cleopatra*. Actually, the project, long under discussion, was already underway. The libretto was shaped by Franco Zeffirelli in cooperation with the composer directly from the Shakespeare play; every word of the text is actually by Shakespeare. Zeffirelli was to design and direct the work, and the principals were designated as Leontyne Price (Cleopatra), Justino Díaz (Antony), and Jess Thomas (Octavius Caesar). The problems of writing a festival opera for such an occasion and for a vast new house of 3,800 seats are awesome. The libretto consists of nineteen scenes with a text now honed down to a tremendous brevity and intensity, and Barber regards his greatest challenge as the job of sustaining this intensity through the kaleidoscopic series of short scenes, each with its own particular atmosphere.

"Actually," he points out, "there is almost no 'atmosphere' in the conventional sense in the play, and there will be little of it in the score." He admits to a few coloristic or oriental touches in the music, but insists that there is no danger of a neo-*Aida*. "The real subject matter of the play has nothing to do with Egypt," he says, "but is

based on Elizabethan hard politics and a kind of purification that arises out of a somewhat decadent love affair." Although he admires the text, he finds the Elizabethan diction something of a problem. "I've set Joyce, Yeats, and James Agee," he points out, "but I'm not very close to Elizabethan language. It has something to do with my upbringing. We had a kind of English singing tradition—you know, with all the distorted vowels and the high-flown pseudo-Elizabethan language of those songs." Ultimately, in spite of some advance reservations, he found the Shakespearean iambic pentameter surprisingly free and pliable. He is particularly pleased by the



G. SCHIRMER, INC.

Met set-up, in which he finds himself a composer in the unusual situation of being able to get what he wants.

Antony and Cleopatra took Barber about two years to compose. While he has, on occasion, written quickly, he is basically a slow-and-steady. His friends say that he can be moody and bad-tempered when a composition is giving him trouble, light-hearted and exhilarated when in the vein. Ideas may come to him anywhere—since his childhood he has been fond of long walks in the country, and, like Beethoven's, his muse often strikes in vernal bower—but he generally works things out at the piano. He likes to orchestrate standing up at a high table.

He is fluent in German, French, and Italian and a good deal of his reading is in those languages. He is, of course, a world traveler, and Italy is virtually his second home. He has accumulated a distinctive collection of art works over the years, and has the reputation of being a gourmet. A man of organized habits and aristocratic tastes, his ideal in art is "classical clarity and passion."

BARBER'S ANTONY AND CLEOPATRA: SETS AND COSTUMES



The Met's new production of Samuel Barber's *Antony and Cleopatra* was designed by Franco Zeffirelli, who also designed the costumes. His drawings above represent Caesar, sung by Jess Thomas; Octavia, sung by Mary Ellen Pracht; and Antony, sung by Justino Diaz.



PHOTOS BY LOUIS MELANCON FOR METROPOLITAN OPERA ASSN.



Zeffirelli's sketch for the costume worn by soprano Leontyne Price, who sings the leading role of Cleopatra.



Sketches for the stage settings emphasize the unifying Egyptian motif: left above, Act III; left, Cleopatra's palace, Act I. Scenes 2, 4 and 6; and above, a clash of armies before pyramid and sphinx, Act II, Scene 6.

The evolution of Barber's style shows several fairly distinct phases. In the early pieces, the dominant elements are lyricism and the carefully managed traditional tonal scheme fortified by expressive harmonies and modulations. The works of the war period are, by contrast, far more wide-ranging in their use of materials and in their expressive scope. The rhythmic and harmonic palette are expanded—although always within a tonal framework—in the direction of asymmetry and dissonance. These works also tend to vary, one from the other, to a much greater extent and to exhibit varying degrees of complexity; it was as if Barber felt the need to explore and absorb many contemporary ideas and to fuse them with his basic personal lyric style. Thus the wide-ranging AAF Symphony was followed by the *Excursions*—literally ex-

cursions into Americana, Barber's only venture into that area—and the *Capricorn Concerto*, virtually a study in irregular and cross rhythm. The Cello Concerto and the *Medea (Cave of the Heart)* music have a broader, more symphonic scope with a few dissonant elements easily absorbed into the big, expressive, traditional shapes. *Knoxville* reverts back to the composer's early lyric style, while the Piano Sonata represents his farthest-out excursion into chromaticism and dissonant texture; alone among his works, the piece has twelve-tone elements, worked into big, dissonant, almost percussive rhythmic shapes and capped by a vigorous *perpetuum mobile* fugue—not, certainly, the sort of fugue he wrote for Scalero, but nonetheless a real and rare use of Scalero's favorite contrapuntal style in his later works. (Interestingly

SAMUEL BARBER: A SELECTIVE DISCOGRAPHY

By Eric Salzman and James Goodfriend

AMONG American composers, only Gershwin and Copland are represented by larger catalogs of recordings than Samuel Barber. Nearly all of his major works have been recorded at one time or another, the missing entries being, however, unfortunate: *Prayers of Kierkegaard*, possibly his most important single work, and the 1961 *Die Natali*. There are, apparently, no plans as yet to record *Antony and Cleopatra*, but the opera has already been and will continue to be a spur to the record companies to keep Barber's music available and get new pieces out. An all-Barber disc, conducted by Thomas Schippers and already recorded, is scheduled for October release on Columbia's new (for America) CBS label. It covers no new Barber repertoire, but it will offer fresh performances of the *Adagio for Strings*, the *Essay No. 2 for Orchestra*, the *Overture to the "School for Scandal,"* and *Medea's Meditation and Dance of Vengeance*.

In the following list, the works are listed chronologically within each category. Out-of-print recordings are given where they have historical interest or where they are the sole representative of the work. Such records are marked with an asterisk. As far as available recordings are concerned, the list is fairly complete except for the few much duplicated works, such as the *Adagio*, which is currently represented in the catalog by nearly a dozen recordings.

ORCHESTRAL AND BAND MUSIC

Serenade, Op. 1 (arranged from the original version for string quartet). Symphony of the Air, Vladimir Golschmann cond., VANGUARD VSD 2083, VRS 1065 (tape VAN 1655 C).

Overture to "The School for Scandal," Op. 5. Eastman-Rochester Symphony, Howard Hanson cond., MERCURY SR 90420, MG 50420 and 50148.

Music for a Scene from Shelley, Op. 7, Vienna Symphony,

Walter Hendl cond., AMERICAN RECORDING SOCIETY ARS 26, reissued on DESTO 6418, 418. Symphony of the Air, Vladimir Golschmann cond., VANGUARD VSD 2083, VRS 1065 (tape VAN 1655 C).

Symphony No. 1, Op. 9. New York Philharmonic-Symphony Orchestra, Bruno Walter cond., COLUMBIA MX 252* (two 12-inch, 78-rpm records). Eastman-Rochester Orchestra, Howard Hanson cond., MERCURY SR 90420, MG 50420 and 50148. Japan Philharmonic, William Strickland cond., CRI 137.

Adagio for Strings (arranged by the composer from the slow movement of the String Quartet, Op. 11). NBC Symphony, Arturo Toscanini cond., RCA VICTOR LM 7032 (two-record set). Eastman-Rochester Orchestra, Howard Hanson cond., MERCURY SR 90420, MG 50420 and 50148. Philadelphia Orchestra, Eugene Ormandy cond., COLUMBIA MS 6224, ML 5624 (tape MQ-431).

Essay No. 1 for Orchestra, Op. 12. Philadelphia Orchestra, Eugene Ormandy cond., RCA VICTOR 18062* (78-rpm). Eastman-Rochester Orchestra, Howard Hanson cond., MERCURY MG 50148.

Concerto for Violin and Orchestra, Op. 14. Isaac Stern, New York Philharmonic, Leonard Bernstein cond., COLUMBIA MS 6713, ML 6113. Robert Gerle, Vienna State Opera Orchestra, Robert Zeller cond., WESTMINSTER WST 17045, XWN 19045 (tape WES 167 C). Wolfgang Stavonhagen, Imp. Philharmonic, Wm. Strickland cond., CRI 137.

Essay No. 2 for Orchestra, Op. 17. Symphony of the Air, Vladimir Golschmann cond., VANGUARD VSD 2083, VRS 1065 (tape VAN 1655 C).

Commando March (for band). Eastman Symphonic Wind Ensemble, Frederick Fennell cond., MERCURY MG 50079. U.S. Marine Band, RCA VICTOR LSP 2687, LPM 2687.

Symphony No. 2, Op. 19. New Symphony Orchestra, Samuel Barber cond., LONDON LPS 334* (10-inch record).

Capricorn Concerto, Op. 21. Eastman-Rochester Orchestra, Howard Hanson cond., MERCURY SR 90224, MG 50224.

Concerto for Violoncello and Orchestra, Op. 22. Zara Nelsova, New Symphony Orchestra, Samuel Barber cond., LONDON LPS 332* (10-inch record).

Medea, Ballet Suite, Op. 23. New Symphony Orchestra, Sam-

enough, it has remained one of his most-played works and is practically standard repertoire for American pianists.) By contrast, *Souvenirs*, especially in its piano, four-hand (or two-piano) arrangements, is the most light-hearted and French of his works. It consists of a waltz, a schottische, a *pas de deux*, a "hesitation-tango," and a *galop*. Barber has said of it, "One might imagine a divertissement in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914 . . ."

Since then, with the partial exception of the ultra-Romantic *Vanessa*, Barber's music seems to show a synthesis of elements, notably in the major *Prayers of Kierkegaard*, unfortunately as yet unrecorded, but also in the *Hermit Songs* with their unbarred declamation, in the brief,

bitter *Hand of Bridge*, in the *Die Natali*, the Piano Concerto, and *Andromache's Farewell*. Many of the more recent pieces have (and this is a quality shared with *Antony and Cleopatra*) a new epic style; there is more rhetoric, more drama, and more scope within the framework of the personal lyricism that has been the basic element of Barber's music from the very first.

Only time will tell if *Antony and Cleopatra* can gain and maintain a foothold in the standard opera repertoire. But, whatever the ultimate fate of the new opera, it is clear that Barber's delicate and precise gift has already earned him a particular and unique place in American music.

Eric Salzman, music critic of the late New York Herald Tribune, was also the author of our September article on Carl Ruggles.

uel Barber cond., LONDON LPS 333* (10-inch record). Eastman-Rochester Orchestra, Howard Hanson cond., MERCURY SR 90224 and 90420, MG 50224 and 50420.

Toccata Festiva for Organ and Orchestra, Op. 36. E. Power Biggs, Philadelphia Orchestra, Eugene Ormandy cond., COLUMBIA MS 6398, ML 5798.

Concerto for Piano and Orchestra, Op. 38. John Browning, Cleveland Orchestra, George Szell cond., COLUMBIA MS 6638, ML 6038.

OPERA

Vanessa, opera in four acts. Eleanor Steber, Rosalind Elias, Regina Resnik, Nicolai Gedda, Giorgio Tozzi, Metropolitan Opera Orchestra, Dimitri Mitropoulos cond. (three records), RCA VICTOR LSC 6138, LM 6138.

A Hand of Bridge. Patricia Neway, Eunice Alberts, William Lewis, Philip Maero, Symphony of the Air, Vladimir Golschmann cond., VANGUARD VSD 2083, VRS 1065 (tape VAN 1655 C).

CHAMBER MUSIC

Sonata for Violoncello and Piano, Op. 6. Raya Garbousova (cello) and Erich Itor Kahn (piano), CONCERT HALL CHS 1092*. George Ricci (cello) and Leopold Mittman (piano), STRADIVARI 602.

String Quartet, Op. 11 (including the *Adagio for Strings* in its original version). Stradivari Quartet, STRADIVARI 602.

Summer Music for Woodwind Quintet, Op. 31. New York Woodwind Quintet, CONCERT-DISC CS 216, M 1216 (tape 4T-4009). Philadelphia Woodwind Quintet, COLUMBIA MS 6114*, ML 5441*.

PIANO MUSIC

Excursions, Op. 20. Rudolf Firkusny, COLUMBIA ML 2174* (10-inch record).

Sonata for Piano, Op. 26. Vladimir Horowitz, RCA VICTOR LD 7021 (two-record set).

Souvenirs Suite, Op. 28, version for piano, four hands. Gold and Fizdale, COLUMBIA ML 4855*.

Nocturne (Homage to John Field), Op. 33. Grant Johannesen, GOLDEN CREST S 4065, GC 4065.

SOLO VOCAL MUSIC

The Daisies, Op. 2, No. 1 (James Stephens), voice and piano. D. Gramm (bass) and R. Cumming (piano), MUSIC LIBRARY 7033.

Bessie Bobtail, Op. 2, No. 3 (James Stephens), voice and piano (unidentified artists). YADDO 8* (78-rpm record).

John Kennedy Hanks, Ruth Friedberg (piano), DUKE UNIVERSITY DWR 6417/8.

Dover Beach, Op. 3 (Matthew Arnold), voice and string quartet. Samuel Barber (baritone), Curtis String Quartet, RCA VICTOR 8998* (78-rpm record), reissued on LCT 1158*. John Langstaff (baritone), Hirsch Quartet, HMV C. 4201* (78-rpm record). Paul King (baritone), Hart Quartet, CLASSIC EDITIONS CE 1011*.

Songs to Poems from James Joyce's "Chamber Music": Rain Has Fallen; Sleep Now; I Hear an Army; Op. 10, Nos. 1, 2, 3. Paul King (baritone), Samuel Quincy (piano), CLASSIC EDITIONS CE 1011*. No. 3 only. John Kennedy Hanks, Ruth Friedberg (piano), DUKE UNIVERSITY DWR 6417/8.

Sure on This Shining Night, Op. 13, No. 3 (James Agee), voice and piano. John Kennedy Hanks, Ruth Friedberg (piano), DUKE UNIVERSITY DWR 6417/8.

Nocturne, Op. 13, No. 4 (Frederic Prokosch), voice and piano. John Kennedy Hanks, Ruth Friedberg (piano), DUKE UNIVERSITY DWR 6417/8.

Knoxville: Summer of 1915, Op. 24 (James Agee), voice and orchestra. Eleanor Steber (soprano), Dumbarton Oaks Chamber Orchestra, William Strickland cond., COLUMBIA ML 2174* (10-inch record), reissued as ML 5843.

Nuvolella, Op. 25 (James Joyce), voice and piano. Patricia Neway (soprano), piano accompaniment, LYRICHORD 83. Eleanor Steber (soprano), Edwin Biltcliffe (piano), DESTO 6411/2, 411/2 (two-record set).

Hermit Songs, Op. 29 (anon. old Irish texts), voice and piano. Leontyne Price (soprano), Samuel Barber (piano), COLUMBIA ML 4988.

Andromache's Farewell, Op. 39, voice and orchestra. Martina Arroyo (soprano), New York Philharmonic, Thomas Schippers cond., COLUMBIA MS 6512, ML 5912.

CHORAL MUSIC

Let Down the Bars, O Death, Op. 8, No. 2 (Emily Dickinson). Vienna State Academy Chamber Chorus, Ferdinand Grossman cond., VOX PL 7750*.

A Stopwatch and an Ordnance Map, Op. 15 (Stephen Spender), men's chorus and timpani, brass ensemble *ad lib.* De Cormier Chorale, Symphony of the Air, Vladimir Golschmann cond., VANGUARD VSD 2083, VRS 1065 (tape VAN 1655 C).

Three Reincarnations, Op. 16 (James Stephens), mixed voices. Hufstader Singers, COOK 11312, 11312. Gregg Smith Singers, EVEREST 3129, 6129.

Farewell and Hail!

The Metropolitan Opera—1966

By GEORGE JELLINEK

"*D*ich, teure Halle..." and farewell, old walls,
Echoes of song and curtain calls,
"Addios," "Ho-jo-to-bos," and cheers
Resounding here throughout the years.
The golden curtain is down at last:
Let us recall your splendid past.
Eight decades stand between us now
And the *Faustspielhaus* of Maurice Grau,
Whose brilliant vocal constellation
Still challenges each new generation.
A roster replete with golden names
Like Calvé, Schumann-Heink, and Eames;
Lilli Lehmann, the diva compleat
As Carmen, Brünnhilde, Marguerite;
Maurel, Plançon, and Jean Lassalle,
Grand *seigneurs* and singers all.
Then *Huguenots'* seven stars could boast
Not only Melba, the town's new toast,
But also De Reszkes, Jean and Ed,
In the cast that Mancinelli led.

And then the turn of Conried came,
Who joined to *Tosca* and *Bohème*
The Met's first *Madama Butterfly*
And further, mid much hue and cry,
Staged *Parsifal* and *Salomé*.
(the latter lasting but a day).
Still, other tastes could turn with joy
To Nordica, Knoté, and Van Rooy,
To Bonci's sigh, and Tamagno's bellow
(in his greatest role, *Otello*).
And lest we forget—as if we could do so—
The immortal, nonpareil Caruso,
Likewise Gadski and Ternina,
And Sembrich's Gilda and Rosina
(Which recalled the days of Patti).

A new era next came in with Gatti,
Providing Mahler, Hertz, Polacco,
And Toscanini too, *per Bacco!*
Mimi and Carmen by Farrar,
Chaliapin as the haunted Tsar,
Slezak, commuting on the Swan,
Tristan, with Fremstad and Burrian.
Frances Alda, Frieda Hempel
(Leila in the Brahmin temple),

Titta Ruffo's stunning power,
The dusky tones of Matzenauer,
Journet, Rothier, and Maurice Renaud,
Amato's Jack Rance and Cyrano,
Martinelli's "*Se quel guerrier io fossi*,"
McCormack's Celtic Cavaradossi,
Jeritzá's *Tosca*, not nearly "bruna,"
Danise's Barnaba and Count di Luna.
The roll of honored names embraces
Singers from near and distant places:
Florence Easton and Lucrezia Bori
Shared Montemezzi's three kings in "*L'amore*,"
Gigli in "*E lucevan le stelle*,"
"*Improvviso*," and "*Tra voi belle*."
Serafin conducting *L'Africana*,
Ibbetson, *Jones*, and other Americana.
De Luca's verve and faultless style,
Homer and Branzell on the Nile;
Ponselle's *Violetta* and queenly *Norma*,
Lauri-Volpi's "*Nessun dorma*."
The German wing with Leider, Kappel, Manski,
Took flight again under Artur Bodanzky.
When one idol passed, with farewells to Scotti,
Another Lehmann came (this one named Lotte).
And all reports were in accord:
There was a future in Tibbett's Ford!

Depression next, and financial crisis,
But, with the aid of Osiris and Isis,
The Met survived and it came to pass
That its former Avito, Pelléas
(Johnson, his name) and Mario
Became the newest impresario.

Opening night at the
Met on November 17,
1913, was, as drawn by
George Wolje Plank, an
occasion of unsubdued
elegance. On the facing
page, Reginald Marsh's
delineation of opera-box
society at the Met.



OPERA NEWS

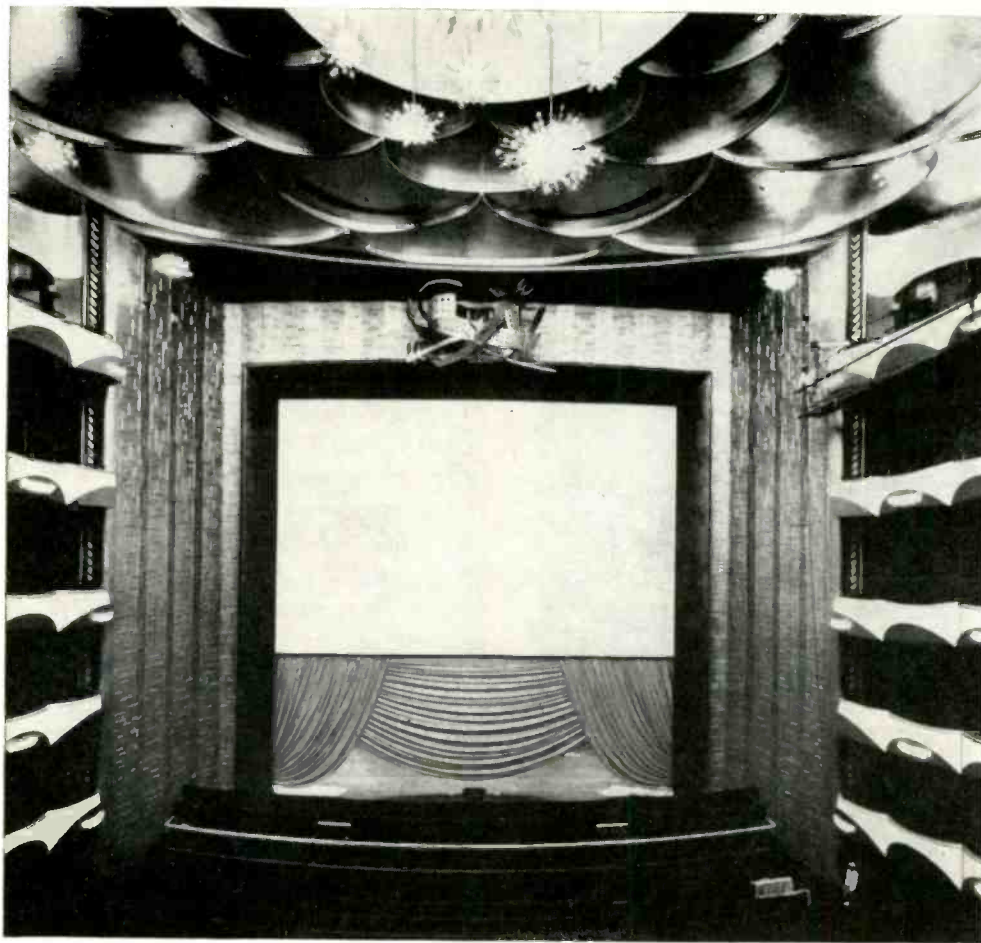


With him such Wagner as seldom before,
 Flagstad, Traubel, and Melchior,
 Lawrence, Kipnis, Hofmann, List,
 And Schorr, a Sachs few could resist.
 For Mozart, Schipa came in from Chicago,
 For Verdi, Tibbett's Falstaff, Iago.
 Rethberg expired on Desdemona's pillow
 After her heartbreaking "Willow, willow."
 To *Boccanegra* came Caniglia
 As the Doge's gentle *figlia*.
 Vivacious Grace Moore, Tennessee's
 Gift to *La Bobème* and *Louise*;
 Stevens's "manly" Rosenkavalier
 Delighted both the eye and ear,
 John Brownlee's Count and Faninal,
 Janssen's Wolfram and Kurwenal,
 Schorr's Orest, the sullen stepson,
 Charles Kullman, and Helen Jepson . . .
 In *Faust*, Albanese at the Kermesse,
 In *Lakmé*, Pons' bell tones and epidermis.
 Milanov as Donna Anna,
 Sayão's charming maid, Susanna,
 The vocal sheen and thrilling glow
 Of Bjoerling's *Faust* and *Roméo*.
 The list goes on and on and on,
 Through Pinza's Tsar and dashing Don,
 Baccaloni, worth his weight in gold
 (*buffo* artist in a classic mold).
 Maestros Walter, Beecham, Leinsdorf, Szell
 Took turns with Fritzes (Busch, Reiner, Stiedry) well.
 The *Ring* was renewed, *Peter Grimes* was greeted,
 And before the throne on which Herod was seated,
 As Welitsch-Salomé's veils were shed
 Not only the Baptist lost his head . . .

Then Rudolf Bing came to the house
 With *Don Carlo* and *Fledermaus*,
 Reviving *Forza*, with Tucker's Inca
 Paired with the lustrous Leonor' of Zinka.
Otello flourished with Del Monaco's Moor,
 Hans Hotter's Dutchman grimly came ashore.
 Flagstad returned, and, welcomed at last,
 Marian Anderson appeared in *Un Ballo*'s cast;
Vanessa came, *The Rake* progressed
 (some were elated, some depressed),
 And with *Wozzeck*, a force cyclonic,
 The Met at last went dodecaphonic.
 In Philip's palace, Siepi brooded,
 Callas came, conquered, and feuded.
 Meanwhile, her rival, the great Renata,
 Shone in *Butterfly* and *La Traviata*.
 Bergonzi charmed in "*Nei cieli bigi*,"
 Steber ruled *Così* as Fiordiligi
 In harmony with Thebom's Dorabella,
 And London, as Mandryka, won his Arabella.

Each season added a remembered name
 To the operatic Pantheon of fame:
 Vinay's Clown and Amara's Nedda,
 The Des Grieux of Nicolai Gedda,
 Farrell's Alceste and Maddalena,
 The buffo magic of Corena,
 Della Casa's wronged Elvira,
 Corelli in "*Di quella pira*,"
 Merrill's Germont, Warren's Jester,
 Kónya's dashing song contesteer,
 The regal figure and sumptuous tone
 Of Nilsson on her Chinese throne,
 Peters' Despina, Freni's Adina,
 Crespín (Régine) and Resnik (Regina),
 The charming sound and true noblesse
 Of Victoria de los Angeles,
 Giorgio Tozzi, Jerome Hines,
 Dividing between them the basso lines.
 Colzani, MacNeil, Amonasros fierce,
 Tenors McCracken, Vickers, Pearce,
 And ovations nearly unprecedented
 For Sutherland's Lucia demented.
 Moffo . . . Kirsten . . . Tucci . . . Price . . . ;
 The foregoing list must now suffice,
 For this is but a half-told story;
 A house will fade, but not the glory.
 And so, as opera's faithful legion
 (No longer bound for the garment region)
 Welcomes a newborn, resplendent Met,
 Let hope for the future replace regret
 And, in the deathless phrase of Tonio,
 "*Andiam! . . . On with the show!*"

George Jellinek



PHOTOS: LOUIS MERVAIT

INTRODUCING THE NEW METROPOLITAN OPERA HOUSE

AFTER FIFTY YEARS OF TRYING, THE METROPOLITAN HAS A HOME WORTHY OF AMERICA'S FOREMOST OPERA COMPANY

By WILLIAM SEWARD

“**T**HOUGH the auditorium pleases me a great deal, the building as a whole certainly leaves much to be desired,” said Giulio Gatti-Casazza when he got his first look at New York’s Metropolitan Opera House in 1908. Gatti-Casazza, former director of Milan’s La Scala, had just been brought to the country (along with Arturo Toscanini) by banker and art patron Otto Kahn to assume charge of the Metropolitan, and despite the shortcomings of the house, remained as general manager until 1935. Kahn, who was then president of the Met’s board of directors and well knew the many things that were wrong with the building, advised Gatti-Casazza to have patience—there would be a new Metropolitan in two or three years.

The new manager kept his patience, and despite the unfavorable conditions, guided the company through one

of its most brilliant and successful periods. He produced a wide variety of operas, with outstanding casts under celebrated conductors, faced up boldly to the fact that money would be lost on the less-popular operatic novelties—and still realized a surplus of \$1,100,000.

But Gatti-Casazza never saw the promised “new house.” Not that Otto Kahn didn’t try: in 1924 he issued to the press a statement that a new building was an “absolute necessity,” and bought for the purpose (for \$3,000,000) a property on West 57th Street that is now occupied by the Parc Vendome Apartments. Box holders at the time objected that the neighborhood was “untidy,” and when Kahn countered the objections with the offer of another plot on Central Park West and 62nd Street (ironically, just a stone’s throw from the new Metropolitan Opera

House in Lincoln Center), he was opposed by Mrs. Cornelius Vanderbilt and Robert Cravath. Said Cravath, who was to succeed Kahn as president and chairman of the Metropolitan board, "I will not feel very disappointed if we have to stay on at the old house."

The September 16, 1966 grand opening of the new Metropolitan Opera House would have meant a lot to Gatti-Casazza and Kahn, but it undoubtedly means a great deal more to Wallace K. Harrison, who is not only architect of the new Met, but was closely involved with a 1929 plan to build an opera house as part of the complex of buildings now known as Rockefeller Center. *That* opera house, according to newspaper accounts of the day, was to occupy a site between 49th and 50th Streets, backing on Sixth Avenue and facing a square that was to open onto

Hard heads have, as always, prevailed over soft hearts, and the raising of the new Metropolitan Opera House means, perhaps inevitably, the razing of the old. The clipping below, from the Metropolitan Opera House Programme for the first performance in the old house (Faust, October 22, 1883) merits a nostalgic pang.

THE METROPOLITAN OPERA HOUSE

How it is Built, and of What.

In the early part of October, 1880, the Directors of the Metropolitan Opera House Co. adopted the plans of J. Cleaveland Cady, and engaged him as the architect of their new building. The work of building was commenced April, 1881, and has been continued from that time to the present with a force of from 300 to 600 workmen.

The building covers its entire block, which is 200 by 260 feet.

Some of its notable points are the following:

Its Auditorium is considerably the largest of any Opera House in the world, and its Stage is one of the largest.

There are three and one-half tiers of boxes, in which each seat has a full view of the stage.

In the great houses of Paris and Vienna only one-third the seats have a good view of the stage.

In the two tiers above the box tiers the seats have an excellent view also.

The building is entirely fire-proof, being massively built of masonry, iron and other metals. Its great stage, made to take apart in sections, has over 4,000 pieces of iron framework. A tank in the apex of the roof and a network of pipes, which would be set in operation by the first heat in case of fire, would immediately drench the stage.

The ventilation is accomplished by fans, driven by steam, which draw air from above the roof and pass it down over coils of steam pipes, giving an abundant supply of fresh air of any temperature desired to all parts of the auditorium.

The building opens on the streets on all sides. On three sides it has vestibules about 60 feet by 35 feet each. It has eleven lines of staircases, which, if placed side by side, would form a staircase the width of three full-sized city houses.

The staircases leading to the upper tiers are on masonry towers, distinct from the other parts of the building.

The Foyer, 83 by 33 feet, forms one of the suite of "Assembly Rooms," which, when completed by the addition of the Thirty-ninth street corner, will be the most extensive in the world.

The builders, tradesmen and artists through whom the work was executed are as follows:

Masonry.....	Marc Eiditz	Gas Engineer.....	Mr. Witherapoon
Cons't. Iron Work.....	Cheney & Hewlett	Electric Wiring.....	Edison Co.
Light Iron Work.....	Parson & Eger	Tiling.....	Mr. Bout
Ornamental Metal.....	Noves & Wines	Flintolite Co.
Carpentry.....	F. Sneedaker	Seating.....	Baker, Pratt & O.
Terra Cotta.....	Perth Amboy Co.	Upholstrey.....	Potter & Styman
Roofing.....	James Kennedy	Silk for box furnishing.....	Cheney Bros.
Plumbing.....	John Miller	Furniture.....	Warren, Ward & O.
Heating and Ventilating.....	F. Tudor & Co.	Ornain Work.....	Kurscheidt & Co.
Gas Fixtures.....	Mitchell & Vance	Painting.....	Mr. Luger
Gas Piping.....	George H. Kitchen	Carpets.....	W. J. Sloane

DECORATOR.

Mr. E. P. Treadwell.

Artist of Central Cartoon..... Francis Lathrop

Artist of Side Cartoons..... Frank Maynard

ARCHITECT'S ASSISTANTS.

L. D. Berg, F. C. Rose,

Milton Seig,

H. O. Stone,

Mr. Mora

STAGE DEPARTMENT.

Calcium Lights by.....	M. Y. Calcium Light Company
Gas Engineer.....	Mr. Jno. Witherapoon
Electric Hells and Speaking Tubes.....	Smith, Bridge & Co.
Paints.....	Abraham Bros.
Stage Hardware.....	Samuel Martin
Lumber.....	Albert Hirsch
Wire Rope.....	John Koebling Sons & Co.

Fifth Avenue and St. Patrick's Cathedral. But, like the two Kahn efforts, it too was effectively scuttled by the Metropolitan's board of directors.

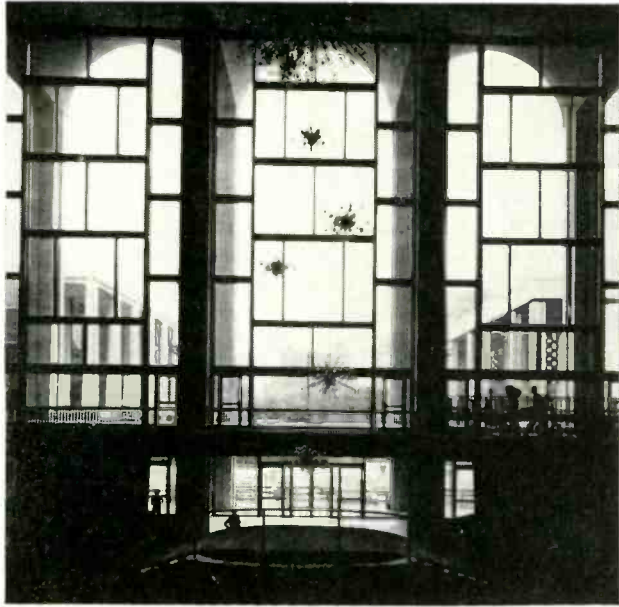
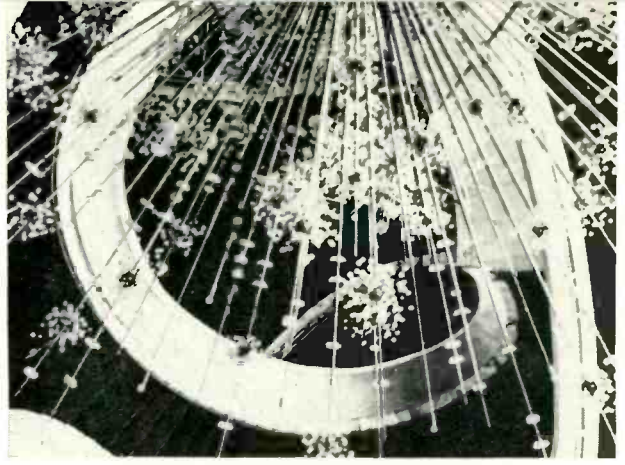
Is this new opera house really necessary? A lot of people think so, and apparently have thought so for a long time. Rudolf Bing has been responsible for a number of welcome innovations since he became the Met's general manager in 1949. Such works as *Don Carlo*, *Ernani*, *Turandot*, and *Arabella* deserve to be heard, and opera lovers are in his debt for making them available in live performances. But, at the same time, critics have complained of the lack of strong artistic and musical direction in the standard-repertoire "warhorses"—*Madama Butterfly*, *La Bohème*, *La Traviata*, and the recent disastrous Paris productions by the Met company of *The Barber of Seville* and *The Marriage of Figaro*. The administration has excused the poor quality of many of these performances on the ground of poor rehearsal facilities at the old 39th Street house. Will the new house, with facilities as complete as several years of planning can make them, be the answer to the accumulated needs of so many years and signal the beginning of another Golden Age of the Metropolitan Opera? This question was in my mind as, on a recent visit to the new Metropolitan, I crossed the plaza between Philharmonic Hall and the New York State Theater and approached the five great 96-foot arches that form the impressive façade.

OF FIRST importance, of course, is the new auditorium itself, which seats thirty-eight hundred people (one hundred and seventy-five more than the old house). There is a surprising air of intimacy about the red and gold interior that belies its considerable size: 72 feet from the floor of the orchestra level to the ceiling of the auditorium, the height of a seven-story building. From the gold-leafed ceiling, done in a petal motif, hang twenty-one sparkling chandeliers, gift of the Austrian government. The fixtures were created by the Viennese firm of J. & L. Lobmeyr, who also produced the chandeliers for the rebuilt Vienna Opera House. Hans Rath, the firm's director, worked with Met architect Harrison for over three years on the design, which has a snowflake beauty. The large central piece has a diameter of nearly 18 feet; surrounding it are irregular groupings of eight smaller chandeliers of various sizes. And around the circumference of the ceiling hang twelve more units that will be raised and lowered with the curtain to avoid obstructing performances. The value of the gift has been estimated to be \$160,000.

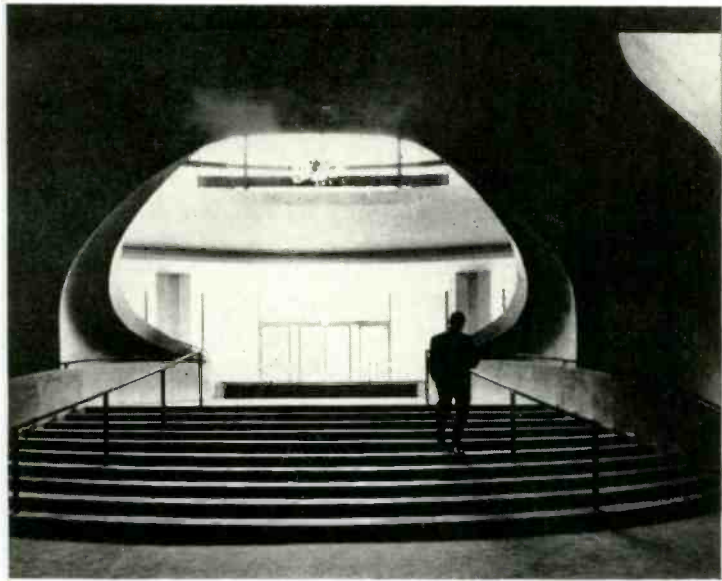
The seating of the theater is tiered as it was in the old house: Parterre, Grand Tier, Dress Circle, Balcony, and Family Circle. There are four hundred more orchestra seats in the new house, but fewer seats on the top three levels. There are also boxes on every level, and although the height and front-to-rear dimensions are approximately the same as in the old house (as is the proscenium open-

ing), the rear of the auditorium is 22 feet wider. This permits relocating the less expensive seats in more central positions on all of the levels. Also in the Family Circle will be twenty-four score desks for music students.

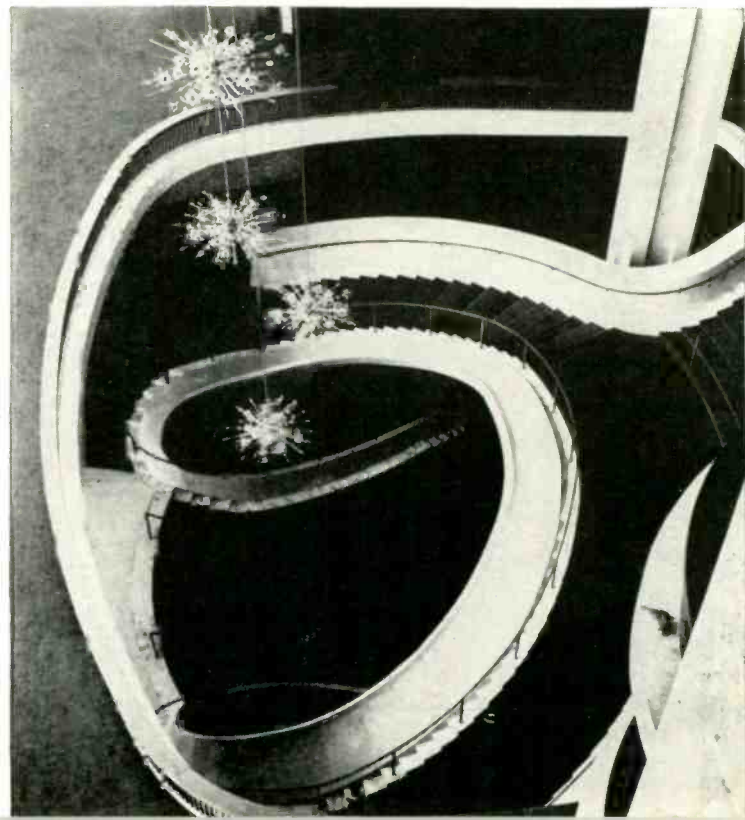
It is no secret that Manager Bing has long been unhappy with the standing-room situation at the old house: standees have often made nuisances of themselves, interrupting performances at will—or at the will of some singer whose friendship they enjoy. In the new house they will no longer encircle the auditorium nor be able to demonstrate their boisterous enthusiasms at the very edge of the orches-



Below: the cremo marble staircase as seen from an upper terrace.



Top left: The view of Lincoln Center Plaza from the Grand Foyer of the new Metropolitan Opera House. Philharmonic Hall is at the left, and at the right stands the New York State Theater. Above: The foyer and twin branches of the Grand Staircase as viewed from the orchestra level. Right center: A view of the top of the staircase taken from the center of the outer lobby.



tra pit. There will be room for two hundred standees at each performance (twenty-four less than in the old house): sixty in the Dress Circle, thirty in the Grand Tier, and one hundred and ten in the orchestra—at a distance of 90-odd feet their antics should lose a good bit of their former ardor.

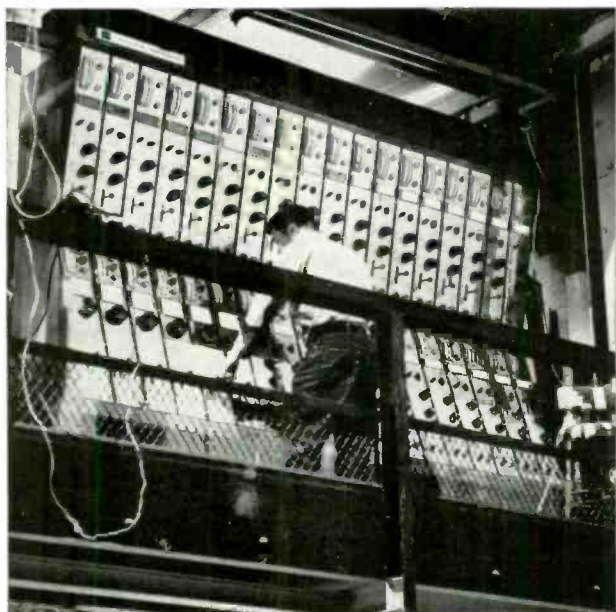
But the greatest advantages of the new house, by far, are the ones that will not be seen by the public. The stage is 146 feet deep (compared to 72 before), and there are side working areas totaling 234 feet in width (there were none in the old house). These two side areas can be moved

out over the stage proper. Together with a fourth, rear stage and the main stage's 58-foot diameter turntable, these accommodations, besides lending themselves to the most elaborate productions, make it possible to have the sets for a three-act opera completely ready before a note of music is played.

The large orchestra pit is equipped with both front and rear elevators to provide access for the musicians, and the available space of 2,385 square feet insures that they will have sufficient room to move without having to worry about tipping over each other's music stands. The open



The seating area in the spacious auditorium of the new house.



Top right: A switch panel backstage, which controls the flies, curtains, etc. Left: Center stage as seen from one of the side stages. Workmen are installing the proscenium curtain, and on the opposite side stage, scenery has been set up for La Gioconda. Above: Computer-controlled switch panels (located behind the orchestra-level seating area) regulate stage and house lights.

area of the pit, 20 by 70 feet, has a normal capacity of one hundred and ten musicians. The always difficult problem of relaying the conductor's beat to an off-stage singer or chorus has been ingeniously solved by using a closed-circuit television hook-up that will be a blessing to artists and conductors alike.

An incredible labyrinth of corridors, halls, and passageways is threaded through the building. The administration, publicity, and similar offices are located on the north and south sides of the auditorium. Of the twenty-odd rehearsal rooms, there are three that are more or less the same size as the stage itself, thus simplifying the problems of transferring dramatic action worked out in rehearsal to the playing stage. In addition, there are nine rooms for private coaching and five for ensembles. The ballet corps has two large studios, and there is a major rehearsal room for the chorus. The only disadvantage to all this is that most of these halls are below ground level, and spending weeks and perhaps even months in them without natural air and light could become a dreary affair.

As generations of Met performers are doubtless willing to testify, one of the most depressing features of the old Metropolitan house was its dressing rooms. The dimly lit corridors leading to them resembled a tenement hallway more than a triumphal passage for a celebrated prima donna. In the old days, Geraldine Farrar, then Queen of the Hive, had her own private room and the only key to it, but she was the only artist ever so honored. Others, like Lily Pons, found the shabby quarters depressing and sent their maids in, armed with chintz slip covers, to turn the room into more comfortable surroundings by the time they arrived. Less resourceful artists could only grin and bear it. In the new house, however, there are spacious and cheerful corridors leading directly from the stage to roomy and tastefully appointed quarters. In addition to rooms for the principal artists, there are others for the ballet and ladies of the chorus, for men and supernumeraries. The musicians, conductors, electricians, and property men also have dressing rooms that are far more than adequate.

The production facilities of the backstage complex have been designed to facilitate every technical and mechanical need of opera performance, from steam and rain curtains to raked stages, cyclorama, and almost monumental stage machinery. Storage facilities will be adequate for a whole season's scenery (at the old 39th Street house there were practically none). Also backstage are the various shops and studios where the sets and costumes are created. On the day of my visit, the carpentry shop, buzzing with electrical saws and other power tools, was already busy building the sets Cecil Beaton designed for this season's production of *La Traviata*. The atmosphere was that of a Grand Rapids furniture factory, but I doubt if the craftsmen in Michigan have a wall of windows to brighten their surroundings. Here also there were tailoring and millinery

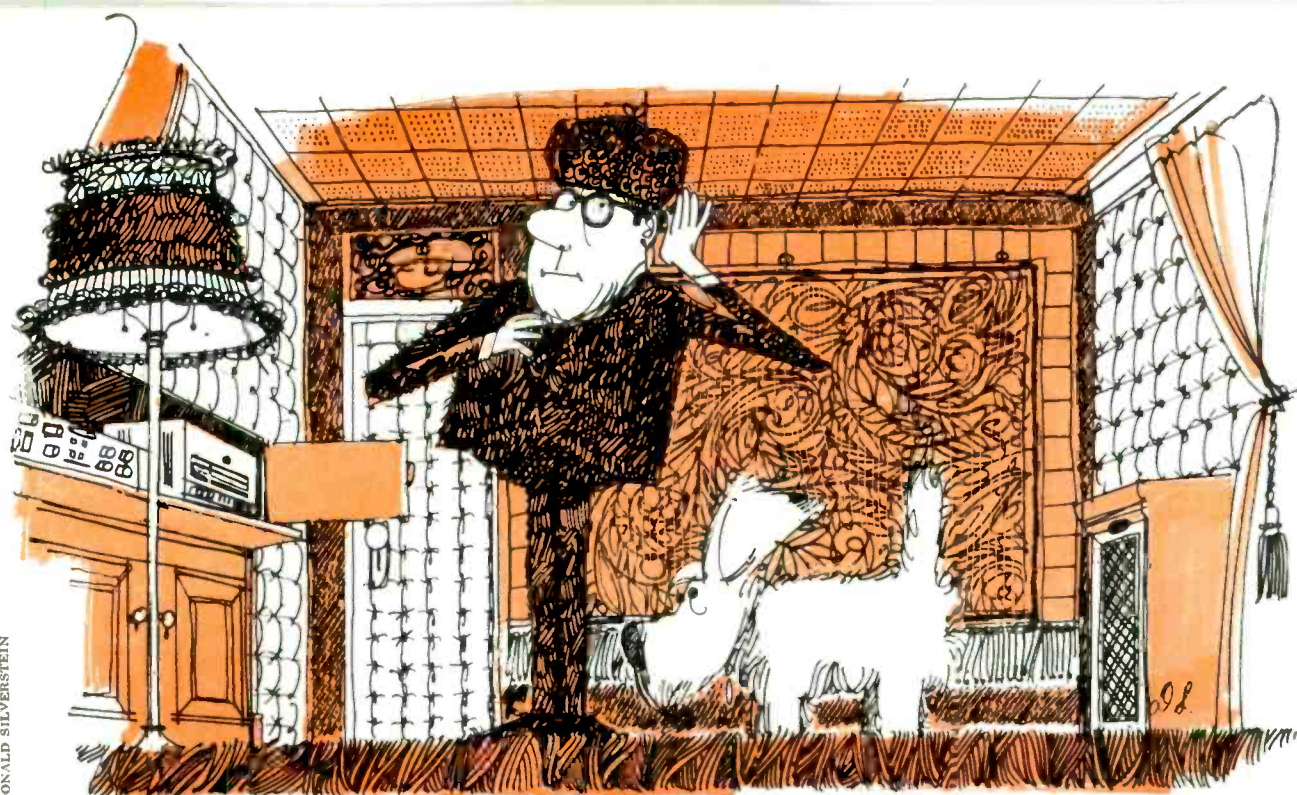
shops, and studios of enormous breadth in which scene painters were creating on canvas the ducal palaces and Venetian nights of *La Gioconda*. From what I saw, it was obvious that these studios will at last give Metropolitan audiences the kind of lavish productions that other houses, such as La Scala, have had for years.

The whole theater (equivalent to a fourteen-story office building) is centrally air-conditioned and will provide a parking space for seven hundred and twenty-one automobiles, plus a sheltered inside entrance for taxis and limousines. Singers coming to the stage door are protected from the dangerous drafts and the hazards of New York's often inclement winter weather. Underground passages connect all of the Lincoln Center buildings with the nearby subway. Also housed within the Metropolitan building will be three restaurants, two of which will be open to the public through the day. The Opera Cafe faces the North Plaza of Lincoln Center and seats approximately eighty people. The Top of the Met, accommodating three hundred and twenty-five, will be on the uppermost level of the building with views of the city to the south, east, and north. The third restaurant, the Grand Tier, accommodates one hundred eighty-two and is open to ticket holders before and after performances and during intermissions.

There has already been one performance in the new house in advance of the official opening: a student presentation of Puccini's *La Fanciulla del West* last April 11. The question uppermost in everyone's mind was naturally the acoustic quality of the auditorium. The little-known but accomplished Italian tenor Gaetano Bardini, who was the Dick Johnson in the cast, pronounced himself well pleased with the surroundings. The opera administration, plus a few invited critics, were also happy with the results, and thus the most serious question of all—How will the house sound?—was answered, at least for the moment, in the affirmative.

From its Grand Foyer staircases of cremo Italian marble and gold-ceilinged terraces (decorated with huge murals by Marc Chagall and bronze statues by Aristide Maillol) to the distant rigging loft 110 feet above the stage, the Met has the facilities to present opera that it has never had before. It is a home worthy of the foremost opera company in the United States. It has been an expensive undertaking, and by the time everything is finished the total cost will hover close to \$50 million. And while Rudolf Bing is certainly to be congratulated for his tireless efforts in seeing the project through to completion, we wait now for a reassertion of that vision he first brought to the New York opera scene sixteen years ago. We need it; the new Met deserves it. This magnificent structure cannot be permitted to become merely another expensive housing project for the arts.

William Seward is director of Operatic Archives, New York City, and wrote the January-issue interview with Montserrat Caballé.



ROOM ACOUSTICS:

FIVE COMMON PROBLEMS AND HOW TO SOLVE THEM

By **PETER SUTHEIM** and **LARRY KLEIN**

WELL, you are finally ready. Having saved your pennies, done your audio homework, and researched the market to a fare-thee-well, you are about to buy the hi-fi system that is the best compromise between the conflicting demands of your heart's desire and your budget's limitations. The turntable is a rumble-free paragon, the amplifier has ample power to drive the speakers properly, the speakers themselves are sterling reproducers, and the FM tuner will do a fine job of picking up all the stereo stations in your area. You have every reason to expect that your purchases will be paid-up insurance on long-time musical gratification.

There is, however, one part of the total system your insurance policy doesn't cover. Perhaps you have never even thought of it as part of the system, but have you neglected to consider the environment the music is going to be reproduced in? Trivial? Possibly, if your listening room has no obvious acoustic faults. But a great number of rooms *do*, and it is well to be aware of possible acoustical problems (and what can be done about them) before you start blaming your equipment.

● *Problem 1:* A common and obvious fault in some rooms, even to the untutored ear, is excessive "liveness"—or, in the acoustician's language, excessive reverberation. The sound is shrill, hissy, or echoey, generally lacking in warmth, and stereo definition is almost completely lost. Try this simple test: clap your hands once sharply when the room is completely quiet. If the sound seems to "ring"

or buzz, or if you hear a slight echo, the room is much too "live." Repeat this in various parts of the room, especially in corners and where two hard, blank walls face each other fairly closely.

● *Problem 2:* The converse of Problem 1, too much acoustical absorption (too little reverberation), seldom occurs with modern rooms and furnishings. But if your listening room is filled with thick rugs and drapes and heavily upholstered armchairs and sofas, the propagation and dispersion of high-frequency sound will be severely restricted. Your system may have difficulty delivering enough high treble to counteract this, and the spread of sound between the two speakers may be inadequate. (Many hole-in-the-middle stereo problems result from inadequate high-frequency dispersion in the room.) Although most people who listen to reproduced music professionally feel that a room slightly on the "dead" side is best for high-fidelity sound reproduction, it *is* possible to overdo.

● *Problem 3:* When the listener is seated in certain areas, he may hear a persistent bass "thrumming" that seems to fill the room and yet doesn't come directly from the speakers; in other areas of the room there may be no low bass at all. This is caused by a poor distribution of standing waves. When a room's dimensions are equal to half the length of a sound wave of a particular frequency, the reflections from the walls tend to establish a fixed pattern of pressure peaks and nulls at that frequency

within the room. This is a standing wave, and there is a standing wave or resonance that can be activated for all the dimensions of the room and for every combination of them. Since standing waves are developed in every room, the important question is whether they are degrading or enhancing the sound of the audio system.

● *Problem 4:* Assuming (as we will do throughout this discussion) that your amplifier and speakers are not causing any of the faults you hear, one must look to certain properties of the listening room itself to explain the phenomenon of too little bass. This can be just as disturbing to pleasurable listening as too much bass or unequally distributed bass, as discussed above.

● *Problem 5:* The four defects mentioned above are private concerns. The fifth, transmission of sound beyond the listening room, may provide occasion for conversations with your neighbors—acrimonious or otherwise. Briefly, any sound produced in your listening room will be partly absorbed by walls, floors, and ceiling (and the coverings thereon), partly reflected, and partly passed on to neighboring rooms or apartments.

It is hardly necessary to devise a test for this. If an irascible neighbor is counterpointing your Bach by banging a broomstick on your walls, ceiling, or floor, your sound is getting through. If your ears incline you to mutter "Gesundheit!" every time your neighbor sneezes, you have a real problem, but one that you share with thousands of city dwellers who live in recently constructed buildings that have apparently been built with cardboard walls on balsa-wood frames.

Now that we have stated the various problems, what can we do about them? For high-frequency problems, quite a bit, and it is relatively easy. For low-frequency problems, less, and it's harder. For sound transmission through walls, very little—and that little is difficult.

If your listening room is too live (has too much high-frequency reverberation), it is possible that all you need do is reduce the high-frequency output of your system. This can be done either by turning down the amplifier's treble controls, or, better yet, by turning down the tweeter-level (and possibly even the mid-range) control on your speakers to reduce their high-frequency output.

If your problem is a little more extreme—if, for example, you hear speech sibilants bouncing back at you from a wall—you should make some changes in the acoustical character of the room. They can be as modest as rearranging the furniture, or as drastic as covering the walls and ceiling with absorptive material.

Modern furniture, with its lean upholstery and substantial amounts of wood and metal, does little to cut down the liveness of rooms. Rugs help a great deal. Even a cheap fiber rug will make a noticeable difference if it covers at least two-thirds of the floor. Best is a thick, wool-pile rug over an Ozite (or other fiber) carpet underlay.

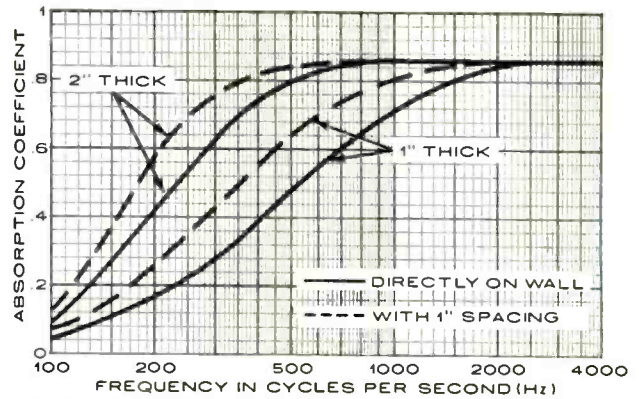
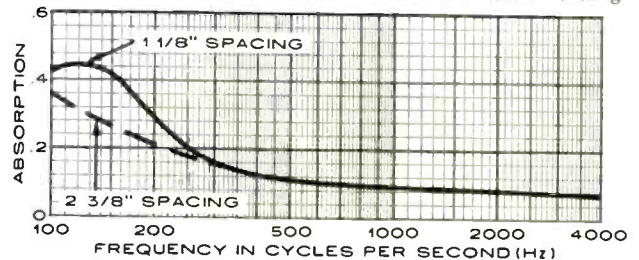


Fig. 1 (above): the degree of acoustic absorption in the frequency range 125 to 4,000 Hz for glass wool under four different conditions. Note that the low-frequency absorption below 1,500 Hz is extended by about an octave by increasing the glass-wool thickness from 1 to 2 inches. A further increase in low-frequency absorption is achieved by spacing the fiber glass away from the wall. Fig. 2 (below): the low-frequency absorption of a simple 1/2-inch-thick plywood panel which becomes a resonance absorber at low frequencies. The resonant frequency and amplitude are determined by the weight of the panel and the characteristics of the air space between it and the wall or ceiling.



A wall-to-wall carpet may solve your acoustic problem completely, but it is rather irrevocable once done, and some experts feel that a number of smaller thick rugs scattered about the floor are a more flexible solution.

While heavy rugs do indeed absorb sound, especially at high frequencies, they may not absorb it in the right areas of the room. If *f*'s and *s*'s still bounce back at you after the carpet is down, you need some absorption on one of the offending walls, in addition to what you've put on the floor. For high and mid-range frequencies, this can be a commercially manufactured acoustic tile, preferably a tile with absorption properties that are spread evenly over the middle and high frequencies. You can usually get instructions and suggestions for using the tile from a local lumber dealer or from the manufacturer. While it's possible to cement the tiles directly to a bare wall if you want primarily upper-mid- and high-frequency absorption, a better method is to nail wood strips to the wall and tack or staple the tile to that. This extends absorption to the mid-frequencies, which is usually desirable. Perforated tile can be painted without seriously affecting its acoustic properties as long as the holes don't become blocked.

Although acoustic-tile manufacturers have tried hard to make their products look less dull and mechanical, you may want to try something a bit more decorative. If you have a window area covered with floor-to-ceiling drapes, there's

nothing to prevent you from extending the drapery over to an adjacent wall that is causing high-frequency bounce.

If a rug absorbs sound when it is on the floor, it will do so on the wall, too. While tapestries may not be popular just now, don't let anyone tell you that you can't hang an oriental rug on your wall. There are some rugs, indeed, that it would be criminal to put on the floor to be walked on. Also, there are those decorative items vaguely but appropriately called "wall hangings," usually made of burlap or a coarse wool fabric and embroidered with a design ranging from Guatemalan abstract to pop-art pictorial. While these have little acoustic absorption capacity by themselves, there is no reason why they can't be hung over a panel of acoustic tile or over a frame of light wood filled with cotton or fiber glass, then hung as you would hang a picture. The effect such a device has on your sound depends on its area, but a 4 x 6 foot unit strategically located can easily kill an annoying echo. Generally, though, such acoustic treatment even in a small room should cover about 50 square feet to have a noticeable effect.

The important thing to remember is that any operation of this sort will almost certainly require experimentation, which means putting up and taking down, cutting and trying. You will therefore be wise not to commit yourself to anything expensive or irrevocable until you are 90 per cent sure that it will do what you want it to. Also, it is usually easier to add more acoustic absorption than it is to remove too much. Don't turn your room into a padded cell on the very first try.

A good and inexpensive way to try various amounts of acoustic treatment is to buy several yards of glass-fiber thermal insulation (available at any building-supply outlet). Remove the facing (if present) to expose the glass-wool, then tack or staple the insulation to walls or floor, or have friends hold it in place while you gauge the results. (Wear rubber gloves when handling glass fiber.) It should never be necessary to cover more than one of any pair of opposing surfaces—in other words, one of two parallel walls and either the floor or the ceiling. Even that much treatment will usually result in a rather dead-sounding room.

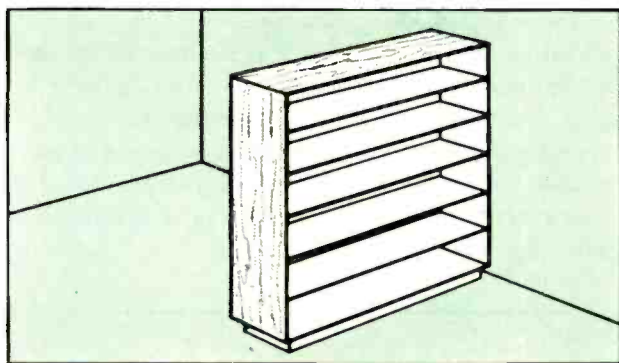


Fig. 3. Combination room-divider, bookcase, and resonance suppressor made of pine shelving with burlap-covered Celotex back.

Another useful and cheap material for experiments, though not as effective as glass fiber, is Celotex or a similar cellulose pulp-fiber board. It is available in 4 x 8 foot sheets, 1/2 inch thick, for about \$3 to \$4. Where looks are not important, bare or painted Celotex is a useful acoustic wall, but it has very little structural strength and must be adequately supported on lath or framing. It absorbs sound moderately but smoothly from the high frequencies down through the lower mid-range. Cementing it directly to a flat wall cuts down its absorptive qualities at the lower frequencies in its range.

One approach is to put up sheets of Celotex or other pulp-fiber board covered with decorator burlap (available in a variety of colors) supported by 1 x 1 inch furring strips nailed to the wall studs. This works well and goes well with modern decor. (It has the additional advantage of furnishing dozens of square feet of bulletin board, suitable for putting up Playmates, Swiss calendars, or circuit diagrams, according to your taste.)

Another possibility is a hanging or false ceiling, made of Celotex or perforated composition board ("pegboard") backed with a 1- or 2-inch thick layer of glass fiber. (To absorb the higher frequencies, the board with perforations on 1/2-inch centers will work better than that with perforations on 1-inch centers.) The panels can be suspended just below the ceiling on wood strips nailed through the ceiling into the joists, or hung from large screw-eyes also run through the ceiling into the joists. Leaving space between the false ceiling and the room ceiling, as well as gaps of a few inches between the walls and the edges of the false ceiling, increases the effectiveness of the treatment down to very low frequencies (see Figs. 1 and 2).

Ordinary acoustic tile applied directly to the wall has little effect below 1,000 Hz. Heavy drapery, hung in loose folds and spaced several inches from the wall, extends absorption evenly down into the upper bass range. It was used extensively in early broadcast and recording studios of the 1920's, which were not designed with acoustics in mind, but it isn't likely to be acceptable these days anywhere but in a funeral parlor.

Low-frequency room resonance can usually be reduced by opening windows or doors into the listening room. An open door between two connecting rooms can profoundly alter the resonances of the combined spaces. A window opening into free space approximates an infinitely absorbent area.

Another aid in reducing room-boom is to put up a room divider of acoustically absorbent materials. For example, you might put up a floor-to-ceiling structure of open shelves extending from one wall out about 6 feet into the room (see Fig. 3). One side of this divider could be backed with burlap and Celotex or, better, perforated board and glass fiber. It should not be exactly half way between the two end walls. This has the effect of dividing the single resonant chamber of the room into two unequal

parts with higher and unequal resonant frequencies. In addition, the absorbent material soaks up some of the sound energy that would otherwise bounce from wall to wall. In a small room this may well be impractical, but it is worth considering for larger rooms with boomy sound. And is there a householder anywhere who can't find a use for several feet of shelf space?

If erecting a baffle is impractical and opening a door or window to the outside or to a connecting room is no help, the only remaining solution is to try a different room for your listening. The ideal room—probably nonexistent unless specially built—is one with no single dimension less than 10 feet, no dimension a multiple of any other, and no two surfaces parallel. The worst is a small room in the shape of a perfect cube. Rooms with sizable juttings-out (such as a chimney breast, fireplace structure, or built-in bookshelves) are usually better than rooms with perfectly regular walls and better than rooms with large deep alcoves or closets without doors. But there are often surprises. A room with a large protrusion in one wall may give an intolerable echo, while one with a large open closet stuffed full of coats and blankets may be excellent. You can't tell till you try it.

JAMES MOIR, in his book *High Quality Sound Reproduction* (The Macmillan Company, 1958), gives some room-dimension ratios proposed by Volkman in the *Journal of the Acoustical Society of America* back in 1942. For a small room, he suggests a height, width, length ratio of 1 to 1.25 to 1.6; for an average room, 1 to 1.6 to 2.5; and for a large room, 1 to 1.25 to 3.2. For rooms with conventional 8-foot ceilings, these work out to 8' x 10' x 25'6". A dimension of 17½ feet should be avoided, since it is just a half wavelength long at the power-line frequency of 60 cycles per second, and will emphasize any hum in your music system.

A small room—say, 8 x 10 x 12 feet—is unable to do full justice to the bass frequencies below about 100 Hz. This is not to say that a speaker system cannot deliver low frequencies into a small room, but simply that the room will not allow the speaker's full bass potential to be developed. It is not inconceivable that a speaker that sounds somewhat bass-heavy in a large room will achieve a better balance in a smaller one. However, because of their short lengths, standing waves at frequencies of 100 Hz and above may still be troublesome.

If speakers are installed in the low-pressure areas (nodes) of a room's standing waves, the standing-wave effect will be minimized. You can locate the nodes by ear simply by playing a passage on a disc that you know causes trouble and listening carefully along the wall where your speakers are presently installed. You should be able to locate one or more areas, about halfway up the wall and one-third to one-quarter in from the corners, where the bass resonance is substantially less.

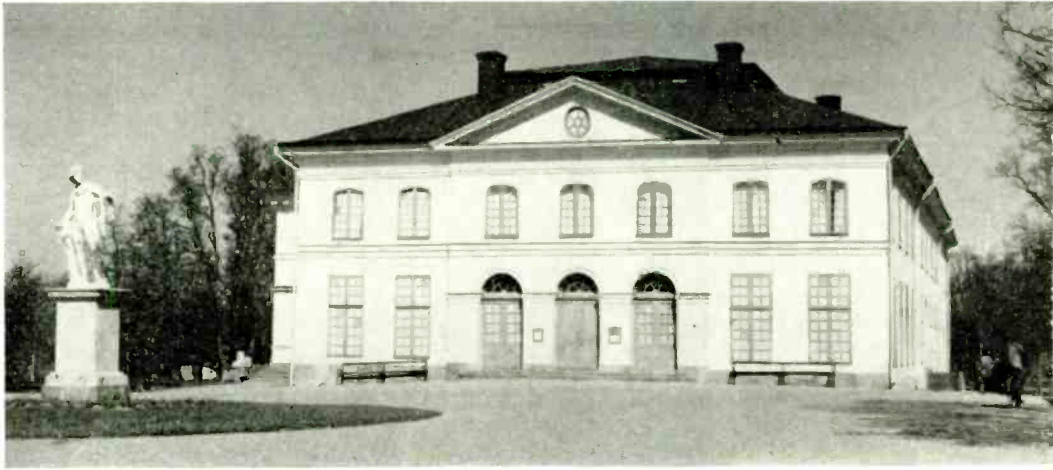
Note that small loudspeakers installed on or close to the floor will transmit less treble to your ears both because of the treble being soaked up by rugs (if present) and the bass reinforcement achieved by floor installation. Corner-mounting of speakers will also reinforce bass response. Mid-wall mounting will produce the least bass, and if your sound problem is either low-bass standing waves or simply too much bass, then a mid-wall shelf-mounting for your speakers may be the answer. There is no reason why a compact speaker could not also be placed atop a buffet or other piece of furniture to tame bass response.

How about a large room that can't seem to propagate adequate bass from a pair of speakers that have bass to spare in a friend's house? Look to your speaker placement (the closer to the wall and the nearer to the room corners, the more bass) and to the wall construction. Thin wall paneling affixed to furring strips acts as an effective low-bass absorber because the flexing siphons off the pressure build-up in much the same way that flexure of speaker-cabinet walls will inhibit bass performance of a speaker system. A possible, if slightly cumbersome, solution is to brace the walls with 2 x 4 studs spaced perhaps a foot or so apart or to cement the paneling directly to the wall surface. A much easier solution, although it may offend the soul of an audio purist, is simply to turn up the bass control of your amplifier a couple of notches.

To put it bluntly, there is little you can do about the last problem—the transmission of low-frequency sounds through walls, floor, and ceiling—unless you are willing to go in for comparatively major reconstruction. High-frequency transmission is usually taken care of by the acoustic treatments discussed above. The trick for low-frequency sound transmission is mechanical isolation. It may help, therefore, to place your speakers on Ozite, foam rubber, or anything that will reduce the transmission of sound to walls or floor in a direct physical way. Some broadcast studios are built with an extra wall inside the room, mechanically isolated or decoupled from the rest of the structure. Acoustical doors, such as those made by U. S. Plywood, may help, particularly if sound is leaking out into a common hallway.

Most room-acoustics problems are far from hopeless if you are willing to devote some time, work, imagination—and money—to solving them. It is rare that a solution cannot be found that will help to *some* extent. The ideal solution, of course, is to *build* good acoustics. And should you someday be in a position to design or buy a new house—or advise someone else—every trick you have tried, used, or rejected can be considered part of a useful rider on your audio insurance policy.

Peter Sutheim's interest in audio and electronics has been expressed in some two dozen full-length articles in various technical publications. This is his first for HIFI/STEREO REVIEW.



BAROQUE BIRTHDAY

AN ANNIVERSARY TRIBUTE TO SWEDEN'S DROTTNINGHOLM COURT THEATER

By WILLIAM LIVINGSTONE



WHILE 1966 marks the opening of the new house for the Metropolitan Opera, it has also been the occasion for a jubilee celebration in one of the world's oldest opera houses, Sweden's Drottningholm Court Theater near Stockholm. The two-hundredth anniversary of this charming little Baroque theater was observed during an opera season that extended from May until the middle of September. In keeping with the period setting, the repertoire was limited to works in the Baroque, rococo, and classic styles—operas by Monteverdi, Cimarosa, Handel, Haydn, Scarlatti, Gluck, Paisiello, Pergolesi, and Mozart.

The anniversary itself was commemorated on June 2 with a gala performance of Haydn's *La Canterina* (1766) and a pastoral ballet, *Atis and Camilla*, with choreography by Mary Skeaping. Original sets from the early 1700's were used for the ballet, an excellent work for demonstrating the theater's ingenious stage machinery, which still functions although it was installed two centuries ago.

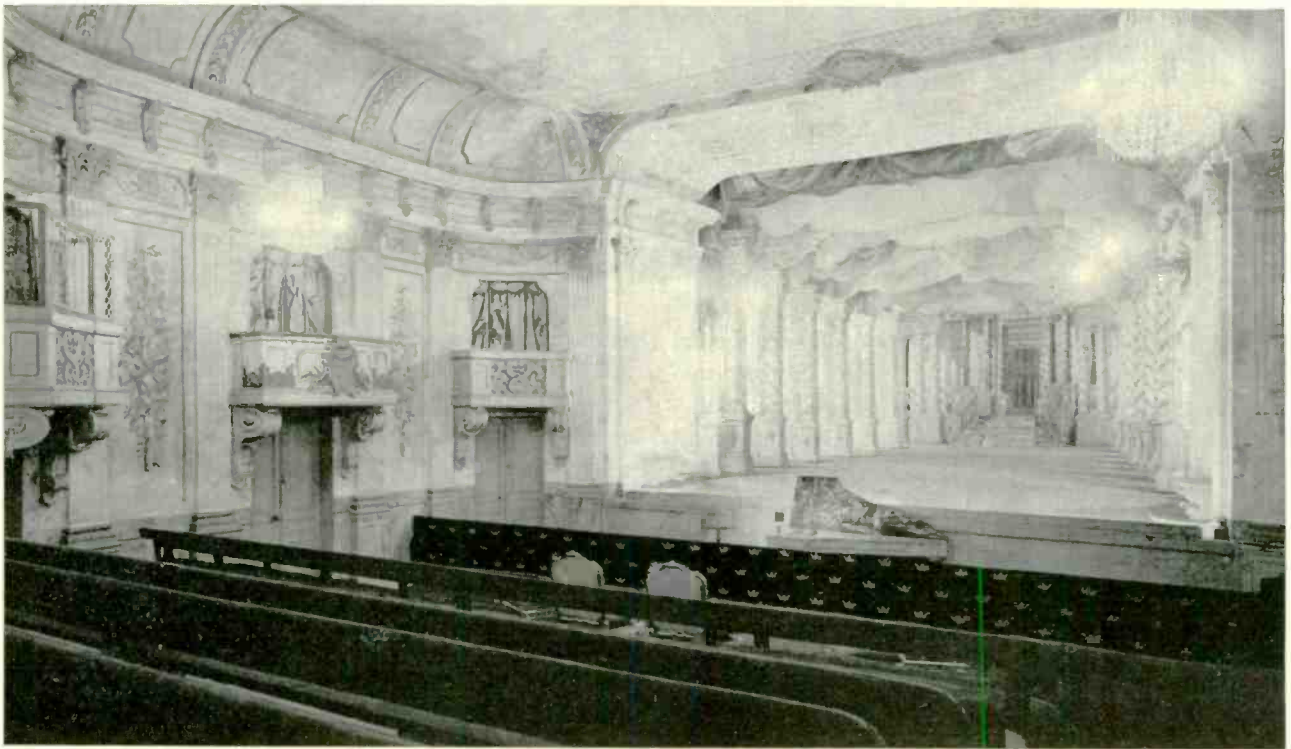
The theater was built by Queen Lovisa Ulrika, a sister of Frederick the Great of Prussia. Sharing Frederick's admiration for French culture and his love of art, literature, and music, she maintained a troupe of French actors and a company of Italian singers to amuse her court at the royal palace of Drottningholm. She had the present theater built on the palace grounds to replace an earlier structure destroyed by fire. Designed by the architect Carl Fredrik Adelcrantz, it was completed in 1766.

Gustav III, Lovisa Ulrika's son, inherited her love for

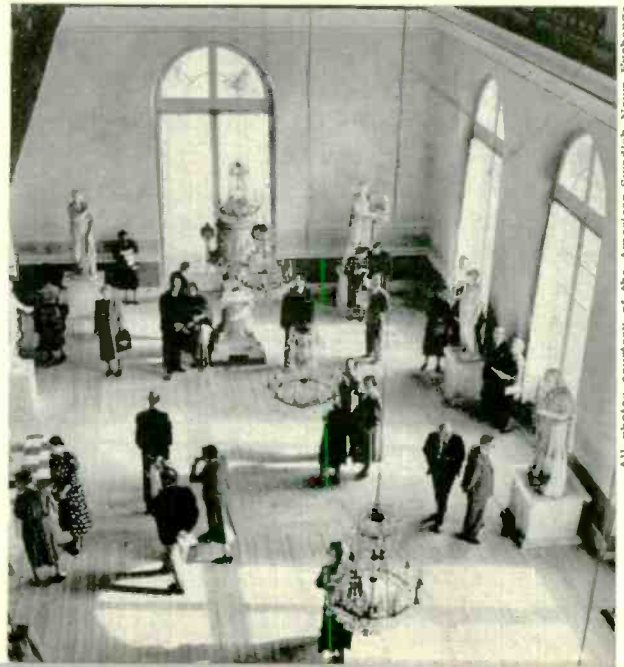
music and theater. He was the founder of the Royal Opera and the Royal Dramatic Theater in Stockholm and was an accomplished actor and playwright himself. In 1777, several years after he became king, he acquired the Drottningholm palace and made its theater a glamorous center of the performing arts, which flourished in Sweden throughout his reign. This brilliant period came to an end in 1792 when the king was assassinated at a masked ball at the opera house in Stockholm. (Verdi's *Un Ballo in Maschera* is based on that incident.) Under Gustav's successor, performances at Drottningholm dwindled, and by 1800 they had ceased altogether. The court theater was then used as a storehouse—the auditorium for old furniture, the foyer for grain. Since the building was left more or less undisturbed throughout the nineteenth century, the original decor was preserved.

In 1921 it was discovered that the theater still contained its magnificent original sets (about thirty have survived) and props and that its intricate stage machinery was intact and in working order. Restoration involved nothing more than new ropes for the flies and windlass, cleaning, and the installation of electric lights in the fixtures that had once held candles. The interior decor has not seen a paintbrush since 1791. The *Sleeping Beauty* period came to an end in 1922, when the theater was reopened, and now every summer the atmosphere of the reign of Gustav III is recreated with performances of operas that might have been staged there then. Photographs of the interior appear on the following two pages.

The auditorium of the Drottningholm theater seats three hundred and fifty people on comfortable upholstered benches with far more knee room than in modern opera houses. The large chairs were (and still are) used by the Swedish king and queen. When members of the royal family wished to attend performances incognito, they sat in two boxes (left and right) enclosed by lattice work.



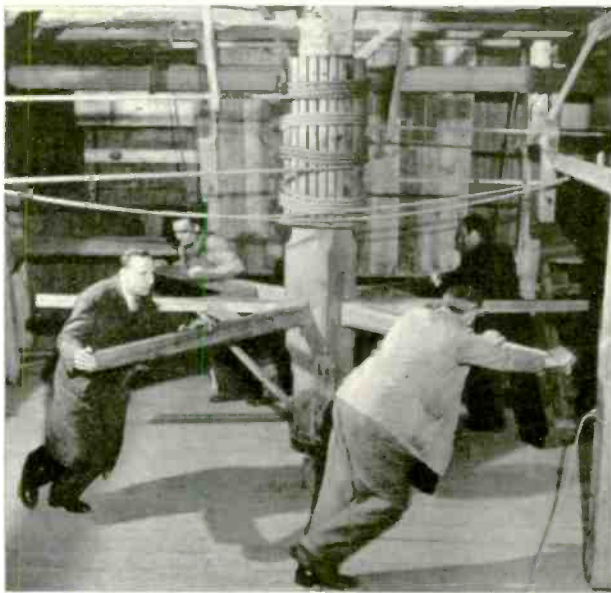
Above: The stage, one of the largest in Sweden, extends for half the length of the building. An interesting architectural feature is the harmonious blending of the stage and auditorium into a pleasing visual unit. When possible, sets were designed to repeat the decorative motifs of the auditorium. Right: The Grand Foyer during an intermission. This room, originally used for receptions and banquets, was added to the theater by King Gustav III in 1791. The statues, which the king had brought from Italy, are Roman copies of Greek originals.



All photos courtesy of the American-Swedish News Exchange



Above: A performance of The Birthday Party in the Fisherman's Hut with music by Sweden's eighteenth-century composer Carl Mikael Bellman. Members of the orchestra wear period costumes and wigs. Left: The original stage machinery includes a large windlass that can change the entire scene in only ten seconds.



Above: In one of the dressing rooms of the Drottningholm Court Theater, Swedish singers Solveig Hemström-Westin and Carl-Axel Hallgren prepare for a performance of Handel's Orlando Furioso. Here, as elsewhere in the theater, the original hand-painted wallpaper remains intact. Left: The soprano Elisabeth Söderström appears with Kolbjörn Höjseth in Gluck's Alceste. Miss Söderström, a favorite guest star at Drottningholm, was referred to as the "queen" of the season just ended.





INSTALLATION OF THE MONTH

CARIBBEAN CONSOLE

THE joys of living in Curaçao, a tropical island in the Caribbean's Netherlands Antilles, are somewhat mitigated for Anton van den Berg: live music is a rarity there, FM is non-existent, and he must therefore rely almost exclusively on his large record and tape collection for musical enjoyment. Like many another music lover in out-of-the-way places, Mr. van den Berg is understandably concerned that his hi-fi components not only be of top caliber to start with, but that they stay that way. He has therefore assembled in his home a small, but complete hi-fi service laboratory which he uses to keep his own equipment, as well as that of his friends, in condition. His home has become a modest Mecca for his many music-loving friends.

Whenever possible, Mr. van den Berg builds his components (and test equipment) from kits. A fifteen-year veteran in hi-fi, he comes by his technical know-how quite naturally as a technical employee with the Shell Curaçao Company.

The false-wall equipment cabinet shown in the photo was built by Mr. van den Berg of Japanese mahogany,

and is mounted on casters for easy access to the components from the back. The three topmost panel-mounted components are, from left to right, a Dynaco PAS-3X preamplifier driving a pair of Dynaco Mk III power amplifiers (concealed in the bottom section), an Eico AM tuner, and a Jensen Space Perspective headphone control box that is used in conjunction with a pair of Superex STM headphones. The Garrard 301 transcription turntable (recessed in an illuminated compartment) has a pair of Empire 980 tone arms that accept any of Mr. van den Berg's three Shure cartridges (V15, M55E, and M44-7). A Dust Bug completes the record-playing equipment. A pair of Roberts tape recorders (one of which is simply a deck, used for playing tapes to be duplicated) are valuable adjuncts, and the speakers are a pair of Electro-Voice Georgians placed in opposite corners of the spacious living room.

Among the accessories are a Fisher Space Expander, stereo balance meter, and, of course, all the smaller appurtenances necessary for the proper care of records, tapes, and the machines on which they are played.

HI FI/STEREO REVIEW'S SELECTION OF THE TOP RECORDINGS BEST OF THE MONTH



CLASSICAL

BENJAMIN BRITTEN'S EXTRAORDINARY *CURLEW RIVER*

A medieval Japanese play beautifully transformed into a moving contemporary parable

BENJAMIN BRITTEN'S *Curlew River*, which he calls "A Parable for Church Performance," is a rare, beautiful, and moving work, and it is my uncommon pleasure to report that it has been brought to records with something very close to perfection by London. "Parable for church performance" or not, it is a recording event not to be missed by anyone seriously interested in the contemporary musical theater.

According to the information supplied by London's annotative material, the origins of *Curlew River* date back to Britten's visit to Japan in 1956, where he was first exposed to a medieval Japanese *no* play about the Sumida river. Its story is stylized simplicity itself. A ferryman is waiting in his boat as a traveler appears to warn him of a madwoman who will soon be coming to the river seeking passage. The madwoman comes, searching for a lost child. The ferryman, at first reluctant to transport so deranged a creature, finally takes her aboard. During the crossing, the ferryman tells the story of a little boy who traveled this route a year ago to the very day, exhausted by his escape from captivity by robbers. Reaching the other side, the child died from exhaustion. The madwoman begins to cry, recognizing the dead boy as her lost son. The ferryman, out of compassion, takes her to the boy's grave.

Britten's approach to rendering this simple tale in an English-language musical setting is through an evocation of English medieval religious drama: "an all-male cast . . . , a simple, austere

setting, a very limited instrumental accompaniment, a moral story . . ." By moving the locale from Japan to England's Curlew River and a church in the Fens, Britten and his librettist collaborator, William Plomer, had found their method.

The score itself is extraordinary. While there are certain oriental echoes in the scoring, in the very austerity of musical and dramatic means, the translation of both the tale itself and the musical discourse into Western expression has been achieved miraculously. Or perhaps I err in suggesting that it is a "translation" on any level, musical, literary, or dramatic. For what Britten has in effect achieved is an almost romantic artistic *reaction* to his own evidently overpowering experience of the original Japanese play.

The music of *Curlew River*—particularly the vocal writing—is a wonder. The composer's endless ingenuity in characterizing the Madwoman—sung with uncanny skill and power by Peter Pears—is a lesson in vocal style all by itself. The score is insistently lyrical and unmistakably contemporary, even though the highly personal mixture of quasi-medieval chant, incantation, and traditional lyrical inflection all merge to create a strangely timeless atmosphere.

In *Curlew River*, as ever, Britten is the absolute master of his instrumental forces. To be sure, it has always been his special genius to get such an extraordinary variety of effects out of small instrumental groups that one is scarcely aware of the reduced or-



BENJAMIN BRITTEN
Instrumental and vocal mastery

chestral forces. In this work, however, he is, quite to the contrary, striving for a lean, austere orchestral texture, but one is still astonished by the infinite variety of colors and effects he is able to produce with a mere seven musicians.

Prominent living composers are conducting and supervising their works on records all over these days, but I sometimes get the impression that none of them is achieving more definitive results or, for that matter, more brilliant ones, than Britten. Although the "musical direction" is credited to Britten and Viola Tunnard, it is not made clear whether there was an actual conductor overseeing the entire performance. It is hard, though, to imagine the rendition's being more effective. Pears, as I have suggested previously, is startlingly effective as the Madwoman, and each singer in the five-character piece seems to understand the stylized nature of the work. The recorded sound, both mono and stereo, and the stereo treatment itself are London's very best.

Curlew River, special and off-the-beaten-path though it may be, is a recording event of uncommon importance.

William Flanagan

© © BRITTEN: *Curlew River* (A Parable for Church Performance). Peter Pears (tenor), Madwoman; John Shirley-Quirk (baritone), Ferryman; Harold Blackburn (bass), Abbot; Bryan Drake (baritone), Traveler; Bruce Webb (boy-soprano), Voice of the Spirit. Richard Adeney (flute), Neill Sanders (horn), Cecil Aronowitz (viola), Stuart Knussen (double bass), Osian Davis (harp), James Blades (percussion), Philip Ledger (organ). Music under the direction of Benjamin Britten and Viola Tunnard. LONDON OSA 1156 \$5.79, A 4156 \$4.79.

FISCHER-DIESKAU AND MOORE:

IRRESISTIBLE SCHUBERT

Angel's new "The Trout and Other Songs" are the baritone's first recordings of this repertoire

ACCORDING to the liner notes, this is the first time Dietrich Fischer-Dieskau has recorded the fourteen songs included here—which is surprising, considering the wealth of Schubert the baritone has already committed to discs. Some of the most popular lyric expressions in the composer's output are in the group (I don't think much of the disc's title "The Trout and Other Songs"), and the totality is so irresistible that the prospective buyer interested in only one Schubert recital should look no further. But I certainly would not encourage such a narrow-minded view.

Of the fourteen songs, two are relatively little known:

Waldesnacht and *Auf der Riesenkoppe*. Both are imposing, nature-inspired evocations, with the latter almost operatic in mood and utterance. The remaining songs offer Schubert in a more intimate, more graceful vein, their sources of inspiration divided between love and nature. In fact, some of them are generally considered the property of feminine interpreters, but the art of Fischer-Dieskau soon dispels such lingering predispositions.

The baritone is in superb form and, without lessening my esteem for other cherished interpretations of such gems as *Sei mir gegrüsst*, *Du bist die Ruh*, or *Heidenröslein*, I would not hesitate to accept his approach as ideal in every case. The poetry in *Der Jüngling an der Quelle* is of a less sentimental kind than may be expected—a restrained, intimate, and irresistible communication. *Die Forelle* sparkles with the transparent clarity of the brook-let it describes, to say nothing of its musical exactitude.

And so it goes. Fischer-Dieskau's usual fine interpretive details are in evidence throughout, embellished by the usual delicate *mezza-voce* and the usual impeccable enunciation. And given the always exemplary accompaniment of Gerald Moore, the disc adds up to an expectably delightful whole.

George Jellinek

© © SCHUBERT: *Songs. Lachen und Weinen; Dass sie hier gewesen!; Sei mir gegrüsst; Du bist die Ruh; Waldesnacht; Seligkeit; Heidenröslein; Horch, Horch, die Lerchen; Des Fischers Liebesglück; Fischerweise; Der Jüngling an der Quelle; An die Laute; Die Forelle; Auf der Riesenkoppe*. Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGEL S 3641 \$5.79, 3641* \$4.79.

JAZZ

EARLY AND ESSENTIAL DIZZY GILLESPIE

Vintage recordings from the Thirties and Forties are both pleasant and instructive

RECA Victor's valuable Vintage series has come up with another essential album, this time starring Dizzy Gillespie. The first three tracks, 1937 recordings of Teddy Hill's band, show Dizzy still heavily under the influence of Roy Eldridge, but playing remarkably well for a twenty-year-old. One track, *Yours and Mine*, has a period vocal, and *King Porter Stomp* could have been made by any good big band of the period. Then, on the fourth track, an alternate master (there are four on the set) of *Night in Tunisia*, we hear Dizzy as he was and is—the absurdly assured technique, the torrential stream of notes, the new, startling style.

The remainder of the set was recorded between 1946 and 1949. There are examples of the scat-singing of the



DIZZY GILLESPIE
A startling and prophetic style

be-bop craze, and Mary Lou Williams' charming and unique fairy tale *In the Land of Oo-Bla-Dee*. There is lovely work from Don Byas on tenor, and from a yet unformed Milt Jackson. There are also hints of the surging power of the Gillespie big band, as on *Jumpin' with Symphony Sid*.

But aside from the pleasure (and nostalgia) involved in listening to all of these, and the appropriateness of Budd Johnson's starting his arrangement of *St. Louis Blues* with the opening phrase of *Parker's Mood*, I find the most fascinating track to be a 1948 performance of *Lover Come Back to Me*. Gillespie plays beautiful, brilliant open horn on the song, but the unusual thing is the Latin rhythm behind him. With only minor changes, he was to do almost exactly the same thing nearly twenty years later at the height of the bossa nova craze. It is a lovely, prophetic piece of music.

David Himmelstein and Don Schlitten have annotated the album interestingly and thoroughly, with acknowledgments and references worthy of an encyclopedia. The sound is more than acceptable. *Joe Goldberg*

© DIZZY GILLESPIE: *Dizzy Gillespie*. Dizzy Gillespie (trumpet and vocals), various accompaniments. *Anthropology*; *52nd Street Theme*; *Woody'n You*; *Gnarachi Guarao*; *Blue Rhythm Fantasy*; *Duff Capers*; and ten others. RCA VICTOR LPV 530 \$4.79.

THE CAPTIVATING GUITAR OF GEORGE VAN EPS

Simplicity is the key in a program of warm and sensitively played standards

THE GUITAR, one of the most sensitive and emotional of instruments, is beautifully suited to self-accompanied solo work except for one thing: it is incomplete because the way it is tuned inhibits the playing of some bass lines—E is its bottom note. Another problem is that certain chords in certain registers can't be played in root position—that is, with the bass note of the chord on the bottom—when you may want them that way.

These problems irked guitarist George Van Eps to the point that, in 1939, he had a guitar manufacturer build him a seven-string amplified guitar, the seventh string being an A below the low E string. He's been playing it ever since, and over the years he's become a legend of sorts. I've never met a guitarist who wasn't a Van Eps fan. In their view, he belongs in the same class as Django Reinhardt.

Why Van Eps is so much admired is made clear by a new Capitol album featuring only Van Eps and Frank Flynn, who moves unobtrusively back and forth between vibes, marimba, and drums, sometimes within the course of a single tune. This austerity of instrumentation is effective because Van Eps is his own bass player. A bass player might have added some rhythmic push to the album, but he'd only have been repeating Van Eps' own bass lines.

Van Eps obviously uses a pick on his instrument, but it sounds to me as if he's using a semi-classical technique—that is, holding the pick between thumb and index finger and using the remaining three fingers on the strings in a classical way. Guitarists Chuck Wayne and Gene Bertoncini do this in New York; Van Eps, who lives in California, may well have originated the device. All this may make Van Eps seem like a forbiddingly technical musician for the layman to listen to. He isn't. There's a sweet, gentle, warm simplicity of emotion to his playing, a quality any sensitive listener has to find well-nigh irresistible. Aside from the fact that it's delightful, this album is important for another reason: it's the first one Van Eps has made in ten years. Guitarists will be falling over each other to get it.

The engineer has given us a little too much echo in the recording: it tends to muffle Van Eps' beautiful tone. Despite this, producer Dave Dexter is to be commended for the package as a whole, and particularly for putting Van Eps in the most advantageous possible setting—the

minimum. Flynn and Van Eps were turned loose in a studio last March with a batch of tunes, mostly excellent but some only good, and allowed to improvise. The result is a delicate captivating package that I can't recommend too highly. Even the liner notes (by Rory Guy) are excellent.

Gene Lees

Ⓢ Ⓜ GEORGE VAN EPS: *My Guitar*. George Van Eps (guitar), Frank Flynn (vibes, marimba, percussion). *And I Love Her; There Will Never Be Another You; Lollipops and Roses*; and nine others. CAPITOL ST 2533 \$4.79, T 2533 \$3.79.

THE LEADBELLY LEGEND SPLENDIDLY DOCUMENTED

Elektra's new release of Library of Congress recordings traces a compelling musical odyssey

FOR vitality, breadth, depth of repertoire, and whip-like emotional impact, there has never been anyone quite like Leadbelly. Huddie Ledbetter (1885-1949) was known to most Americans as a curiosity, if he was known at all, during his lifetime. But in the years since, as interest in American folk music has continued to rise, his influence and the power of his musical achievements have been increasingly recognized. The distillation of Leadbelly as singer, twelve-string guitarist, and raconteur can now be found in "Leadbelly: The Library of Congress Recordings," a boxed, three-volume Elektra set.

Recorded from 1933 to 1942 by John and Alan Lomax, these performances took place in a variety of settings, including prisons. Some were recorded with primitive equipment, and none of them were made with the best. The sound is accordingly uneven; there are scratches and gouges in the discs from which these tapes were made, and microphone placement was occasionally quixotic. Yet, as a historical document, the collection is invaluable, and great credit is due Lawrence Cohn, who compiled the recordings, wrote the biography of Leadbelly in the accompanying booklet, and is responsible for the transcriptions of the spoken sections and the songs. Credit should also go to Jac Holzman, head of Elektra, who did what he could to refurbish the sound of the original recordings.

A roamer, whose violence made him an expert on Southern prison life, Leadbelly found music in sources as many and diversified as his life experiences. Most of them are represented here: rural square dances and reels; songs from barrelhouse taverns in Texas and Louisiana; prison laments (including the singing messages



LEADBELLY (HUDDIE LEDBETTER)
A folk singer of vitality, breadth, and impact

to two governors that helped shorten his sentences in Texas and Louisiana penitentiaries); spirituals; blues; ballads; and topical songs, some of them as stinging as any now conceived by city protesters (*The Bourgeois Blues, Scottsboro Boys*).

In spoken reminiscences, Leadbelly describes the nature of country dances, differentiates between Baptist and Methodist ways of singing spirituals, and evokes the treadmill rhythms of prison life. It is his singing, however, that makes this so fiercely compelling a collection. His voice was dark and penetrating, his rhythms hard and yet remarkably flexible. And his musical odyssey, as revealed here, is especially absorbing because, as Lawrence Cohn notes, "it carried from a rural beginning, with all of its usual, attendant influences, to almost complete urbanization in the later years of his life."

Certainly the legend of Leadbelly will continue to grow, but this set—along with a number of important Folkways recordings by him—will make it possible to remember the explosive actuality of the man and his music.

Nat Hentoff

Ⓜ LEADBELLY: *The Library of Congress Recordings*. Huddie Ledbetter (vocals, guitar). *De Kalb Blues; Governor Pat Neff; Matchbox Blues; Ella Speed*; and forty-five others. ELEKTRA EKL 301/2, three discs, boxed, \$9.58.

Introducing... Motorola Matched Modular Stereo



From the solid state stereo laboratories of Motorola... professional-type componentry pre-assembled.

Why build it when you can buy it? Especially when you can buy componentry selected and designed by a crack team of electronic engineers? The Motorola matched modular system is scientifically matched and balanced with highly technical equipment and backed by the experience of Motorola, one of the world's largest makers of solid state devices. Then it's put together by skilled personnel to cut your assembly time down to no time at all.

The componentry alone tells the story. Speaker enclosures can be placed up to 36 ft. apart, for the kind of stereo separation you want. Each enclosure has a 6" acoustic driver, with controlled compliance, for reproducing bass notes with true fidelity. Also, a special compressed air vent for radiating the extremely low bass notes. The enclosures also blend horn tweeters and 4" mid-range

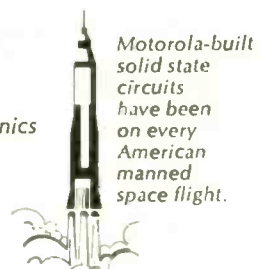
speakers. And there's a cross-over network.

That's only part of it. Add to this a solid state dual amplifier system (no tubes) that pours out 100 watts instantaneous peak power—50 watts EIA music power. FM/AM-FM stereo radio. Push-button controls. Automatic 4-speed record changer. Feather-trac aluminum tone arm for precise tracking, long record life. And a solid state "see-thru" cartridge with Diamond/Sapphire styli—that even lets you sight the groove when playing manually.

Extras, too. Here are tape input and output jacks. Stereo headphone jack. A precision instrument designed to give you the last word in hi-fi stereo enjoyment, in a small space.

See Motorola matched modular stereo . . . at your Motorola dealer's now.

 **MOTOROLA** Moving ahead through excellence in electronics



Classic Comments

HANS VON BÜLOW, one of the great figures in 19th-century music, was conducting an evening concert when he was distracted by a woman in the front row who was fluttering her fan as if her life depended on it. The fluttering continued relentlessly into the second half of the concert. At last Von Bülow stopped the orchestra, turned to the woman, and said sternly, "Madam, please cease fanning yourself in three-four time while I am conducting in four-four time!"

Comments on Classics: New Recordings for September from RCA Victor Red Seal

In a first collaboration with pianist Lillian Steuber, Heifetz performs one of his concert repertoire pieces—the intricate Sonata by Howard Ferguson, the first and only time this work has been recorded. Also, a highly lyrical Sonata, never recorded or published before in this country, by Aram Khachaturian's nephew, Karen.*

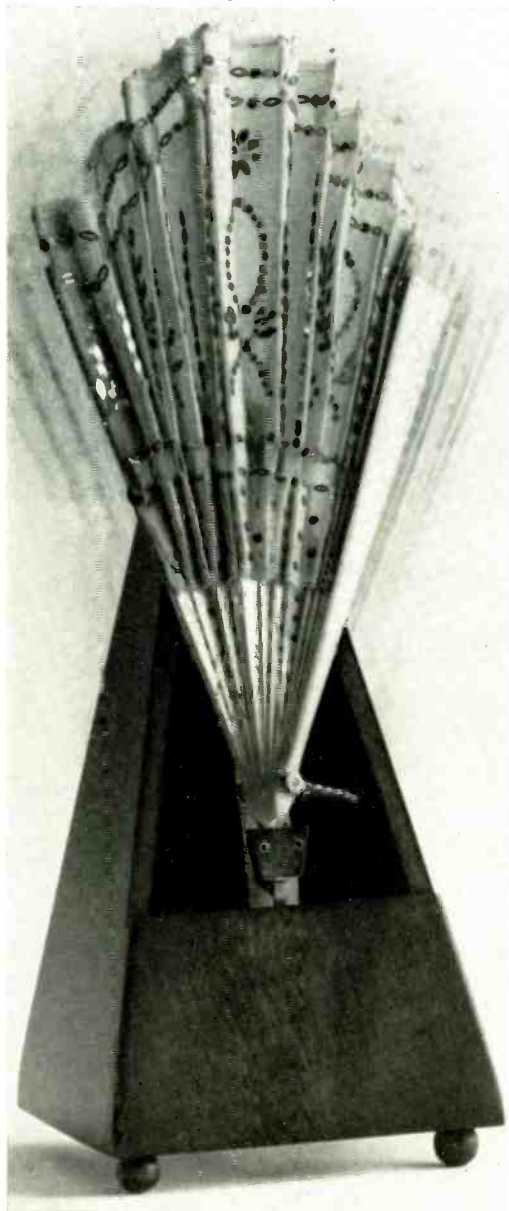
Hear Leontyne Price sing nine arias from operas she has never sung on stage—a repertoire which represents a cross section of operatic history. In the majestic voice that earned her the title of "The Stradivarius of singers" (N. Y. Times), Price gives each of these diverse roles great human warmth and dramatic immediacy.*

Legendary Opening Night performances at the Met recreated by 32 immortal artists including Caruso, Melba, Galli-Curci and Flagstad. Along with this deluxe Limited Edition is an authentic keepsake swatch of the Met's famous gold damask curtain and a 52-page illustrated booklet. 3-record album.

Martinon conducts one of the world's high-ranking orchestras, the Chicago Symphony Orchestra—increased to 120 men. An explosive performance of Varèse's *Arcana*—one of the most highly applauded works in their recent spring tour repertoire. Also the Martin Concerto, one of the most exciting of contemporary works.*

Included with this debut album is a 10-inch bonus L.P. with a discussion of chamber music by actor-dramatist Peter Ustinov, who has written the notes and commentary, concertmaster Joseph Silverstein and Erich Leinsdorf. This recently-formed ensemble performs works from Mozart to Piston. 3-record album.*

The latest Red Seal album in a series of Prokofieff recordings with the Boston Symphony under Leinsdorf. In his performance of these works—one simple and melodious, the other intricate and fiendishly difficult to play—Browning triumphantly lives up to his reputation as the "Golden Boy in a Golden Age of Pianists"—Life.*



*Recorded in Dynagroove sound.

RCA VICTOR
The most trusted name in sound



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS
 Guest Reviewer: ARTHUR COHN

BARTÓK: *Divertimento for String Orchestra* (see STRAVINSKY)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *Missa Solemnis*. Elisabeth Söderström (soprano), Marga Höffgen (alto), Waldemar Kmentt (tenor), Martti Talvela (bass). New Philharmonia Orchestra and Chorus, Otto Klemperer cond. ANGEL SB 3679 two discs \$11.58, B3679* \$9.58.

Performance: Large-scale
 Recording: Good, with reservations
 Stereo Quality: Understated

Everything about Beethoven's *Missa Solemnis* is monumental; thus it is hardly surprising that recording the work involves an enormous technical challenge. Aside from its complexities of texture and polyphony, there are very special problems relating to inner balance: meaningful orchestral motives that must be highlighted within the dense orchestral texture; solo vocal lines that must be discerned from the choral mass without quite possessing an "operatic" presence; a violin solo that must be given prominence without creating a *concertante* feeling. Angel's new recording, which is surely among the most successful musical realizations ever accorded the *Missa*, copes with many of these challenges impressively, but absolute clarity in the heavily scored passages (particularly in the *Gloria* and *Agnus Dei*) still remains an elusive goal, as it has in all previous recordings of the work.

This is Klemperer's second recording of *Missa Solemnis*, and his grandiose conception appears more impressive than ever in the added dimension of stereo. He shuns dramatic exaggerations in this massive monumental interpretation, yet the score is revealed in its own concentrated power. The special element of excitement—perhaps theatrical but nevertheless effective—that Leonard Bernstein achieves in the concluding portion of the *Gloria* (Columbia M2S 619) is not characteristic of Klemperer's approach, but such matters must be left to individual preference.

Of the soloists, Elisabeth Söderström handles the soaring tessitura with limpid tone and assurance, Marga Höffgen and Waldemar Kmentt are always dependable but seldom exciting, and Martti Talvela seems to

differ from erratic microphone pickup: not until the important bass solo in *Agnus Dei* can his sonorous voice be heard to advantage. The chorus is excellent, but the balancing of chorus and soloists appears to be one of the few weaknesses in the production. In this respect the Columbia set's broader stereo perspective is more effective.

In view of the extraordinary challenges inherent in the score, the technical production is praiseworthy, and the more subdued pages—such as the *Sanctus*, with its wonderful intertwining of violin, woodwinds, and voices—emerge in transparent balance. In all, a very moving, very noble performance.

G. J.

passion Berlioz wrote into the pages of this score there is none.

For some reason Davis chooses to repeat the first strain of the *March to the Scaffold*, with the result that the *Scene in the Fields* movement is divided between the two sides of the disc at a most inappropriate spot. The recorded sound on both mono and stereo discs lacks the full-bodied bass needed for the most effective presentation of Berlioz's music (this lack is somewhat less apparent on the mono disc—borne out by VU-meter checks). More serious, however, is the poor quality of the disc's manufacture. The sides of both mono and stereo versions were off center, most noticeably the B side of the stereo copy. I was also startled to find that the mono jacket contained liner notes about the Sibelius Second Symphony!

There are at least two preferable recorded versions of the *Fantastique*—the RCA Victor version with Monteux and the Vienna Philharmonic, a performance of poise and power at a budget price, and the Munch-Boston Symphony version on RCA Red Seal, the last word in white-hot sound and fury.

D. H.

NAT'L CONCERT & ARTISTS CORP.



ELISABETH SÖDERSTRÖM
 Limpid tone in Beethoven's noble *Missa*

Ⓢ Ⓜ BERLIOZ: *Symphonie fantastique*, Op. 14. London Symphony Orchestra, Colin Davis cond. PHILIPS PHS 900101 \$5.79, PHM 500101 \$4.79.

Performance: Overrefined
 Recording: Lacks fullness
 Stereo Quality: Okay

One would expect of England's gifted young Colin Davis, after hearing his recorded performances of Berlioz's *Enfance du Christ* and *Harold in Italy*, that he would turn out a reading of the *Symphonie fantastique* to match those of Monteux and Beecham at their primes: a perfect synthesis of classic melodic line and fiery romantic rhetoric. We get the first here, but not the second. Davis does beautifully with the bucolic evocations of the opening pages and is fine throughout the *Scene in the Fields*, but of the jealous

Ⓢ Ⓜ BOISMORTIER: *Daphnis et Chloé* (ballet suite). Kammermusikkreis Emil Seiler, Emil Seiler cond. MOUTON: *Pieces for Lute: Dialogue; La Malassis; Le Toxin; La Gaubade; La Changeante; L'heureuse Hymen; L'amant content*. Walter Gerwig (lute). DE LA BARRE: *Suite No. 9 in G Major*. Gustav Scheck (flute); Fritz Neumeyer (harpsichord); Hannelore Müller (gamba). LECLAIR: *Sonata in C Minor, Op. 5, No. 6 (Le Tombeau)*. Ulrich Grehling (violin); Fritz Neumeyer (harpsichord); Klaus Storck (cello). HELIODOR HS 25018 \$2.49, H 25018* \$2.49.

Performance: First-rate
 Recording: Dull highs
 Stereo Quality: Electronically reprocessed

These performances, all very stylishly conceived, were originally issued on Deutsche Grammophon Archive but were never available here except by import. The most fascinating of the French works is the perky suite drawn from Boismortier's opera-ballet *Daphnis et Chloé*—this absolute charmer deserves a place in any library of Baroque music. The seventeenth-century lute suite by Charles Mouton tends to be dull, but the suite by Michel de la Barre (c. 1675-c. 1743) and the Leclair sonata are excellent examples of French chamber music.

These recordings have all been re-processed from mono originals. The electronic stereo does not offer much improvement

(Continued on page 114)

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording
- * = mono or stereo version not received for review

**It all started
with Aunt Clara's
old upright.**



On that fateful afternoon in 1928, Leonard Bernstein was ten years old.

His Aunt Clara, who was moving to New York, offered the Samuel Bernsteins a battered old upright to store in their Boston home.

Life was never quite the same again.

"Leonard took to the old upright like a duck to a puddle," recalls his father. Piano lessons were the natural result. And Leonard's progress was so amazing, his enthusiasm so infectious, that two years later a glistening new Chickering grand graced the Bernsteins' living room.

According to his mother. "Leonard wrapped himself around music like a garment."

He still does.

As a conductor, his accomplishments are legend.

As a pianist, his virtuosity is apparent in such famous recordings as his Beethoven Concerto No. 1 in C Major for Piano and Orchestra.

As a composer, he has produced widely acclaimed works like *The Age of Anxiety* and *Chichester Psalms*, and unforgettable Broadway show scores like *On the Town*, *Candide*, *West Side Story* and *Wonderful Town*.

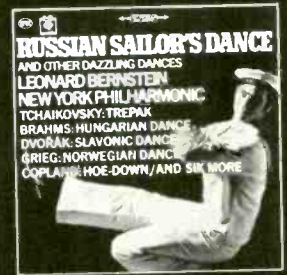
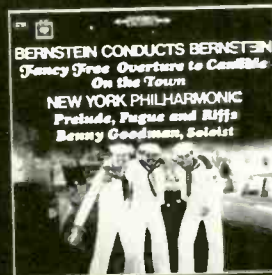
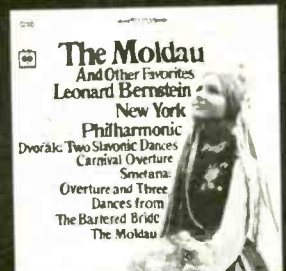
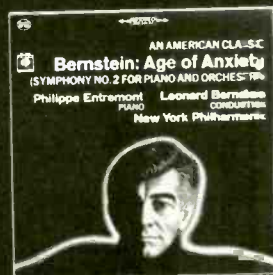
He is lecturer, author, television personality.

And he is one of the most vital musical spokesmen of our century.

At the age of forty-eight, Leonard Bernstein is a musical whirlwind, whose energies, accomplishments and ambitions never cease to amaze.

Nothing he does would surprise his friends. Or his parents. Or his millions of fans the world over.

And certainly not his Aunt Clara.



(Includes a special 7-inch bonus LP, "Leonard Bernstein Discusses Charles Ives")

Leonard Bernstein—
The Sound of Genius on
COLUMBIA RECORDS



did you know...

that any records and tapes reviewed in this issue can be purchased through the HI-FI/STEREO REVIEW Record Service?

To order, simply fill out the coupon below. Orders can be accepted only for recordings reviewed in this issue, and must be received no later than the date indicated at the bottom of the coupon.

.....
HI-FI/STEREO REVIEW RECORD SERVICE • DEPT. SC
ONE PARK AVE. • NEW YORK 16, N.Y.

Please send the following records and/or tapes reviewed in this issue.

- Check or Money Order for \$_____ is enclosed.
- C.O.D. Within the Continental Limits of the United States only.

ALL RECORDINGS ARE FULLY GUARANTEED

PAGE NO. OF REVIEW	TITLE	RECORD (TAPE NUMBER (SEE REVIEW))	MANUFACTURER	PRICE (SEE REVIEW)
Total				

N.Y. State residents please add local sales tax.

Name (please print)

Address

City Zone State

1066

other than a degree of added presence, and at the same time the overall sound is annoyingly attenuated on the high end (my Archive original of the Boismortier/Mouton, though slightly plagued by distortion, is properly bright). It would be a service to buyers if MGM, the distributor of Heliodor discs, would recut this one. Full specifics on the performers would also be welcome: the jacket fails to give the name of the continuo cellist and gambist in the de la Barre and Leclair works, and Emil Seiler's splendid little chamber ensemble is not broken down by individual players (one is Hermann Tötcher, whose oboe playing in the Boismortier is quite scintillating). I. K.

BRITTEN: *Curlew River* (see Best of the Month, page 105)

RECORDING OF SPECIAL MERIT

© ® **BRUCKNER:** *Symphony No. 1, in C Minor*. Berlin Philharmonic Orchestra, Eugen Jochum cond. DEUTSCHE GRAMMOPHON SLPM 139131 \$5.79, LPM 19131* \$5.79.

Performance: Forceful, dramatic
 Recording: Good
 Stereo Quality: Good

The long-unfulfilled need for a first-rate performance and recording of the Bruckner First Symphony has been met at last in this DGG disc with Eugen Jochum conducting the Berlin Philharmonic Orchestra. We can be doubly thankful, in that he gives us the original Linz score (1865-1866) rather than the drastically revised version that Bruckner undertook in Vienna during the early 1890's.

In sharp contrast to the more celebrated Fourth, Fifth, Seventh, and Ninth symphonies, this First Symphony starts with no *mis-tioso* tremolo, nor does it move in glacial, monolithic periods. The music gets right down to business in somber march-like fashion from the first and continues along its course with a *Sturm und Drang* spirit not usually associated with Bruckner. The slow movement is music of great romantic intensity. The later Schubert also comes to mind in certain parts of the middle movements—notably the Scherzo; and the almost demonic drive of the finale is akin to pages of the Swedish symphonist Franz Berwald (it is not wholly beyond the realm of possibility that the twenty-two-year-old Bruckner might have heard Berwald concertizing at Linz or Salzburg in 1847).

In sum, then, those conditioned to the "cathedrals-of-tone" Bruckner will have a surprise upon encountering this music, which is nevertheless by no means inferior in substance and effect. Anyone who has the slightest interest in Bruckner's development as a whole will find the First Symphony fascinating in this light as well as for its own sake as music.

For my ears, Jochum's tempos seem just and vital, the orchestral playing spirited and full-bodied, and the recorded sound first-rate throughout. I would call this disc a "must" for both Brucknerians and for the not-yet-converted. D. H.

© ® **CHABRIER:** *Piano Music (complete)*. *Dix Pièces pittoresques; Cinq Morceaux pour piano; Bourrée fantasque; Capriccio; Impromptu; Habañera; Air de bal-* (Continued on page 118)

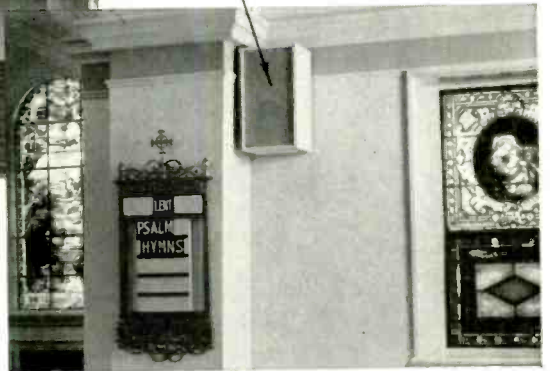
HI-FI/STEREO REVIEW



COURTESY AEOLIAN-SKINNER ORGAN COMPANY

The AR-2^x loudspeakers marked by arrows—there are 16 in all—are part of a synthetic reverberation system installed by the Aeolian-Skinner Organ Company in St. John's Episcopal Church, Washington, D. C. This system corrects building acoustics that are too "dead" for music.

Listeners are not even aware of the speakers (which simulate normal hall reflections), since the sound of the organ and chorus is completely natural. AR speakers were chosen by Aeolian-Skinner because of their full range, undistorted bass, absence of false coloration, and reliability.



AR-2^x's

AR INC. SPEAKERS ARE USED PROFESSIONALLY WHERE LIVE MUSIC IS THE IMMEDIATE REFERENCE—BUT THEY WERE DESIGNED FOR THE HOME.

AR-3

Folk singer Phil Ochs, sitting on the stage of Boston's Jordan Hall, checks Elektra's master tape for a concert album he has recorded there. The tape will become Elektra record EKS-7310, (mono EKL-310) "Phil Ochs in Concert."

The artist and recording staff must listen for technical as well as musical quality, and therefore require loudspeakers that provide the most natural sound possible—no bass where there shouldn't be any, no "speaker sound." AR-3's are used.

AR speakers are \$51 to \$225. A catalog of AR products—speakers and turntables—will be sent free on request.



COURTESY ELEKTRA RECORDS

ACOUSTIC RESEARCH, INC., 24 THORNDIKE STREET, CAMBRIDGE, MASSACHUSETTS 02141



Cheers!



Continuously Variable Tracking-Balance Control

The first accurate and completely reliable answer to the problem of skating . . . and the simplest to apply. You simply dial a number, just as you dial stylus force. This applies a precisely calibrated counterforce to skating . . . around the tonearm pivot and parallel to the skating force, but in exactly the opposite direction. The result: equal tracking force on each wall of the stereo groove. The effect: elimination of distortion from unbalanced tracking (skating) at the program source itself.



Feathertouch Cue-Control

Whenever you want to start manually at any point of the record, just flick the feathertouch Cue-Control. The tonearm will float down far more slowly (3/16" per second) and more smoothly than ever possible by hand. And you can also use the ultra gentle Cue-Control descent when starting automatically. Of course, you can also use Cue-Control to interrupt play and then resume from where you left off.



Rotating Single Play Spindle

Here is where Dual's relentless pursuit of perfection is typically demonstrated. The interchangeable single play spindle rotates with the record, just as on the most costly manuals, but on no automatic but a Dual. With this simple yet ingenious advance, there's no slip, no bind between spindle and record. Hence wow and flutter are even lower than on the universally acclaimed 1009. Rumble is also slightly lower than the 1009. Not much, for there isn't that much room for improvement on the 1009.

As of today you can have these exclusive **Dual** precision features in a turntable priced at only \$109.50

The new **Dual** 1009SK is here!

Continuing in the tradition of the world-renowned 1009 — now a classic — the new 1009SK Auto/Professional embodies many of the features that make the name Dual synonymous with flawless

performance. Dynamically balanced low mass tubular tonearm that tracks as low as 0.5 gram. Elastically damped counterbalance with continuously variable thread adjust. Dynamically balanced nonferrous platter that weighs over four pounds. Powerful Continuous-Pole motor that maintains speed constancy within 0.1% even when voltage varies beyond $\pm 10\%$. And, of

course, Dual's unrestricted automatic and manual operation in both single play and changer modes. When you see the 1009SK at your franchised United Audio dealer, you'll understand more than every why Dual is the overwhelming personal choice of the nation's leading high fidelity critics.

Also new from Dual!
Dual 1010A
Auto/Standard Turntable

Unrivalled for precision performance in the medium price field. Features new low mass tubular tonearm with magnesium head and stylus overhang adjust. Tracks perfectly as low as 2 grams. Newly designed Dual Hi-Torque four pole motor. Full range of automatic and manual operation in single play and changer modes. Only \$69.50.



let; *Suite de Valse; Marche des Cipayes; Trois Valses romantiques; Cortège burlesque; Souvenirs de Munich*. Rena Kyriakou (piano); Walter Klien (piano). Vox SVBX 5400 three discs \$9.95, VBX 400* \$9.95.

Performance: True blue
Recording: Good
Stereo Quality: Mostly remastered but okay

Chabrier means *España*, and this novel recording (mostly of music that is totally unknown and unheard in the concert halls) offers nothing that will be able to compete with that work for its continued popularity. Nonetheless, in these dozen pieces (the last three are for two pianists at either one or a pair of keyboards) there are a few goodies worth sampling now and then. The *Idylle* in the ten-part *Dix Pièces pittoresques* has an old lavender and torn lace quality; the *Bourrée fantasque* has rhythmic spice, with strong beats in unexpected places; and the three waltzes for two pianos present a subtle parody of the Romantic aesthetic. Parody is also to be found in the *Souvenirs de Munich*, a five-sectioned quadrille based on prosaic tunes and excerpts from Wagner's *Tristan*. For the rest, the going is pleasant enough, but the saturation of salon style is annoying, and the ploy of blending Schumannesque turns of phrase with Offenbachian rhythms is downright monotonous. A great deal of this music reminds me of the tunes the lone pianist played to accompany silent movies.

The playing has vitality and the proper naturalness for this type of music, especially compelling is the partnership of Kyriakou and Klien (*not* Klein as the label copy states). Both pamphlet and label indicate three bands for side six of the set, though there are five. The explanation is that the first work (*Trois Valses romantiques*) is separated by bands. Arthur Cohn

RECORDING OF SPECIAL MERIT

© © CHOPIN: *Nocturne in B Major, Op. 62, No. 1; Scherzo No. 4 in E Major, Op. 54*. DEBUSSY: *L'Isle Joyeuse*. RAVEL: *Gaspard de la Nuit*. Vladimir Ashkenazy (piano). LONDON CS 6472 \$5.79, CM 9472* \$4.79.

Performance: Superlative
Recording: Superior
Stereo Quality: Fine

Among the Chopin selections included in Vladimir Ashkenazy's first recording, made after he won second prize in the 1955 Warsaw Chopin competition, was the fourth Scherzo. It was a tremendous performance, the finest for me since Horowitz's recording of the same work in the Thirties.

In this new version of the piece, the Soviet virtuoso (now residing in England) is, if anything, even more successful. In addition to the same gossamer lightness and incredible finger dexterity, there is also a slightly less introverted approach: Ashkenazy sounds more positive but no less poetic. The same understanding of the Chopinesque poetry pervades the Nocturne, a beautiful performance, in all respects, of a remarkable, mature piece. The Debussy I found thoroughly exciting, particularly because of the virtuosic manner in which Ashkenazy treats it.

But perhaps the *pièce d'occasion* is the Ravel, which here receives the best of its many recorded performances. Ashkenazy has,

of course, a phenomenal technique; it is nowhere heard to better advantage than in this tremendously difficult triptych. The coloristic effects are marvelous, and the conception as a whole, with one single exception, can readily be classified among the great examples of the pianistic art on records. The exception is *Le Gibet*, which somehow lacks quite the wonderfully lugubrious, hopeless quality that I remember from a tape of a BBC broadcast by Michelangeli. London's reproduction is one of their best—a warm, natural-sounding piano tone. This collection may be heartily recommended. I. K.

RECORDING OF SPECIAL MERIT

© © L. COUPERIN: *Organ Works: Fantaisies Nos. 12, 13, 22, 23, 25, 26, 27, 56, 57, 58, 59, 68, and 69; Invitatoire de la*



Next month in

HiFi/Stereo Review

The Paper: A Critic's Tale
by Virgil Thomson

When Culture Came
to the Palace
by Ray Ellsworth

The Phantom Performers
by Richard Freed

PLUS

Rounding Out Your System
with Hi-Fi Accessories



feste Dieu. Michel Chapuis (organ of Eglise Priurale, Souvigny). *Hymns with Plain-song: Ave maris stella; Ut queant laxis; Iste confessor; Regina coeli*. L'Ensemble Vocal Robert Blanchard; Michel Chapuis (organ). 2 *Fantaisies sur le jeu des hautbois*. Frithjof Fest, Julien Singer, Heinrich Göldner, and Otto Steinkopf (shawms); Reinhard Stollreiter (tenor trombone). *Suite in A Minor*. Eduard Müller (harpichord). 2 *Fantaisies for Viols*. August Wenzinger, Hannelore Müller, Marianne Majer, Josef Ulsamer, and Johannes Koch (viols). DEUTSCHE GRAMMOPHON ARCHIVE ARC 73261 \$5.79, ARC 3261* \$5.79.

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

This is an extremely interesting, although specialized, collection of music by Louis Couperin (1626-1661), uncle of the more famous François. All of the first side is devoted to a selection of his organ music, primarily those contrapuntal elaborations called *Fantaisies*. The second side begins with Couperin's settings of several hymns, and these are preceded in each case by the sung chant on which they are based, an es-

pecially effective procedure. The side continues with two *Fantaisies* for a five-part band of shawms, a group of harpsichord pieces (Allemande, two Courantes, and a Sarabande), and finally two *Fantaisies* for a consort of viols. The choice of both organ and organist is auspicious; the instrument was constructed during the last quarter of the eighteenth century, and the player makes a very strong impression, not least in matters of style. The brief chants are well sung in the manner of the Abbey of Solesmes, and of the instrumental works, the shawm pieces are particularly delightful and colorful. In short, a well-produced disc of repertoire that has not yet received its due (L'Oiseau-Lyre 50145 presents some of the organ pieces, among other Louis Couperin selections, but it is not nearly so well recorded as here). I. K.

© © DAVIDOVSKY: *Three Synchronisms for Instruments and Electronic Sounds*. SOLLBERGER: *Chamber Variations for Twelve Players and Conductor*. Harvey Sollberger (flute); Sophie Sollberger (flute); Robert L. Martin (cello); Stanley Drucker (clarinet); Paul Zukofsky (violin). Efrain Guigui cond. (in the second of the Davidovsky "Synchronisms"); The Group for Contemporary Music. Columbia University, Gunther Schuller cond. COMPOSERS RECORDINGS, INC. SD 204 \$5.95, 204 \$5.95.

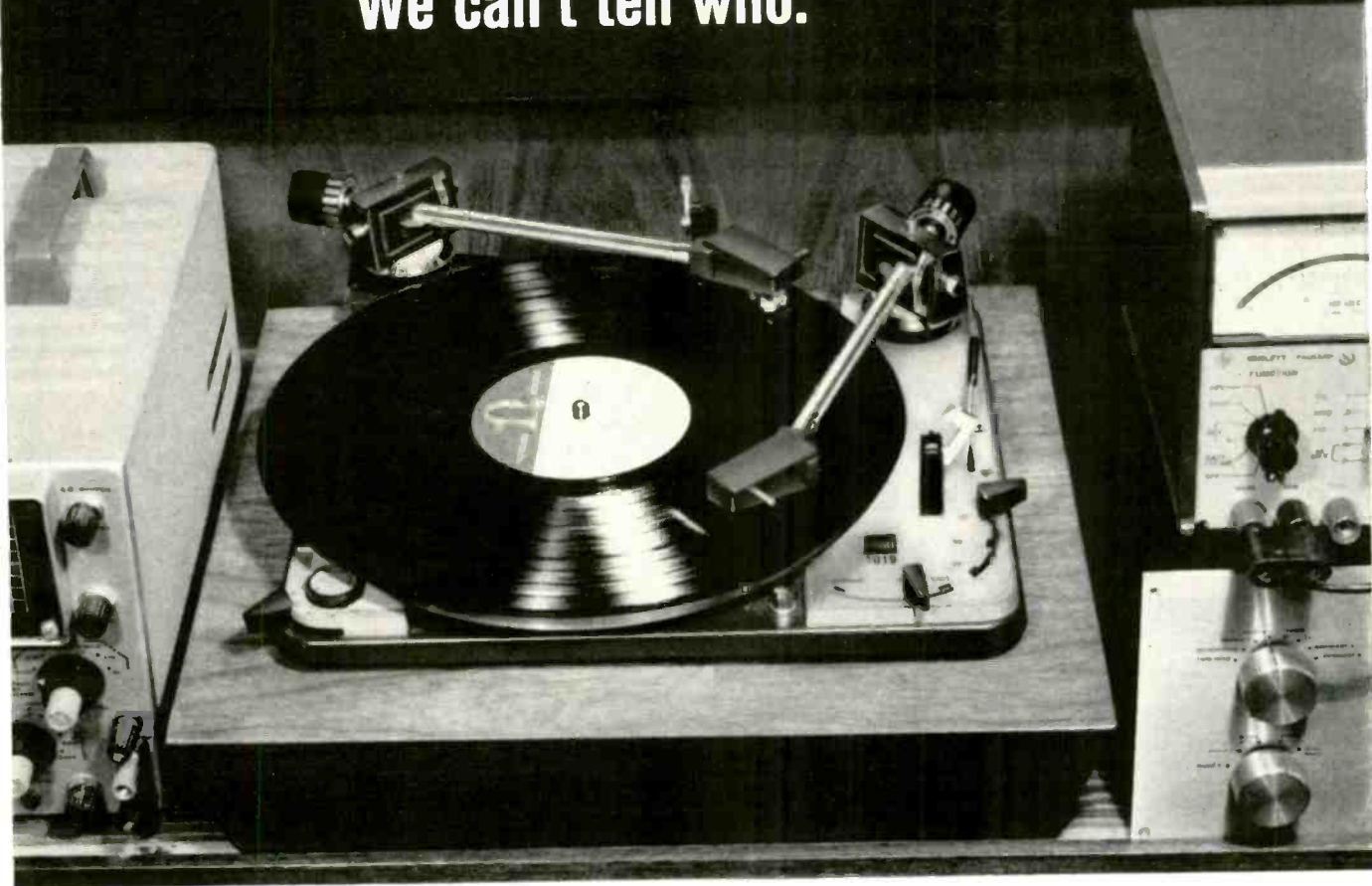
Performance: Superb and to the hilt
Recording: Top-flight
Stereo Quality: Four-star

Combining the sound of an ordinary (I apologize for the use of the word, but it is preferable to "musical" in this context) instrument with electronic sounds proposes a hybrid total that would seem to promise an expressive result. However, the three examples from Davidovsky's studio fail because one cannot distinguish the component parts as clearly as one should. Rather than expanding the range of sounds of the cello or solo flute, there would have been greater clarity and significance if these instruments had been defined in a straightforward fashion. Instead, their gamuts are stretched so that their smacking plucks, whistling tones, fluttering glides, and the like compete with the smacking pops, whistling whirrs, and fluttering ping-pongs of sound from the tape machine. It doesn't create the proposed duet and tends to make the merger void of artistic justification. Interesting experiments, these, but unsuccessful.

If Harvey Sollberger's variations had been cut in half I might have registered an affirmative vote. As it is, the timing on the album (seventeen minutes) is difficult to believe. Drawn into such lengthy service, his ideas are stretched out of shape. Further, in the multitude of musical techniques, rhythm is more than important; it underlines the essential soul and characteristics of the musical idea. Metrical definition is present here, but it has no flow. Later on in the work it gets even looser (thus the reason for the "and conductor" in the title—the conductor does not continue to beat time but co-ordinates "events"). Rhythmic continuity is thus smothered, and the seventeen minutes referred to earlier sound like two hours. Sollberger's creative intensity is governed by instrumental virtuosity, but the lifeline of rhythm is as bloodless as Madame Tussaud's wax figures. The variations there-

(Continued on page 120)

This twin-tonearm **Dual** 1019
belongs to a noted audio editor.
We can't tell who.



We can tell why.

When testing a 1019 for an equipment report, he found it to be the finest turntable he had ever used. With no exceptions. Not even his "reference" turntable and separately mounted tonearms... essential equipment for making accurate "A-B" comparisons of cartridges.

The 1019's tonearm tracked better... and as low as 0.5 gram. (He didn't need his own gauge to measure tracking force. The 1019's direct-dial numerical scale proved equally accurate.)

skating distortions eliminated

With Dual's continuously variable Tracking-Balance Control, he was able to eliminate the distortions originating from skating, again just by dialing. And these calibrations were also exact.

single play spindle rotates

Rumble, wow and flutter were also better on the 1019. An important factor here was the rotating single play spindle which eliminates both binding and slippage of records that can occur with the usual stationary spindle found on all automatics but Duals.

variable Pitch-Control

Also exclusive to the 1019 is its variable Pitch-Control which allows speed to be varied over a 6% range... more than a half note. This feature is especially important to anyone who tapes from records or uses records to accompany voice or instrument. The 1019's powerful Continuous-Pole motor and massive 7-pound-plus dynamically balanced platter combined to keep speed constant within $\pm 0.1\%$ even when voltage was varied $\pm 10\%$.

automatic cueing

Although the Cue-Control doesn't contribute to performance, it does to operating convenience, not to mention preservation of stylus and record. And it can be used not only for manually lowering and lifting the tonearm anywhere on the record, but also when starting automatically if an ultra-gentle descent is desired.



All equipment reviewers learned all this about the 1019's they tested. It's just that one of them took the next logical step.

test reports available

For ethical reasons, we cannot identify him, other than to note that his words appear in one of the seven test reports on the 1019 published to date... all yours for the asking.

The second tonearm is not available as a standard accessory. One tonearm at a time seems to be highly satisfying for even the most serious of record enthusiasts. And so, we are pleased to

add, is the total performance of the Dual 1019 Auto/Professional Turntable. \$129.50

fore sound like all the other serial gymnastics. As Cézanne once said of a painting, "It's horribly like the real thing."

Arthur Coburn

RECORDING OF SPECIAL MERIT

© ® DEBUSSY: *First Rhapsody for Clarinet: Rhapsody for Saxophone*. HONEGGER: *Rugby; Pacific 231; Pastorale d'Été*. Stanley Drucker (clarinet); Sigurd Rascher (saxophone); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6659 \$5.79, ML 6059 \$4.79.

Performance: Luxurious
Recording: Superb
Stereo Quality: Excellent

It is well known that the struggle of compos-

ing the Saxophone Rhapsody—which was commissioned by a wealthy Boston lady for her own use—gave Debussy such an overwhelming pain in the head that he could never bring himself to complete the orchestration. (The job was eventually done by the French musician J. J. A. Roger-Ducasse.) And while the composer expressed a personal fondness for the Clarinet Rhapsody—"one of the most pleasing pieces I have ever written"—I don't think you will find very many people who claim that this is one of the French master's more imposing works. Actually, as the two are coupled on this release, it is Bernstein's and the New York Philharmonic's orchestral glamorization of them that is most impressive.

So far as musical interest goes, it is Honegger's three "symphonic movements" on side

two that steal the show. The relatively unfamiliar *Rugby* is a vigorous, choppy orchestral show that was ostensibly suggested by Honegger's watching a Rugby match in 1928; *Pastorale d'Été* is an exquisitely lyrical Swiss Alpine impression that is one of the most French of Honegger's works; and *Pacific 231* has never sounded better, simply because Bernstein has chosen to emphasize its purely musical aspects rather than its alleged simulation of machine-age locomotion. Indeed, on the entire release the conductor quite outdoes himself—and so does his orchestra.

The recorded sound is brilliant, the stereo treatment just right. W. F.

DEBUSSY: *L'Isle Joyeuse* (see CHOPIN)

© ® DEBUSSY: *Sonata in G Minor*. IVES: *Fourth Violin Sonata*. HONEGGER: *Sonata No. 1*. WEBERN: *Four Pieces, Op. 7*. Joseph Szigeti (violin), Roy Bogas (piano). MERCURY SR 90442 \$5.79, MG 50442 \$4.79.

Performance: Two good, two fair
Recording: Passable
Stereo Quality: Nothing much

Any project with which Joseph Szigeti is concerned always has above-average values. This recording presents one of Ives' best fiddle (the proper word for a good part of the music contained in the "violin" and piano sonatas) compositions, Debussy's final opus, Webern's early miniature-size suite (four and one-half minutes total playing time), and the first recording of the Honegger sonata.

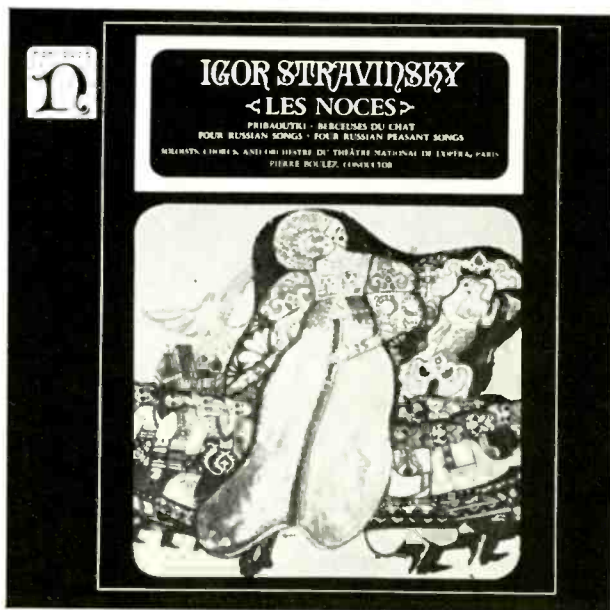
First things first: the Honegger is the largest of his two-instrument chamber productions. There is in this early work (composed, one movement each, in 1916, 1917, and 1918) an overabundance of material; Honegger's style was in transition. There is polytonality in the first movement, but it is thick and overdrawn. Later works would demonstrate his mastery of the glories of contemporary polyphony. Here his hand was too vigorous. The performers, however, must be given four stars for reducing the weight of this piece by careful adjustment of dynamic interplay. It is actually the best performance of the four in the album.

More sober and less hedonistic than his earlier works, Debussy's sonata has an aura of improvisation; there is shaky bridgework at times as the subjects and material are connected. Nevertheless, the trestles of this three-movement piece are sufficiently strong to have made the work part of the basic violin and piano repertoire. Musically, Szigeti and Bogas do it beautifully, though the violinist's playing is not always tonally as precise as one would desire.

Szigeti was one of the earliest advocates of Ives' music, specifically this sonata, which has the title "Children's Day at the Camp Meeting." In a way, what is to be heard here is less a hymn tune than it is an X-ray of a hymn tune, showing its essential make-up. The sonata is evidence of a bracing musical philosophy that makes true sense. Szigeti and Bogas understand this and permit the music to unfold properly.

The very opposite approach is needed for the Webern. Contrasts of dynamics are most important in these miniscule creations: the
(Continued on page 122)

record of the month



PIERRE BOULEZ conducts STRAVINSKY's *Les Noces* on NONESUCH.

Another outstanding release featuring the distinguished French conductor in brilliant performances of the Russian master's music. The album also contains four rarely-heard Stravinsky works for women's voices, chorus, and instruments: PRIBAUTKI, BERCEUSES DU CHAT, FOUR RUSSIAN SONGS, and 4 RUSSIAN PEASANT SONGS.

Chorus and Soloists of the *Orchestre du Théâtre National de l'Opéra, Paris*, conducted by PIERRE BOULEZ.

H-1132 Mono / H-71132 Stereo

Other albums conducted by Pierre Boulez on NONESUCH
STRAVINSKY: THE RITE OF SPRING / 4 ETUDES FOR ORCH.
H-1093 (Mono) H-71093 (Stereo)
HANDEL: WATER MUSIC (Complete) H-1127 (Mono) H-71127 (Stereo)

\$2.50 each either

NONESUCH
51 WEST 51st STREET,



mono or stereo

RECORDS
N.Y.C., N.Y. 10019



Imagine.

Instant Movies in Sound (produce your own or tape them off the air)

The new Sony Videocorder® is a complete Home TV Studio™: a video tape recorder, built-in monitor, and optional camera outfit. Takes TV pictures and sound right off the air, and puts them on tape. And with the TV camera attached, and microphone plugged in, you can do the same with live action. When you're done—presto, switcho, rewind, playback! And there, on the TV monitor screen, is the same picture with the same sound, as easy as operating an ordinary tape recorder.

First Unit ever designed for the home. There's nothing really new about taping sight and sound. TV stations have been doing it for years. But the equipment costs tens of thousands of dollars. That's a long way from home.

But, when you can bring the complete system—recorder and monitor—down to under \$1000, plus an optional \$350 for the camera outfit, you're home. And that's exactly what Sony did. They achieved the most exciting home entertainment concept since television.

New recording/playback technique. Known as a pioneer in transistor developments, Sony is also one of the foremost producers of tape heads and tape transport mechanisms and the tape itself. Sony also manufactures TV picture tubes and vidicon tubes. Sony drew from this veritable storehouse of specialized experience to create this all-new, all-Sony TV tape system for the home. It was out of this same resourceful know-how that the ingenious idea of alternate-field recording and repeat-field playback was conceived. Combining it with helical

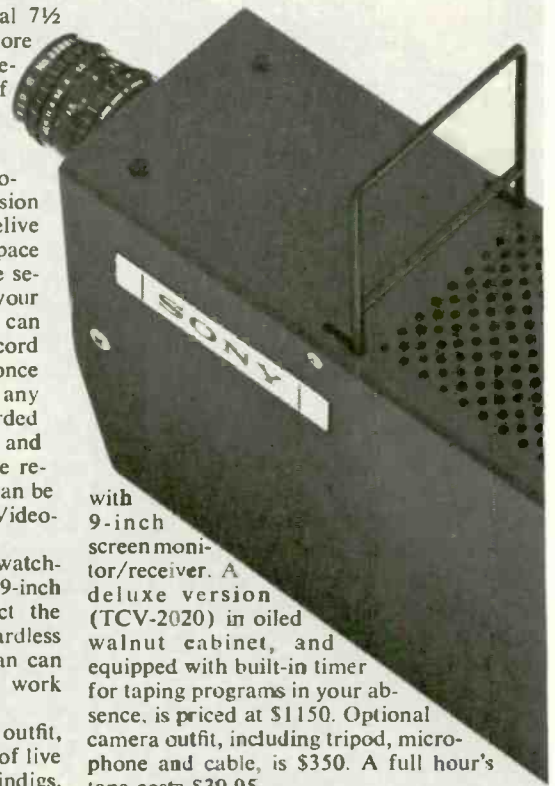
tracking, it made possible the development of a unit that would use standard ½-inch video tape at conventional 7½ ips speed, yet capable of storing more than 60 minutes of program material on a 7-inch reel. The dream of a home TV tape recorder became a reality.

Unlimited applications. The Videocorder adds a thrilling new dimension to home entertainment. Want to relive some telecast event? Watch a space launch again? A ball game? Some selected program? Tape it with your Sony Home Videocorder. You can even use a timer attachment to record a program while you're out. For, once it's on tape, you can watch it at any time. And you can erase the recorded material, and reuse the tape over and over again. What's more, any tape recorded on one Sony Videocorder can be played back on any other Sony Videocorder.

Moreover, you're not limited to watching playback on the built-in Sony 9-inch screen monitor. You can connect the Videocorder to any monitor, regardless of size. A competent TV technician can even adapt your Videocorder to work with your TV set.

And with the optional camera outfit, you can record picture and sound of live events—family functions, social shindigs, community activities—you name it. You can also apply it to your business or profession or your hobby interests.

Now available. Prices start under \$1000. The basic Sony Home Videocorder (TCV-2010) is priced at \$995 complete



with 9-inch screen monitor/receiver. A deluxe version (TCV-2020) in oiled walnut cabinet, and equipped with built-in timer for taping programs in your absence, is priced at \$1150. Optional camera outfit, including tripod, microphone and cable, is \$350. A full hour's tape costs \$39.95.

Visit your Sony dealer today for an unforgettable demonstration. For free booklet describing the many uses for your Videocorder write: Sony Corporation of America, 47-37 Van Dam St., Long Island City, N.Y. **SONY® VIDEOCORDER**

first and third pieces are undertones in which the sonority is never louder than *pianissimo*; movements two and four are sharply defined through the highs and lows of dynamic intensity. Hardly any of this is heard here. Further, unless the engineers are at fault, I doubt that Szigeti followed Webern's precise indications. I did not hear any of the *col legno* (playing with the wood of the bow) hardness or percussiveness, nor could I recognize the *punticello* (playing close to the bridge) snarling that occurs at two key places. In general, the shadowy atmosphere of Webern's startling music is here given an unfitting and untrue robustness.

Arthur Cohn

DE LA BARRE: *Suite No. 9 in G Major* (see BOISMORTIER)

RECORDING OF SPECIAL MERIT

© DESSAU: *Die Verurteilung des Lucullus (The Judgment of Lucullus)*. Helmut Melchert (tenor), Lucullus; Boris Carmeli (bass), The King; Renate Krahrmer (soprano), The Queen; Gertraud Prenzlów (contralto), Tertullia; Vladimir Bauer (bass), The Judge; Fred Teschler (bass), The Peasant; others. Leipzig Radio Chorus and Orchestra. Herbert Kegel cond. TELEFUNKEN SLT 43096/7 two discs \$11.58.

Performance: Compelling
Recording: Excellent
Stereo Quality: Ideal

In the Bertolt Brecht drama on which Dessau based this opera, the ancient Roman general Lucullus, having terminated his earthly life,

is brought to trial before a tribunal of the underworld. His fame and riches and the glory of his conquests in Asia count for little there, especially when measured against the suffering and destruction caused by his activities. His life is examined from the point of view of his victims and, while some personal retainers speak up for him, the cumulative testimonies of the representatives of the people he had conquered, the lower classes, the slaves, are damning. In the end, his guilt is clearly established, and the judgment is unanimous: Lucullus is consigned into nothingness while the chorus of slaves solemnly intones the Brechtian message of the coming glory of the redeemed masses.

This brief synopsis cannot hope to suggest the ingenuity with which the provocative basic idea was carried out. Brecht's Lucullus is clearly the fascist-militaristic prototype—his violence and arrogance, his absolute refusal to grant equality to the conquered have a Hitlerian undertone. His insistence that the cruel deeds were those of a soldier acting upon superior command drives the point unmistakably home.

Dessau's music is distinguished by its respectful treatment of the text. While a large orchestra is used, the vocal utterances—spoken or sung—stand out in clear relief at all times. The musical characterization is complete, even obvious. Regardless of the eventual outcome, musically the fate of Lucullus appears to be sealed at the outset: his music is acrid, blatant, and raucous; his utterances often run into jeering musical commentary. By contrast, his accusers intone in noble, measured tones, surrounded by pleasing harmonies.

In Dessau's complex musical lineage there is ample room for Stravinsky, Orff, and, quite noticeably, the Puccini of *Turandot*, but also for much individuality. His orchestral sonorities are unusually pungent—involving marimba, xylophone, prepared piano, and accordion, among other things—and used to telling effect, though perhaps with a special effort to startle.

This is a strange but effective work, and it holds the attention. The performance, under Dessau's personal supervision, appears to be outstanding. Melchert copes heroically with the title part, which must be quite effective on stage, but is musically unrewarding without the visual element. The sound is just about perfect, and the literary matter—in German only—is exhaustive. G. J.

RECORDING OF SPECIAL MERIT

© DI CAPUA: *La Zingara (La Bohémienne)*. Annelies Monkewitz (soprano), Nisa; Rodolfo Malacarne (tenor). Tagliaborsa; Laerte Malaguti (baritone). Calcante. Mainz Chamber Orchestra. Günter Kehr cond. TURNABOUT TV 34033S \$2.50, TV 4033* \$2.50.

Performance: Enjoyable
Recording: Very good
Stereo Quality: Understated but clear

What little is known about the eighteenth-century Italian composer Rinaldo di Capua may be credited to the writings of the English music historian Dr. Charles Burney, who encountered him during a visit to Italy in 1770 and wrote admiringly about di Capua's work. By then, the composer was old and nearly forgotten, living in abject
(Continued on page 124)

WORLD SERIES



1ST RELEASE



24 ALBUMS DRAWN FROM THE GREAT PHILIPS INTERNATIONAL CATALOG

- REPERTORY FROM GREGORIAN CHANT TO IVES AND BARTÓK / PERFORMANCES BY RENOWNED ARTISTS OF OUR CENTURY AND EXCITING NEW TALENTS JUST RECEIVING WORLD RECOGNITION / BRILLIANTLY RECORDED / HANDSOMELY PACKAGED
- 8 CONTAIN DISC WORLD PREMIERES
- 20 CONTAIN WORKS AVAILABLE FOR THE FIRST TIME AT A BUDGET PRICE

BEETHOVEN Piano Sonatas, No. 17 "Tempest," No. 18. Clara Haskil. PHC 9001

RAMEAU *Castor et Pollux*. Ballet Suite. **GLUCK** *Orphée*. Ballet Suite. London Symphony/Charles Mackerras. PHC 9002

TELEMANN *Don Quixote Suite*. Suites for Orchestra in G and C. Dance Suite. The Rouen Chamber Orchestra/Albert Beau-camp. PHC 9003

GEMINIANI *Concerti Grossi*, Opus 7. 1 Musici. PHC 9010

RAVEL Piano Music (complete). Werner Haas. PHC 2-001

HANDEL Water Music (complete). Concertgebouw Orchestra of Amsterdam/Eduard van Beinum. PHC 9016

BACH Ten Chorale Preludes. Marcel Dupré. organ. PHC 9017

IVES Sonatas for Violin and Piano (complete); **BARTÓK** Sonata No. 2 for Violin and Piano. Rafael Druian, violin; John Simms, piano. PHC 2-002

SCHUBERT Piano Trios (complete). The Beaux Arts Trio. PHC 2-003

MOZART *Bastien und Bastienne* (complete). Soloists, Vienna Symphony/John Pritchard. PHC 9024

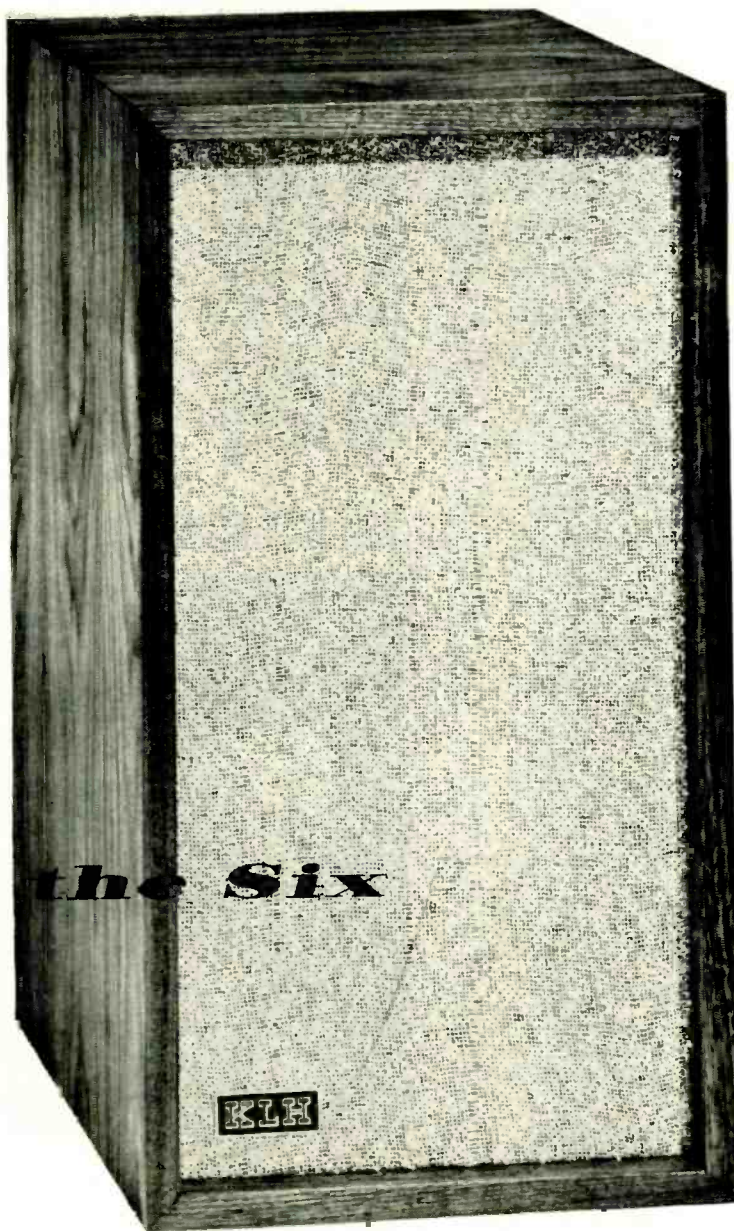
and works by Sweelinck, Corrette, Pierre de la Rue, J. S. Bach, J. C. Bach, Dvořák, Tchaikovsky, Liszt; Classical Harp Concertos by J. C. Bach, Petrini, Eichner; Rocco Quartets by composers of the Mannheim School, and Gregorian Chant.

PRECEDENT-SHATTERING
AT ANY PRICE—
NOW YOURS FOR **\$2.50**

1 record for both stereo and mono. These STEREO records can also be played on any mono phonograph with a modern lightweight pickup without damage to the modulated groove.

Send for catalog to **PHILIPS RECORDS** 745 Fifth Avenue
New York, N.Y. 10022

We aim at the Six



KLH makes speaker systems that sell from \$50 to \$1140. Each of these systems delivers the cleanest, best balanced performance you can buy for the price.

But the one by which we judge every new product we make is the Model Six.

How does such a modestly priced speaker become the standard bearer for an entire line?

It isn't just that the Six is a magnificent speaker. More than any other speaker we have ever made, the Model Six embodies the qualities that the name KLH stands for — an engineering approach that separates the trivial from the important; cuts through the accepted to find the exceptional — a patient, painstaking effort to give you cleaner, finer performance at lower cost.

We aim at the Six because it's the best way we know to define high performance. Listen to the Six. We think you'll agree with our definition.

Suggested Price \$134.00. Slightly higher in the West.



KLH RESEARCH AND DEVELOPMENT CORPORATION, 30 CROSS STREET, CAMBRIDGE, MASS. 02139
A TRADEMARK OF KLH RESEARCH AND DEVELOPMENT CORP.

poverty and understandably bitter about his neglect. But things are never so bad that they cannot turn worse. Almost forgotten in his lifetime despite his prolific activity, di Capua attained total obscurity after death. Although he had managed to assemble a collection of his works—which are said to have included about thirty stage works—his son subsequently sold them for waste paper. Which only goes to show that when it comes to offspring, not every composer can aspire to be a Leopold Mozart.

The informative liner notes (by Hope Sheridan) disclose that *La Zingara* was probably written in 1739 and received a singularly successful performance in Paris in 1753. That is hardly surprising, for it is an engaging work of distinctive melodic invention, nice harmonic turns, and solid dramatic skill. In total stage effect it may not equal Pergolesi's *La serra padrona*—the model of operatic *intermezzi*—but it is not far behind in craftsmanship. There are no original touches in the work's construction, and I would not venture a guess as to the degree of its melodic originality. On the other hand, it would seem that the aria "*Sì, caro ben sarete*" must have been known to Mozart.

Happily, the performers here refuse to treat the work as a museum piece, but present it with vigor, gusto, and conviction. The plot is slight, involving a flirtatious gypsy, her conniving brother (an early Lescaut), and an aging miser who ends up trapped in matrimony. The three singers are entirely satisfactory; the orchestral execution is clear, brisk, and disciplined, and captured in bright and transparent sound. G. J.

⑤ ⑥ ELGAR: *Violin Concerto, in B Minor, Op. 61*. Yehudi Menuhin (violin); New Philharmonia Orchestra, Sir Adrian Boult cond. ANGEL S 36330 \$5.79, 36330* \$4.79.

Performance: Assured and effective
Recording: Good
Stereo Quality: Satisfactory

During the past season a definite revival of interest in Elgar's music has been manifested by several major American orchestras, an interest which, apparently, is continuing, and the appearance of this new Angel recording of the composer's *Violin Concerto* is therefore quite timely.

Despite varied fashions in contemporary music, Elgar has always remained popular in his native land. Completely uncontemporary, totally tonal, the serenity and propriety of his music went into discard elsewhere (the "Enigma" Variations were an exception). Yet, his music is as exportable as that of Bruckner, Fauré, or Nielsen.

All of his hallmarks are in evidence in the *Violin Concerto* (composed in 1910): the spun melody ennobled by majestic profile, vigorous and resolutely determined writing in the fast movements, and a warm romantic urge in the slower-paced sections. It takes temperament as well as a fine creative ability to form a theme with the beautiful proportions of the one that opens this concerto. There is a complete symphonic sweep to the concerto, though this does not negate soloistic virtuosity. This also applies to the unique cadenza (the only one in the piece) in the final movement—a cadenza accompanied by the string body split into muted and unmuted groups.

Menuhin has been associated with the concerto ever since he performed it with Elgar as the conductor, and then recorded it with him. The more than thirty years that have elapsed naturally have given Menuhin a deeper insight into the music (that old recording remains very vivid to this reviewer). However, time has also brought some interpretive impiety. A few harmonics have been altered, some single notes have been expanded to octaves, and despite Elgar's manifold and precise tempo indications, rubatos slow the traffic more than once. These can be excused, but not the insertion of flicked grace notes: the first time one smiles, the second time brings a frown, and thereafter it is terribly annoying. These spoil an otherwise warmly persuasive rendition.

Arthur Cohn

HINDEMITH: *Five Pieces for String Orchestra* (see STRAVINSKY)



METROPOLITAN OPERA ASSN.

GERDA LAMMERS

A Hindemith curiosity sung with eloquence

⑤ ⑥ HINDEMITH: *Das Marienleben*. Gerda Lammers (soprano). Gerhard Puchelt (piano). NONESUCH HB 73007 two discs \$5.00, HB 3007* \$5.00.

Performance: Impressively serious
Recording: Good
Stereo Quality: Good

Paul Hindemith's *Das Marienleben*, as recorded here, is a painstaking reworking of a gigantic song cycle that the composer first put to paper in the early Twenties and revised in its present form in 1948. It is something of a legend in the annals of "modern" music, and during my own student days it was looked upon as admittedly difficult and esoteric, but nonetheless a unique achievement of the musical art of the twentieth century.

But even in the late Forties a certain controversy raged around the work. Hindemith by this time had crystallized his style into something like a textbook technique, and the 1948 version of the *Marienleben* was revised according to these (some said) "academic" principles. In a prefatory note for the revised version, Hindemith suggests that the earlier version was created by a young composer who "...gave himself up to his musical instinct, for he knew no better." In the same prefatory note, he writes of the revised ver-

sion with the air of a man who firmly believes that he has finally composed a timeless masterpiece.

But even in the late Forties, there were those familiar with the original version who hinted darkly that Hindemith had smoothed all of the original vitality out of the music, that what once had been a vividly inspired, if uneven, creative tour de force had been all but stripped of its original verve.

For a listener with no knowledge of the original, Nonesuch's excellent issue of the second version, despite its moments of really profound beauty, revives a half-forgotten curiosity: what in heaven's name was the original version like? For in hearing the revised version after a lapse of many years, I am very much aware of the justness of the complaints of its critics. Some of the songs are uniquely moving and beautiful. But others are given the characteristic late Hindemithian polyphonic workout where the "rules" are much in evidence. The length of the work is patently overbearing—in its present recording it plays nearly an hour and ten minutes—and it clearly does not sustain itself for at least one sympathetic listener.

How much of this is due to the very nature of recorded performance I cannot say. I heard Jennie Tourel do the work years ago in Town Hall, and she came very close to turning the trick. Obviously, where recording is concerned, a single sustained "take"—complete with imperfections—is impossible. Yet, it just *could* be that a work of this sort can only make its effect by precisely that sort of accumulative emotional impulse. Certainly, Gerda Lammers does thoughtful, musicianly, and often eloquent work on this recording. Her voice is a lovely one. Gerhard Puchelt manages the complex accompaniments with subtlety and ease, and Nonesuch's recorded sound and stereo are up to the occasion.

I do not wish to minimize the importance of the addition of this uncommonly good *Marienleben* to the catalog. But my mind will never quite be at rest about the work until I hear it in its original conception. W. F.

HONEGGER: *Rugby; Pacific 231; Pastorale d'Été* (see DEBUSSY: *Rhapsodies for Saxophone and Clarinet*); *Violin Sonata No. 1* (see DEBUSSY: *Sonata*); *Pacific 231* (see VARESE)

IVES: *Fourth Violin Sonata* (see DEBUSSY: *Sonata*)

LECLAIR: *Sonata in C Minor, Op. 5, No. 6* (see BOISMORTIER)

LIADOV: *Eight Russian Folk Songs* (see TCHAIKOVSKY)

RECORDING OF SPECIAL MERIT

⑤ ⑥ LULLY: *Suite from the opera "Amadis."* PURCELL: *Suite from the opera "King Arthur."* The Collegium Aureum, Reinhard Peters cond. HARMONIA MUNDI HMS 30694 (compatible stereo) \$6.98.

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

The Collegium Aureum, a small Baroque chamber orchestra consisting of some of the
(Continued on page 127)

We didn't invent the circle.

(We just put it to music.)

Actually it was the Romans who first conceived the idea that sound projected through an urn could disperse sound in a 360 degree radius.

In 1963, Empire reasoned out that a speaker system with complete symmetry of design could provide the same effect.

We were later to make three very important discoveries: A wide angle acoustic lens assures fuller frequency and magnificent stereo separation. A mass loaded woofer facing downward, feeding through a front loaded horn will provide 360 degree sound dispersion and prevent standing waves from developing in the room. And, an imported marble top to match the flawless hand-rubbed walnut finish will bring a sigh of comfort to the decorator-conscious audiophile.

The result: superlative musical performance. When did we know we had it made? When others began copying us. Augustus Caesar, thanks a lot.

Empire Grenadier. One of the great firsts.

Great new 16 page color catalog is now available, write: Empire Scientific Corp., 845 Stewart Ave., Garden City, N.Y.

Circle 88 on Reader Service Card



101 martel
MARTEL ELECTRONICS
LOS ANGELES: 2378 SOUTH COTTON, NEW YORK CITY
1188 BROOKLYN, CHICAGO: 3442 NORTH LUDWIG AVE.

SOLE IMPORTER OF
UHER TAPE RECORDERS

DETACHABLE PLEXIGLASS COVER INCLUDED.

FIVE SEPARATE COMPUTER
DESIGNED PLUG-IN PANELS
(RECORD, PLAYBACK, EQUALIZER,
POWER SUPPLY, PUSH-PULL
RF BIAS OSCILLATOR CIRCUIT).

TAPE TENSION CONTROL
GUARANTEES LOWEST WOW
AND FLUTTER.

4 TRACK STEREO
4 TRACK MONO RECORDING AND PLAYBACK
WITH BUILT-IN MIXER CONTROL
FOR BOTH CHANNELS.

COMPLETELY ALL NEW
SOLID STATE DESIGN.

PRONOUNCED U-ER

VERNIER ADJUSTMENT OF
PLAYBACK CREATES EXACT AZIMUTHAL
ALIGNMENT FOR EVERY TYPE OF TAPE.

POWERFUL HYSTERESIS SYNCHRONOUS MOTOR.

3 HEADS: SEPARATE ERASE, RECORD, PLAYBACK.

ORIGINAL TEST CERTIFICATE
AND ORIGINAL FREQUENCY
RESPONSE CURVE SHEET
ACCOMPANIES EVERY MACHINE.

If you're not impressed
with these 10 exclusive features in
the new Uher[®] 9000 tape deck,

listen to this.



Circle 39 on Reader Service Card

most distinguished specialists in the music of that period (Hans-Martin Linde, flute; Helmut Hucke, oboe; Johannes Koch, violone; *et al.*), presents here a selection of instrumental music from two operas. In the case of the Purcell (really a semi-opera), there already exists a recording of the complete musical score as well as a set of excerpts. The Lully, however, is doubly welcome, not only because of the fine score, but because the performance is so stylish. The playing honors all of the Baroque performing conventions, and the interpretations are marvelously alive. Add to this an extremely effective, though quite reverberant, recording, and you have one of the better Baroque discs available. Jacket notes in German are supplemented by a French and English insert.

I. K.

RECORDING OF SPECIAL MERIT

© MAHLER: *Symphony No. 7, in E Minor ("Song of the Night")*. New York

Philharmonic, Leonard Bernstein cond. COLUMBIA M2S 739 two discs \$11.58, M2L 339* \$9.58.

Performance: Spellbinding
Recording: Detailed yet powerful
Stereo Quality: Very effective

As noted in my review of the Abravanel-Utah Symphony recording on Vanguard (in the June issue of this magazine), I find the Mahler Seventh Symphony something of a problem child—lacking, as it does, the impulsive spontaneity of the first four symphonies, and the magnificent synthesis of high art and brilliant craft represented by *Das Lied von der Erde* and the Ninth and Tenth symphonies. There is tremendous virtuosity at work here (as in the Sixth), but much of the rhetoric rings hollow, particularly because of the lack of inspired melodic content (I have the finale especially in mind).

However, Leonard Bernstein, with the New York Philharmonic in top form at his

command, was obviously bent, in this recorded performance, on transforming Mahler's masterwork *manqué* into a wholly fulfilled creative realization—and he has come amazingly close to the mark. The momentum, dramatic contrast, and carefully worked out tempo relationships that Bernstein brings to bear in his reading of the first movement carry the whole thing through with flying colors. The central trilogy of the solemnly processional *Nachtmusik I*, sinister Scherzo, and lyrical *Nachtmusik II* is treated in a manner that, in truth, does evoke the *Song of the Night* subtitle with all its darksome, macabre, and magical connotations. But for me, at least, not all the Bernstein dramatic flair and New York Philharmonic virtuosity, even in combination with Columbia's high-powered and finely detailed recorded sound, can bring off the finale convincingly. Nevertheless, this is unquestionably the best recorded performance of the Mahler Seventh we have had, and probably the best we are

(Continued on page 130)

First of a New Series of Products to Be Presented This Fall '66

THE PIONEER LINE IS HERE TO HEAR.



THE ER-420 AM-FM MULTIPLEX STEREO RECEIVER

A Truly Versatile Top Performing Receiver

Reviewed by England's Hi-Fi News* which concludes with:

"To sum up, the Pioneer ER-420 is an outstanding piece of domestic equipment, equalled by few and bettered by none in its class. It has given me great pleasure to review it, and it is one of the few such units we ourselves would be happy to possess."

The meticulous craftsmanship of this AM-FM Multiplex Stereo Receiver will transport you from your home to the concert hall — a receiver that truly gives 'you are there' performance. Flawless sound can be yours with just the touch of a fingertip — the world's finest music on both AM and FM channels, with incredibly realistic stereo separation, razor sharp selectivity provided by a tuned radio frequency amplifier stage and a total of four stages of intermediate frequency amplification. Extraneous noise completely eliminated through the use of a double cascade limiter with the help of a ratio detector. A front panel variable bandwidth control switch, an exciting electronic feature, selects either "broad" for widest frequency response, or "sharp" for maximum selectivity on AM.

The ER-420 has a high-stability switching system for multiplex stereo. It is inherently stable and achieves superior stereo separation, supplying that "three-dimensional effect" in sound. A newly-developed lossless balance control gives

you optimum balance, eliminating the adverse effect of insertion loss on right and left channels (patent pending). The ER-420 brings 10th row center into your home for the enjoyment of all. Forty watts of pure audio power are your assurance of reproducing heavily modulated passages with reality.

HIGH-FIDELITY SPECIFICATIONS:

Radio-frequency amplifier. Three-gang tuning capacitor.
Wide band ratio discriminator with automatic frequency control.
Full AM and FM coverage.
Time switching type demodulator equipped with FM-Stereo indicator.
Superheterodyne circuit equipped with broad-sharp switch.
Two channel, pushpull output.
Harmonic distortion less than 1% at rated output.
Frequency response from 20 to 20,000 cps.
Voltage switchable 110/220 V, 50-60 cps.
Simultaneous tape recording jacks equipped with tape monitor switch.
Low and high cut filters.

audiophile net: \$210.00

* Complete reprint available upon request.

Available only through franchised dealers. Write for literature.

A MARK
TO
REMEMBER



PIONEER ELECTRONICS U.S.A. CORPORATION / 350 FIFTH AVENUE / NEW YORK, N. Y. 10001



SERAPHIM

"Angels of the highest order"

NEW FROM ANGEL: A LOW-PRICE CLASSICAL LABEL

By DAVID HALL

WITH ITS initial list of twenty handsome releases under the Seraphim label, Angel becomes the latest entry in the big-names/great-performances-at-budget-prices sweepstakes.

The knowledgeable collector will recognize in the new Seraphim listings some notable old friends, among them the noble mid-Fifties Klemperer performances of the Brahms Haydn Variations and Hindemith's *Nobilissima Visione*, the incomparable Geraint Jones reading of the Purcell *Queen Mary Funeral Music* (paired with a somewhat less distinguished Bach *Magnificat*), and the richly romantic interpretations of the Schumann Piano Concerto and Symphonic Etudes by the late Dame Myra Hess—not to speak of the urbane and witty disquisition on the fine art of song and chamber-music accompaniment by the foremost expert on that subject, Gerald Moore.

Then there are a few surprises, taking the form either of new, recently recorded, issues or of transfers to LP of previously unreleased material of pre-stereo vintage. The Fischer-Dieskau recording of Verdi arias is new to me, and presumably was culled from the German Electrola catalog. It is a beauty: unhackneyed repertoire, sung with enormous dramatic thrust as well as great subtlety of musical phrasing and inflection of text. The gorgeous sound of the Berlin Philharmonic accompaniment, beautifully recorded in stereo, is a major contribution to the many merits of this disc. Another surprise is the set of early Handel German Songs with soprano Edith Mathis, nicely turned in an interpretive sense, and backed by a charming variety of obbligato accompaniments in the best Baroque manner.

It never occurred to me that we would be treated also to an unreleased major recording by the legendary, prematurely departed Dinu Lipatti, but his elegantly classic styling of the Chopin E Minor Piano Concerto will be a prime item for Lipatti admirers, even if the accompanying orchestra and conductor remain uncredited. The ca. 1950 sound is quite tolerable.

Not so tolerable is the sound (ca. 1943) of the Richard Strauss *Alpine Symphony*. The less said about the overblown music, the better, but the disc is valuable as unique documentation (I remember encountering the 78's just after the War as part of the spoils liberated from the record collection of the unlamented Her-

mann Goering!). On the other hand, it is a joy to have back in circulation the brilliant-sounding and beautifully recorded Paul Hindemith Concert Music for Strings and Brass as conducted by the late composer.

Turning to the complete operas in Seraphim's first release, the German-language performance of Mozart's *Figaro* from Dresden is full of combined zing and finesse, and a good stereo recording to boot—if you don't mind your *Figaro* in German. I found the Beecham made-in-U.S.A. recording of *La Bohème* with all-star cast fascinating after not having heard it since its initial release by RCA Victor a decade ago. There is much to be said for his Parisian point of view as against the standard spaghetti-and-garlic approach.

The best in the Italian manner comes to the fore in the 1959 Tullio Serafin treatment of Donizetti's delicious bucolic comedy, *L'Elisir d'amore*, with a fine La Scala roster of singers. The stereo sound is perfectly adequate for the purpose.

Prime Wagneriana comes in the form of two fine performances by the late, great Wilhelm Furtwängler. The *Rhine Journey* and *Funeral Music* from *Die Götterdämmerung* are of pre-1950 origin, but the basic sounds of the full-blooded Furtwängler conception are reasonably audible. Let it be said, too, that his *Rhine Journey* performance includes the Toscanini interpolation of the Siegfried-Brunnhilde duet, but retains Wagner's original *pianissimo* ending rather than the vulgar concert arrangement by Engelbert Humperdinck.

Prime Beecham in magnificent stereo sound comes with the Sibelius-Fauré-Delius-Dvořák-Grieg anthology entitled "The Inimitable Sir Thomas." I don't expect for a long time to hear a more richly detailed or dramatically overwhelming performance of Sibelius' great *Tapiola* than this one.

Guido Cantelli, the Toscanini protégé taken from us by a plane crash in 1956, is heard at his febrile, intense best in the Schubert "Unfinished" Symphony. Less convincing is his way with the Mendelssohn "Italian," and the recorded sound is rather boomy in the bass.

A similar contrast in merit holds for the ca. 1950 Elisabeth Schwarzkopf Bach-Mozart disc: she sounds a bit breathless in the brilliant opening trumpet aria of the Bach; but the Mozart *Exsultate* stands

as one of the finest recorded examples of the artist in her early prime.

Distinctly unwise, in my opinion, was the decision to reissue from Boris Christoff's complete Moussorgsky song series (ca. 1960) the two sides offering non-Moussorgsky orchestral accompaniments. The loss of dramatic impact that comes from dispensing with the piano is made worse by miking that leaves the orchestra in the far background. Let it be said, though, that Christoff goes all-out for Chaliapinesque theatrical effect.

The fine English pianist, Cutner Solomon, whose career was cut short at its peak by a stroke, sounds a bit prosy in the Beethoven First Piano Concerto and lovely Op. 90 Sonata; but hopefully the many finer examples of his art in the sonatas of Mozart, Beethoven, and Schubert will be turning up in the future.

Violist William Primrose was somewhat past his peak when he and Rudolf Firkusny did the Brahms viola sonata performances originally issued on Capitol about 1960. It is the powerful pianism of Firkusny that stands out here.

A stunning made-in-America disc, however, is the Gilels Chopin-Shostakovich record. His reading of the famous Chopin Sonata No. 2 is a model of controlled power, especially in the finely graded *crescendo* of the Funeral March and the unerring accuracy and the intensity he brings to the finale.

ALL TOLD, the new Seraphim line has gotten off to an auspicious—nay, distinguished—start in this first release. The jackets (black and white, with photographic covers and well-printed liner notes taken mostly from the Angel originals) are tasteful and well made. And Seraphim must be admired for its brave stand on the question of electronic stereo: all Seraphim stereo records are from stereo originals, and where the original master was mono, only mono records have been issued.

But let there be no mistaking that all of this reissue and budget-line activity of which Seraphim is an example may, on a moment's notice, fade like a mirage if the record industry and the educational community alike fail to take note of the points raised in the article by HiFi/STEREO REVIEW Music Editor James Goodfriend in the September issue, in which he calls attention to the need for a vast expansion of the classical record

market. Corollary to Mr. Goodfriend's points is the urgent need for the educational community to protect itself and its students from the impact of the wholesale deletions that will follow should the vitally needed market expansion not materialize over the next two years. In this area, I feel that the university presses have a role to play similar to that they have assumed in the field of scholarly and non-commercial books. There is, however, some positive thinking going on behind the scenes in this direction; we can take hope.

Ⓜ BACH: *Cantata No. 51 (Jauchzet Gott in allen Landen, BWV 51)*. MOZART: *Exsultate, jubilate (K. 165)*. Elisabeth Schwarzkopf (soprano); Philharmonia Orchestra, Peter Gellhorn, Walter Susskind cond. SERAPHIM 60013 \$2.49.

Ⓜ BACH: *Magnificat, in D Major, BWV 243*. PURCELL: *Music for the Funeral of Queen Mary (1695)*. Geraint Jones Singers and Orchestra. Geraint Jones cond. SERAPHIM 60001 \$2.49.

Ⓢ Ⓜ BEETHOVEN: *Piano Concerto No. 1, in C Major, Op. 15; Sonata No. 27, in E Minor, Op. 90*. Solomon (piano); Philharmonia Orchestra, Herbert Menges cond. SERAPHIM S 60016 \$2.49, 60016* \$2.49.

Ⓜ BRAHMS: *Viola Sonatas, Op. 120: No. 1, in F Minor; No. 2, in E-flat*. William Primrose (viola), Rudolf Firkušny (piano). SERAPHIM 60011 \$2.49.

Ⓜ CHOPIN: *Piano Concerto No. 1, in E Minor, Op. 11*. Dinu Lipatti (piano) with unidentified orchestra. SERAPHIM 60007 \$2.49.

Ⓜ CHOPIN: *Piano Sonata No. 2, in B-flat Minor, Op. 35 ("Funeral March")*. SHOSTAKOVICH: *Preludes and Fugues, Op. 87: No. 24, in D Minor; No. 1, in C Major; No. 5, in D Major*. Emil Gilels (piano). SERAPHIM 60010 \$2.49.

Ⓢ Ⓜ DONIZETTI: *L'Elisir d'amore*. Rosanna Carteri, Luigi Alva, Giuseppe Taddei, and others. La Scala Milan Chorus and Orchestra, Tullio Serafin cond. SERAPHIM SIB 6001 two discs \$4.98, IB 6001 \$4.98.

DVOŘÁK: *Legend, in G Minor, Op. 59, No. 3*. GRIEG: *Symphonic Dance, in A Major, Op. 64, No. 2*. Royal Philharmonic Orchestra; French National Radio Orchestra, Sir Thomas Beecham cond. SERAPHIM S 60000 \$2.49, 60000* \$2.49.

Ⓢ Ⓜ HANDEL: *Nine German Songs (1729): Kunst'ger Zeiten; Das zisternde Glänzen; Süsßer Blumen; Süsße Stille; Singe, Seele; Meine Seele hört; Die ihr aus dunkeln Grüften; In den angenehmen Büschen; Flammende Rose*. Edith Mathis (soprano); Ensemble of Baroque Instruments. SERAPHIM S 60015 \$2.49, 60015* \$2.49.

Ⓢ Ⓜ HINDEMITH: *Concert Music*

for *Strings and Brass, Op. 50; Symphony, in B-flat, for Concert Band (1951)*. Philharmonia Orchestra, Paul Hindemith cond. SERAPHIM S 60005 \$2.49, 60005* \$2.49.

Ⓜ HINDEMITH: *Nobilissima Visione—Ballet Suite (1938)*. BRAHMS: *Variations on a Theme by Haydn, Op. 56a*. Philharmonia Orchestra, Otto Klemperer cond. SERAPHIM 60004 \$2.49.

Ⓜ MENDELSSOHN: *Symphony No. 4, in A Major, Op. 90*. SCHUBERT: *Symphony No. 8, in B Minor ("Unfinished")*. Philharmonia Orchestra, Guido Cantelli cond. SERAPHIM 60002 \$2.49.

Ⓜ MOUSSORGSKY: *Songs and Dances of Death; King Saul; Gopak; The Winds are howling; Song of the Flea*. Boris Christoff (bass); French National Radio Orchestra, Georges Tzipine cond. SERAPHIM 60008 \$2.49.

Ⓢ Ⓜ MOZART: *The Marriage of Figaro*. Walter Berry, Anneliese Rothenberger, Fritz Ollendorf, Edith Mathis, Hermann Prey, Hilde Gueden, and others. Dresden State Opera Chorus and Orchestra, Otmar Suitner cond. (Sung in German.) SERAPHIM SIC 6002 three discs \$7.47 IC 6002* \$7.47.

Ⓜ PUCCINI: *La Bobème*. Jussi Bjoerling, Victoria de los Angeles, Lucine Amara, John Reardon, Giorgio Tozzi, Robert Merrill, Fernando Corena, and others. Columbus Boychoir; RCA Victor Chorus and Orchestra, Sir Thomas Beecham cond. SERAPHIM IB 6000 two discs \$4.98.

Ⓜ SCHUMANN: *Piano Concerto, in A Minor, Op. 54; Symphonic Etudes, Op. 13*. Dame Myra Hess (piano); Philharmonia Orchestra, Rudolf Schwartz cond. SERAPHIM 60009 \$2.49.

Ⓢ Ⓜ SIBELIUS: *Tapiola, Op. 112*. FAURÉ: *Pavane, Op. 50*. DELIUS: *Summer Evening; Irmelin: Prelude*. Ⓜ R. STRAUSS: *Alpine Symphony, Op. 64*. Bavarian State Orchestra, Richard Strauss cond. SERAPHIM 60006 \$2.49.

Ⓢ Ⓜ VERDI: *Opera Arias. Rigoletto: Pari siamo!; Cortigiani, vil razza. I Vespri Siciliani: Sì, m'abboriva ed a ragione! ... In braccio alle dovizie. Don Carlo: Per me giunto e il di supremo... O Carlo, ascolta. Un Ballo in Maschera: Alla vita che l'avride; Alzati! ... Eri tu. Falstaff: Ebi! Paggio!; Ebi! Taverniere ... Mondo ladro*. Dietrich Fischer-Dieskau (baritone); Berlin Philharmonic Orchestra, Alberto Erede cond. SERAPHIM S 60014 \$2.49, 60014* \$2.49.

Ⓜ WAGNER: *Die Götterdämmerung: Siegfried's Rhine Journey and Funeral Music; Brünnhilde's Immolation*. Kirsten Flagstad (soprano); Vienna Philharmonic Orchestra; Philharmonia Orchestra, Wilhelm Furtwängler cond. SERAPHIM 60003 \$2.49.

Ⓜ THE UNASHAMED ACCOMPANIST. Gerald Moore (narrator and pianist). SERAPHIM 60017 \$2.49.

FREE



WRITE FOR "A GUIDE TO SOUND SELECTION OF STEREO HEADPHONES"



Now! A brand new, high quality headphone for the lively set. Big 3½" reproducers deliver deep, rich bass and pristine highs. Exciting new styling has deluxe foam-filled vinyl earcushions. The Combo is designed for comfort, fun, adaptability and concert-quality listening anytime, anywhere... yet it costs so little! See it now at your hi-fi dealer's. **only \$19.95**

COMBO by
TELEX



DIVISION OF THE TELEX CORPORATION MANUFACTURERS OF MAGNACORD TAPE INSTRUMENTS AND OTHER PRODUCTS OF SOUND RESEARCH, 3054 EXCELSIOR BLVD. MINNEAPOLIS, MINN. 55412

CIRCLE NO. 107 ON READER SERVICE CARD

likely to get, and as documentation alone, this album stands as a major achievement. So, Mahlerites are advised herewith to run, not walk, to their nearest record dealer.

A special word is in order for the effectiveness of Columbia's stereo recording, which pinpoints with stunning dramatic effect—yet not obtrusively—so many of the finest bits of chamber-music scoring throughout the middle movements of the Symphony.

D. H.

MILHAUD: *L'Homme et son désir* (see VARESE)

MOUTON: *Pieces for Lute* (see BOISMORTIER)

Ⓢ Ⓜ **MOZART:** *Concertos for Flute and Orchestra: No. 1 in G Major (K. 313); No. 2 in D Major (K. 314)*. Michel Debost (flute); Moscow Chamber Orchestra, Rudolf Barshai cond. ANGEL S36339 \$5.79, 36339* \$4.79.

Ⓢ Ⓜ **MOZART:** *Concertos for Flute and Orchestra: No. 1 in G Major (K. 313); No. 2 in D Major (K. 314)*. Severino Gazzelloni (flute); Orchestra dell'Angelicum di Milano, Luciano Rosada cond. ANGELICUM LPA 5934 \$6.98.

Ⓢ Ⓜ **MOZART:** *Concerto No. 1 in G Major for Flute and Orchestra (K. 313); Andante in C Major for Flute and Orchestra (K. 315)*. **VIVALDI:** *Concerto in D Major for Flute, Strings, and Continuo (P. 155, "Il Gardellino"); Concerto in C Major for Flautino, Strings, and Continuo (P. 79)*. Julius Baker (flute, and piccolo in Vivaldi P. 79); Herbert Tachezi (harpsichord, in Vivaldi); I Solisti di Zagreb, Antonio Janigro cond. VANGUARD VSD 71153 \$5.79, VRS 1153 \$4.79.

Performance: Debost virtuosic and subtle, Gazzelloni gentle and sweet, Baker brilliant and shallow

Recording: Angel and Vanguard excellent, Angelicum good

Stereo Quality: Angel and Vanguard satisfactory

Each of these three Mozart performances has something to recommend it. The twenty-seven-year-old Frenchman Michel Debost makes a splendid impression with his two concertos. He plays with considerable subtlety—indeed, a bit more dynamic variety and more obvious articulation might have been welcome. But as far as brilliance is concerned (his own cadenzas, though not very Mozartean, are the best demonstration of his supreme technical accomplishments), one can compare Debost only to Jean-Pierre Rampal. The Moscow Chamber Orchestra provides alert, crisp accompaniments, and the Angel reproduction is first-class.

The Italian flutist Severino Gazzelloni provides an interpretation of a different sort. His is an exceptionally lyrical treatment; the technical accomplishments are there, but they are not overemphasized. As with Debost, the slow movements come off particularly well, and I found the performance stimulating entirely on its own, more subdued, terms. The orchestral playing, not as refined as in the Angel recording, is comparable to the reproduction: perfectly satisfactory but not outstanding. My mono copy suffered from some ticks.

Julius Baker's disc, titled "The Virtuoso

Flute, Vol. 2," includes only the K. 313 Concerto and an Andante in C (K. 315) which is believed to have been intended as a substitute middle movement for that concerto. Here the approach is very much in keeping with the album title. Brilliance and tonal beauty (the latter particularly effective in the lovely performance of the Andante) are in the forefront. Overall, however, the interpretation lacks depth. The flutist favors long-line phrasing, and this, as well as the lack of added ornaments and embellishments in the Vivaldi, prevents the works from sounding as Baroque as in other, more stylish, performances. Nevertheless, in its own way, this is distinguished playing. The orchestral accompaniments are very precise but rather more aggressive than is necessary for the Mozart concerto. Vanguard's recording is excellent. Of competing recordings of both Mozart concertos, the Elaine Shaffer performance on Capitol SG

play somewhat more finesse and control in those episodes demanding sustained high vocal tessitura.

In recorded sound, Columbia for me still maintains a distinct edge, for while the splendid New Philharmonia Choir is heard to magnificent effect (the men, especially), the orchestral texture remains somewhat diffuse and lacking in impact compared with the American disc.

If you want your *Carmina Burana* essentially lyric and with a touch of sun-drenched Mediterranean languor, the new Angel disc is for you. For the drama and excitement, it's still Ormandy all the way.

D. H.

Ⓢ Ⓜ **PROKOFIEV:** *Suites Nos. 1 and 2 from the Ballet Cinderella, Op. 107 and Op. 108*. Orchestra of the Bolshoi Theater, Gennadi Rozhdestvensky cond. MONITOR MCS 2099 \$1.98. MC 2099* \$1.98.

Performance: Routine

Recording: Too dry but clear

Stereo Quality: Electronically enhanced

Here are fourteen items from the ballet, extracted by Prokofiev and "displayed in a new, more symphonic guise," but, believe you me, there is little symphonicism and much, very much, padding. In fact, a great deal of this music is second-rate Prokofiev. When he moves away from the area of the old classical ballet forms (waltzes, a gavotte, a mazurka, the *echt*-Glazounov adagio) the score strikes fire and one hears the basic traits of Prokofiev's individuality: severely tooled contrast, grotesquerie, earthy color, and sharply bitten metrical accentuation. These assets are to be found in the "Quarrel" of the first suite and the final Galop. There are plenty of tunes in the other portions, but little of that delightful mannerism of a "wrong" note leashed to a strong chord. I suppose satire and *diablerie* are not fit companions for the Cinderella tale, but one misses them, remembering the delights of *Chout*.

The performance is an ordinary one; all the notes are in the right places, but minus any intensity or brilliance of solo delivery. I found the stereo disc without depth or presence.

Arthur Cohn

PURCELL: *Suite from the Opera "King Arthur"* (see LULLY)

RAVEL: *Gaspard de la Nuit* (see CHOPIN)

SCHUBERT: *Songs* (see Best of the Month, page 106)

Ⓢ **SCHUBERT:** *Three Choral Works (Gott im Ungewitter; Gott der Welt-schöpfer; Hymne an den Unendlichen), Op. 112; Miriams Siegesgesang*. SCHUMANN: *Spanisches Liederspiel, Op. 74*. Gabriella Déry and Margit Lászlo (sopranos); József Réti (tenor); Zsolt Bende (baritone); István Antal (piano); Chorus of the Hungarian Radio and Television, Zoltán Vásárhelyi cond. QUALITON SLPX 1236 \$5.98, LPX 1236 \$4.98.

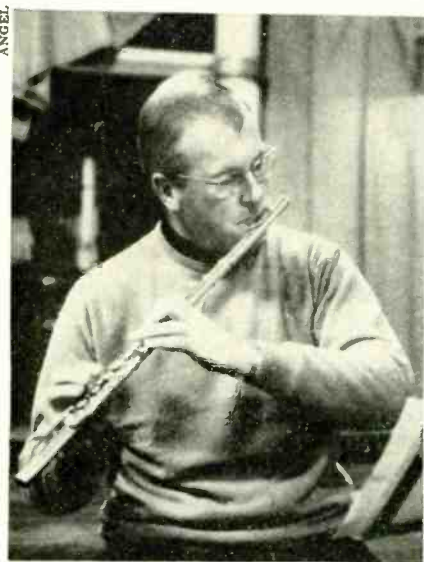
Performance: Very good

Recording: Good

Stereo Quality: Good

No matter how fat the Schwann catalog may seem, there are still novelties to be recorded.

(Continued on page 134)



MICHEL DEBOST

Subtlety, brilliance, supreme technique

7135, G 7135 (Kurtz conducting) is one that ranks high, and it has a great advantage in that it includes the aforementioned K. 315 Andante.

I. K.

Ⓢ Ⓜ **ORFF:** *Carmina Burana*. Raymond Wolansky (baritone); Gerhard Unger (tenor); Lucia Popp (soprano); John Noble (baritone); Wandsworth School Boys' Choir; New Philharmonia Chorus and Orchestra, Rafael Frühbeck de Burgos cond. ANGEL S 36333 \$5.79, 36333 \$4.79.

Performance: Has strong lyric emphasis

Recording: Handsome

Stereo Quality: Good

Frühbeck de Burgos takes a decidedly less orgiastic and rowdy-dramatic approach to Orff's setting of Goliardic verse (satirical Medieval Latin poems) than Ormandy, whose Columbia recording has remained the standout for the past few years.

If the new Angel disc fails to match this competition in terms of sheer excitement, it does offer a new view of Orff's score by virtue of its more moderate tempos, almost Mediterranean lyrical warmth, and more refined dynamics. This is markedly the case in the final *Cour d'amours-Blauziflor et Helena* episodes. The soloists in general—and in particular soprano Lucia Popp—dis-

At last amplifier manufacturers
are breaking the 20 to 20,000 cps
response barrier.

IT'S ABOUT TIME.
After all, we've been making
speakers that go well beyond
those limits for years!

E-V Let's start at the bottom (as much as
an octave below most other woofers).
Our thirty-inch diameter woofer repro-
duces 15 cps fundamental bass at full vol-
ume without doubling. Nothing less than a
live performance can compete with the
sound you hear—and feel—from this giant
speaker. **Model 30W \$250.00**

Over a decade of
engineering refinement
has made this E-V
twelve-inch cone speaker
unexcelled in mid-bass
performance (and it's
also an uncommon value
as a full-range speaker
from 30 to 15,000 cps).

Model SP12 \$65.00



It takes this sophisticated
team of compression driver
and patented diffraction
horn to fully satisfy the
rigorous demands of the
treble range. There's no
smoother combination
than E-V T25A and 8HD.

Model T25A \$51.00
Model 8HD \$21.00

Ruler flat from 3,500 to
23,000 cps! But extended
range is just one of the bene-
fits of the T350 VHF driver.
Its exclusive throat and horn
design spreads undistorted
highs to every corner of your
listening area. Delightful!

Model T350 \$66.00



These unusual component speakers have
been combined in the Patrician 800—often
acclaimed the world's finest loudspeaker
system. \$995.00 in Traditional or Contem-
porary cabinetry. It's waiting to be chal-
lenged by the most powerful, widest-range
amplifier you can buy. Listen. The difference
you hear is what high fidelity is all about!

Other E-V component speakers for every re-
quirement—indoors or out—range in price from
\$14.00 to \$250.00. Hear them at your nearby
Electro-Voice high fidelity showroom. Write for
free catalog.

ELECTRO-VOICE, INC., Dept. 1064F
616 Cecil Street, Buchanan, Michigan 49107

Electro-Voice[®]
SETTING NEW STANDARDS IN SOUND

WORLD SERIES



PHILIPS' NEW BUDGET LABEL IN COMPATIBLE STEREO

By MARTIN BOOKSPAN

WITH the recent introduction to the market by Philips of its new World Series line of recordings, another high-quality low-priced catalog is available to the budget-conscious collector. World Series recordings carry a suggested list price of \$2.50 each, and can be played on either stereo or mono equipment with a lightweight pickup. This stereo-mono compatibility, according to the liner notes of the discs, is achieved by means of "phase control." In the transfer from tape to disc, the up-and-down contours of the musical wave forms as originally recorded in the two stereo channels are kept electronically in phase. This process eliminates mutual interference of the two channels when the disc is played on a monophonic set; at the same time, there is no loss of stereo quality when the disc is played on stereophonic equipment. Most of the World Series recordings derive from stereo masters; a few of them, recorded prior to the advent of stereo, have been "electronically reprocessed" for stereo and are so identified (albeit in small type) on the album covers.

Fourteen items (out of a total of twenty-four) from the initial release are at hand, and they constitute a cross-section of musical literature from the Baroque to the modern. Prior to the establishment of the Philips label in this country some years ago, the Dutch parent firm had a reciprocal releasing arrangement with Columbia Records' subsidiary Epic, and a few of the World Series recordings were first distributed in the United States on the Epic label. Examples are the Bach Brandenburg Concertos with Szymon Goldberg conducting the Netherlands Chamber Orchestra, and the Mozart flute concertos played by Hubert Barwahser. Similarly, some of the recordings (Druiian's Ives violin sonatas and the Marcel Dupré performances of Bach chorale preludes) were originally released by Philips' own subsidiary Mercury. For the most part, however, the initial World Series release is made up of recordings reaching the American market for the first time. Among these are several items of unusual merit.

Dvořák's exuberant Sixth Symphony in D Major (the one we used to know as the composer's First) receives an absolutely stunning performance by the London Symphony Orchestra under the direction of the Polish conductor Witold Rowicki.

Astonishingly, this is the only stereo recording of the symphony available here, but it need not be recorded again for some time, for my money; Rowicki's dramatic and driving reading, the splendid playing by the orchestra, and the excellent quality of the recorded sound leave little to be desired.

On a similarly exalted level are the performances of the first four violin and piano sonatas by Charles Ives, along with Bartók's Second Sonata for Violin and Piano. John Simms is the pianist; the violinist is Rafael Druiian, the esteemed concertmaster of the Cleveland Orchestra, who was the concertmaster of the Minneapolis Symphony at the time the recordings were made. This is one of the electronically reprocessed stereo discs, but one would never guess it from hearing the quality of the stereo sound that emerges from this disc.

Several items are significant additions to the now-bulging list of available Baroque recordings. Jacques Roussel and the Antiqua Musica Chamber Orchestra are heard in eight of the twenty-two so-called "Comic" Concertos for diverse instruments composed by the eighteenth-century Frenchman Michel Corrette. These utterly delightful works are based on themes from popular songs of Corrette's time. Though the concertos were originally chamber works and are played here by an orchestra, the performances are fully in tune with the whimsey and the fanciful character of the music, and the soloists are among the best-known instrumentalists in France—for example, the trumpeter Maurice André and the oboist Pierre Pierlot.



Another rewarding Baroque release is the disc devoted to four works by that startlingly uneven composer Georg Philipp Telemann. Like the little girl in the nursery rhyme, Telemann, when he is good, is very, very good, but when he is bad...! The present World Series disc

is devoted to the *Don Quichotte* Suite, a dance suite, and two other orchestral suites in G and C, all of them performed stylishly by the Rouen Chamber Orchestra conducted by Albert Beaucamp, and all of them first-rate Telemann. There was some overmodulation distortion in the left channel of the disc sent for review.

The Bach collections already mentioned—Szymon Goldberg conducting the Brandenburs and a group of chorale preludes played by Marcel Dupré—offer no special interpretive insights; in each case other available recorded versions offer more convincing statements of the music. Similarly, the Barwahser-Pritchard accounts of the Mozart flute concertos are surpassed by other recorded performances, most notably by those of the French flutist Michel Debost, with the Moscow Chamber Orchestra (Angel S 36339).

"Four Rococo Quartets" is the title of a disc that contains performances of string quartets by Karl Ditters von Dittersdorf (1739-1799), Franz Xaver Richter (1709-1789), Francesco Rosetti (1746-1792), and an obscure Viennese composer named Franz Asplmayr (1728-1786). The disc is an absolute treasure-trove of string-quartet writing by these four minor figures of the eighteenth century. The Oistersek String Quartet (the first violinist is named Egbert Oistersek) plays them superbly.

Two other items from the initial World Series release merit special attention: performances by the London Symphony Orchestra under the direction of Charles Mackerras of ballet suites from Rameau's lyric tragedy *Castor et Pollux* and from Gluck's opera *Orphée*, and a disc devoted to harp concertos by Franz Petrini (1744-1819), Johann Christian Bach (1735-1782), and Ernst Eichner (1740-1777) in performances by Annie Challan with the Antiqua Musica Chamber Orchestra under the direction of Marcel Couraud.

Also included in the first World Series release are discs devoted to Beethoven's Septet; Wenzel Matiegka's Guitar Quartet—as usual, falsely attributed to Schubert, who wrote only the cello part; two Beethoven sonatas (the "Tempest" and No. 18 in E-flat) played by Clara Haskil; and a Liszt recital played by György Cziffra. All in all, Philips' new budget line is a welcome addition to the record lists; it will be interesting to see whether or not

the high level of the first release can be maintained with subsequent additions to the catalog.

© J. S. BACH: *Brandenburg Concertos*. The Netherlands Chamber Orchestra, Szymon Goldberg cond. PHC 2004 (two discs) \$5.00.

© J. S. BACH: *Chorale Preludes*. Marcel Dupré (organist). PHC 9017 \$2.50.

© BEETHOVEN: *Piano Sonatas Nos. 17 and 18, Op. 31. Nos. 2 and 3*. Clara Haskil, piano. PHC 9001 \$2.50.

© BEETHOVEN: *Septet in E-flat, Op. 20*. Soloists of the Gewandhaus Orchestra, Leipzig. PHC 9013 \$2.50.

© CORRETTE: *Concertos Comiques Nos. 1, 3, 7, 10, 11, 12, 16, and 17*. Antiqua Musica Chamber Orchestra, Jacques Roussel cond. PHC 9012 \$2.50.

© DVORÁK: *Symphony No. 6 in D, Op. 60*. London Symphony Orchestra, Witold Rowicki cond. PHC 9008 \$2.50.

© IVES: *Sonatas for Violin and Piano (complete)*. BARTOK: *Sonata No. 2 for Violin and Piano*. Rafael Druian (violin), John Simms (piano). PHC 2002 (two discs) \$5.00.

© LISZT: *Recital. Polonaise No. 2 in E; Sonnetto 123 del Petrarca; Fantasy and Fugue on the name B.A.C.H.; Concert Study in D-flat, "Un Sospiro"; Tarentella from "Années de Pèlerinage"; Concert Study in F Minor, "La Leggerezza"; Legend No. 2, "St. Francis Walking on the Water."* György Cziffra (piano). PHC 9005 \$2.50.

© MOZART: *Flute Concertos No. 1 in G (K. 313), No. 2 in D (K. 314)*. Hubert Barwahser (flute); Vienna Symphony Orchestra, John Pritchard cond. PHC 9011 \$2.50.

© RAMEAU: *Castor et Pollux: Ballet Suite*. GLUCK: *Orphée: Ballet Suite*. London Symphony Orchestra, Charles Mackerras cond. PHC 9002 \$2.50.

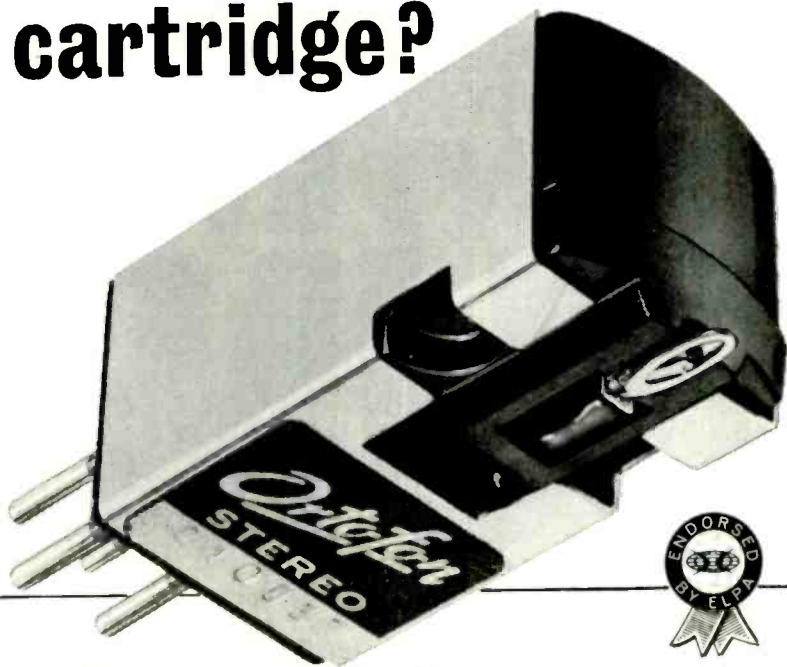
© SCHUBERT-MATIEGKA: *Quartet for Guitar, Flute, Viola, and Cello (D. 96); Eight Minuets for Violin, Guitar, and Cello*. Antonio Membrado (guitar); Roger Bourdin (flute); the French String Trio. PHC 9025 \$2.50.

© TELEMANN: *Don Quichotte Suite; Three Orchestral Suites*. Rouen Chamber Orchestra, Albert Beaucamp cond. PHC 9003 \$2.50.

© CLASSICAL HARP CONCERTOS: Petriani: *Concerto No. 4 in E-flat*. J. C. Bach: *Concerto in D*. Eichner: *Concerto in C*. Annie Challan (harp). Antiqua Musica Chamber Orchestra, Marcel Couraud cond. PHC 9020 \$2.50.

© FOUR ROCOCO QUARTETS. Dittersdorf: *Quartet No. 1 in D*. Richter: *Quartet in C, Op. 5*. Rosetti: *Quartet in A, Op. 6*. Asplmayr: *Quartet in D, Op. 2, No. 2*. Oistersek String Quartet of Cologne. PHC 9026 \$2.50.

Should you pay \$80 for a new stereo cartridge?



of course!

...if it's the new S-15T by Ortofon, the most rugged, super-sensitive moving-coil stereo cartridge ever built...the cartridge that represents a new milestone in *sound REcreation*.*

Ortofon, the first to introduce the elliptical stylus, now brings you, for the first time, the end product of years of audio research and development — the Ortofon S-15T moving coil stereo cartridge. This new Ortofon cartridge is built so ruggedly yet is so ultra-sensitive that your stereo system will actually deliver fuller, more satisfying sound, adding a completely new dimension of *sound REcreation* to your enjoyment.

A close look tells you why. The S-15T tracks at a 15° angle. Its true, elliptical shape is made exclusively with carefully selected prime diamonds polished to a high degree of perfection. Each S-15T stylus is precision set by skilled craftsmen under powerful production-type microscopes. The S-15T eliminates the four major causes of sound distortion: pinch effect, bottoming, inner groove distortion and tracking distortion. It combines the delicate sensitivity of a professional moving coil cartridge with the ruggedness of the home user's requirements. Each and every S-15T receives a final dual quality control inspection. This "zero defects" program is your positive assurance that your personal S-15T will work as it should. The S-15T has been acclaimed by leading sound engineers as "the finest cartridge ever made by man."

Features:

- Unique Printed Circuit assures ruggedness
- Retractable Stylus for record and stylus protection
- Ultra-high sensitive compliance
- True elliptical shape highly polished
- Record care "protecto-skate" glide
- Premium prime diamonds
- Sleeve tubing for stylus and cantilever protection
- Robust construction

Specifications

Weight of pickup cartridge.....	18.5 grams
Output impedance.....	15000 ohms
Frequency response.....	20-22,000 cps
Equivalent mass, at stylus point.....	0.9 mg
Recommended stylus pressure 1 - 2 grams (loaded).....	0.04
Stylus tip radius (elliptical diamond).....	.0007/.0003
Vertical tracking angle.....	15°
Static compliance cm/dyne.....	20 x 10 ⁻⁴
Channel separation.....	20 - 30 db

Model S-15T, as illustrated \$80. • Model S-15MT, in Ortofon Shell \$85.

See a demonstration at an Ortofon Franchise Hi-Fi Dealer or write for more details and name of nearest dealer to Dept. H510

ELPA MARKETING INDUSTRIES, INC.



NEW HYDE PARK, NEW YORK 11040

* *sound REcreation* — A Mark of Elpa Marketing Industries, Inc.



HOW GOOD IS A TEENY WEENY CARTRIDGE THAT CAN'T EVEN HUM?

Great! As a matter of fact, every Empire "living cartridge" is put through the most rigid musical tests. Four poles, four coils and three magnets assure better balance and phenomenal frequency response. The living cartridge reproduces razor-sharp stereo separation even at 15,000 cps. There is also a full mu-metal shielding on every cartridge, a higher output, (8 mv. per channel), lower IM distortion (elasto-shear suspension), and lower tracking force for longer record wear. No other cartridge can reproduce the entire musical range so precisely and with such clarity. When you can sing like this, why hum? Write for new 1967 color brochure. **EMPIRE LIVING CARTRIDGE SERIES FROM \$14.95.**

EMPIRE SCIENTIFIC CORP., 845 Stewart Ave., Garden City, L.I., New York 11530
CIRCLE NO. 88 ON READER SERVICE CARD

NEW FROM AZTEC

A complete line of the finest speaker systems to satisfy the most discriminating ear.

Look to Aztec for the highest quality in speaker components mounted in handmade walnut enclosures and hand rubbed to perfection. AZTEC sound systems add the finishing touches to any monophonic or stereophonic system.

ATHENA II:

Aztec's dramatic answer for traditional styling designed to blend in with Mediterranean or Italian Provincial decor. A versatile compact 2-way system with a 12" Linear suspension woofer for the bass frequency and a 3½" closed back tweeter for the mid-range and treble frequencies with an advanced 2-way RC crossover network.



Frequency response: 30 to 20,000 cycles
Power handling capacity: 40 watts
Impedance: 8 ohms
Finish: Available in solid walnut, oak, and fruit-wood.
Dimensions: 20¾ x 25½ x 20¾. The perfect height to blend with Italian provincial or Mediterranean decor.

NET PRICE: \$209.50

"For the ultimate in quality sound"



See your local dealer or write for 12-page catalog on full Aztec line.

AZTEC SOUND CORP. Manufacturers

2140 So. LIPAN • Dept. SR • DENVER, COLORADO 80223



AZ 6-3

This Hungarian-originated disc combines choral works (sung in German) by Schumann and Schubert, all with piano accompaniment, which, with one exception, so far seem to have eluded recording. (The exception is *Miriam's Siegesgesang*, once available on an early Vox LP.) In fact, Schumann's *Spanisches Liederspiel*, dating from 1849, is so little known that the two standard reference books on the composer, which I consulted, make no comment on it whatever (though they do include it in the chronological listing of Schumann's works). This neglect is a great pity, for it is quite beautiful in its shifting moods and colors, its passionate vocal writing, and its intense and elaborate piano accompaniment. Like its companion piece, the *Spanische Liebeslieder*, Op. 138, the *Liederspiel* was composed to songs translated from the Spanish. It is a cycle of ten parts, some for solo, some for ensemble, with an occasional faint hint of Spanish rhythm, but otherwise pure German Romanticism in full flower.

The three choral pieces of Schubert date from 1815 and show an indebtedness to Beethoven in their solemn evocation of divine power. By contrast, *Miriam's Siegesgesang* (1828) is cast in a jubilant Handel-like mold. Both this and Schumann's *Liederspiel* abound in drama.

The performances are absorbing. Antal handles the demanding piano parts in bravura fashion and the choruses are consistently precise and sonorous, though not particularly clear in enunciation. Outstanding among the singers is Gabriella Déry (in *Miriam's Siegesgesang*), whose unusual range makes her sound something like a Hungarian Marilyn Horne. G. J.

© ® SCHUMANN: *Piano Concerto, in A Minor, Op. 54*. R. STRAUSS: *Burleske*. Leonard Pennario (piano); London Symphony Orchestra, Seiji Ozawa cond. RCA VICTOR LSC 2873 \$5.79, LM 2873* \$4.79.

Performance: Good, but small-scale

Recording: Excellent

Stereo Quality: Good

To my very pleasant surprise, Mr. Pennario in his maturity has developed a fine-grained lyrical approach to the romantic piano literature, if this recorded performance of the Schumann Piano Concerto is to be taken as a criterion. As my experience of the Schumann Concerto, on and off records, lengthens, I get the impression that the solo interpreter is faced with the choice of a full-blown heroic-romantic treatment (he must be a daring gambler!), or an evenly tempered chamber-music manner.

It seems to me that Mr. Pennario and the gifted Japanese-born Seiji Ozawa have chosen the latter course, and rather successfully. Everything here is well-proportioned and songful, with no attempt at gimmicky phrasing or phony brilliance: it all works like a charm, and is charming in its end result.

The youthful Richard Strauss (pre-*Don Juan*) *Burleske* seems to me to demand a more reckless treatment than the rather refined one it gets here, and for this reason the Serkin-Ormandy mono disc remains my standard. On its own terms, this performance is a beguiling one, elegant and sparkling, but where is the *brio*? Good sound all the way through on both sides. D. H.

(Continued on page 136)

Sony mixes pleasure with business!



SERVOCONTROL SOLID-STATE "800"

What a pleasure to talk business to the totally portable, thoroughly professional Sony 800 battery/ac recorder. What a revelation to hear music on this solid-state wonder. What a sound idea—an instrument for both business and pleasure.

On battery power, the 800's servocontrol motor infallibly maintains true tape speed. And no adapter is needed for plug-in power whenever you choose. With three speeds, dual-track operation and 5" reel capacity, you get up to eight hours' recording time per reel. Thanks to Sonymatic ARC (Automatic Recording Control), this Sony beauty faultlessly catches all voices it hears—automatically—without anyone's touching a knob, making the 800 a welcome addition to any meeting or conference. Welcome, too, is the way it fills even a large room with high-fidelity playback power and superb reproduction.

Especially noteworthy is the 800's application for transcription. Not only does your secretary get a personal earphone; two optional accessories are available to make her task even simpler. The RM-6 Vari-

able-Speed Control allows her to set any convenient playback speed, while the FS-5 Foot Switch is a handy remote stop/start device. Finally, your gal will appreciate the dynamic cardoid mike which cuts-out all background noises when you record.

So much for the business side of the Sony 800. Now on to the pleasure. One of its three speeds is professional 7½ ips (the music speed), and it has manual volume control, VU meter and tone control for full-range music recording and playback. Adding a further touch of luxury to your pleasure is an optional, fully-lined, top-grade leather carrying case, complete with padded shoulder strap and accessory pouch. Hand-carried or slung from the shoulder, it's small wonder many a businessman totes the 13-pound 800 home to living room, den or patio come Friday afternoon.

Before next Friday afternoon, why not have your purchasing agent arrange a demonstration of the 800. Then, when you're ready to buy, issue a P.O. for under \$199.50.

FOR FURTHER DETAILS, WRITE SUPERSCOPE, INC., SUN VALLEY, CALIFORNIA, DEPARTMENT Q-18.

SONY **SUPERSCOPE** *The Tapeway to Stereo*

AMERICA'S FIRST CHOICE IN TAPE RECORDERS

CIRCLE NO. 86 ON READER SERVICE CARD

SCHUMANN: *Spanisches Liederspiel* (see SCHUBERT)

SOLLBERGER: *Chamber Variations for Twelve Players and Conductor* (see DAVIDOVSKY)

R. STRAUSS: *Burleske for Piano and Orchestra* (see SCHUMANN)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ R. STRAUSS: *Four Last Songs; Mutterländlerlein; Waldseligkeit; Zueignung; Freundliche Vision; Die heiligen drei Könige aus Morgenland*. Elisabeth Schwarzkopf (soprano); Berlin Radio Symphony Orchestra, George Szell cond. ANGEL S 36347 \$5.79, 36347 \$4.79.

Performance: Outstanding
Recording: Very good
Stereo Quality: Clear and natural

Some of Strauss' most miraculous inspirations were created for the blend of soprano voice and orchestra: the closing pages of *Salome*, *Daphne*, *Capriccio*, and much of *Der Rosenkavalier* and *Ariadne*. The forty minutes of songs with orchestral accompaniment on this disc evoke the same kind of sensuous magic, and they are performed here by two uniquely authoritative Straussians in what appears to me to be their first recorded collaboration.

In the *Four Last Songs*—Strauss' valedictory, written in the last year of his life—there are only a few passing instances where Elisabeth Schwarzkopf fails to match the tonal richness of her previous stunning version (Angel 35084, recorded about ten years ago). The interpretation, however, has become somewhat more studied, and clear projection of the text is often sacrificed to musical phrasing. But these reservations must be viewed in the context of what is still a crystalline and ravishing vocal performance.

More of that mannered interpretation is present in *Mutterländlerlein* (which is a song that invites coyness), and *Zueignung* is delivered with what W. S. Gilbert aptly described as "modified rapture." But the other three songs literally sparkle in the Schwarzkopf-Szell performance. The Straussian framework for *Die heiligen drei Könige* is rather out of proportion to Heine's simple, affecting poem, but what orchestral luxuriance!

Both recorded versions are transparent in sound and well balanced, but there was some artificial tampering with the vocal quality in *Zueignung*. G. J.

Ⓢ Ⓜ STRAVINSKY: *Concerto in D*. HINDEMITH: *Five Pieces*. BARTÓK: *Divertimento*. Bath Festival Orchestra. Yehudi Menuhin cond. ANGEL S 36335 \$5.79, 36335* \$4.79.

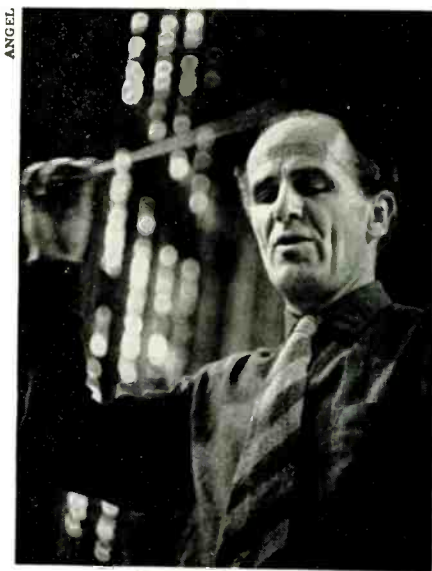
Performance: Glowingly unstylistic
Recording: Superb
Stereo Quality: Excellent

It's rather a pity, this record, for not too long ago precisely the same conductor and performing organization turned out a disc devoted to the music of Corelli, Britten, and Michael Tippett that was a winner straight down the line. But what becomes evident with an entirely different line-up of composers, such as Stravinsky, Hindemith, and Bartók, is that the same qual-

ities that made the earlier recording so memorable remain intact. The catch is that these performance qualities simply do not suit the composers involved here.

One guesses that the trouble lies with Menuhin's—and his musicians'—preoccupation with the rich and sonorous string ensemble effect. In the Britten and Tippett works previously under consideration the effect was superb. But Stravinsky's severely—even hardboiled—neo-classic Concerto in D wants astringency, hard bites, gnawing attacks—not just mellifluous legato asymmetries, as it receives here.

Even in the Hindemith, where the silky brilliance of sound could conceivably be more appropriate, a cooler, more austere, more impersonal sound is wanted. And with the Bartók, we have a slightly different version of the performing problems that, for one listener at least, here rob these highly personal composers of a good deal of their individuality.



DAVID WILLCOCKS

A notable disc of Tallis' church music

By no means should I allow the above remarks to lead my readers astray about the general quality of the playing on this record. As pure technique, it is unequivocally superb; as pure sound, perfectly thrilling. But if you are as familiar with the music involved as the present writer has been for many years now, you might—like him—find that these three dissimilar pieces seem to bear a curious resemblance to one another in these performances.

The recorded sound and stereo effect are above reproach. W. F.

RECORDINGS OF SPECIAL MERIT

Ⓢ Ⓜ TALLIS: *Tudor Church Music: In manus tuas; In ieiunio et fetu; Spem in alium (forty-part motet); Te lucis ante terminum (two settings); Ecce tempus idoneum; Veni Redemptor gentium; O nata lux; Salvator mundi; Derelinquat impius*. John Langdon and Andrew Davis (organ); Cambridge University Musical Society Chorus (in forty-part motet); Choir of King's College, Cambridge, David Willcocks cond. ARGO ZRG 5436* \$5.79, RG 436 \$5.79.

Performance: Excellent
Recording: Very good

This collection, listed as Record I (presumably there will be others devoted to Thomas Tallis), is highlighted by the inclusion of the famous *Spem in alium* ("I have never founded my hope upon other than thee, O God of Israel"). This unusual work is quite manneristic in conception—almost weird—and, like much of the remainder of the disc, it is very intense and full of involved dissonances. In my mono review copy the antiphonal effects were quite clear, although what is wanted for this work is obviously the stereo version. The rest of the collection is devoted to motets and hymns based for the most part on plainsong. Included also are two hymn settings, *Ecce tempus idoneum* and *Veni Redemptor gentium*, played on the organ and preceded by the chant; however, the keyboard performance, it seems to me, is distressingly devoid of the ornaments that are part of organ and virginal writing of the period, and this is perhaps the record's only fault. The King's College Choir, as usual, does its work notably: proper English sound, and yet a welcome abundance of intensity. The reproduction is quite satisfactory, and complete texts and translations are included with the disc. I. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ TCHAIKOVSKY: *Symphony No. 2, in C Minor*. LIADOV: *Eight Russian Folk Songs, Op. 58*. London Symphony Orchestra, André Previn cond. RCA VICTOR LSC 2884 \$5.79, LM 2884* \$4.79.

Performance: Loving and spirited
Recording: Splendid
Stereo Quality: Good

Previn's way with Tchaikovsky's charming and spirited "Little Russian" Symphony is to let the music flow naturally rather than to drive it hell-for-leather or play tricks with phrasing and tempo fluctuation in an effort to lend a spurious interest to the proceedings. The first movement and Scherzo gain greatly from this approach. Add to this the fine playing of the London Symphony and a top-notch recording job, and you have a winner all the way. The exquisite Liadov folk-song settings come as a welcome bonus, especially since they had not been treated to first-rate long-playing recording before. The Previn readings rectify a long standing injustice. This is a wonderfully enjoyable disc. D. H.

RECORDING OF SPECIAL MERIT

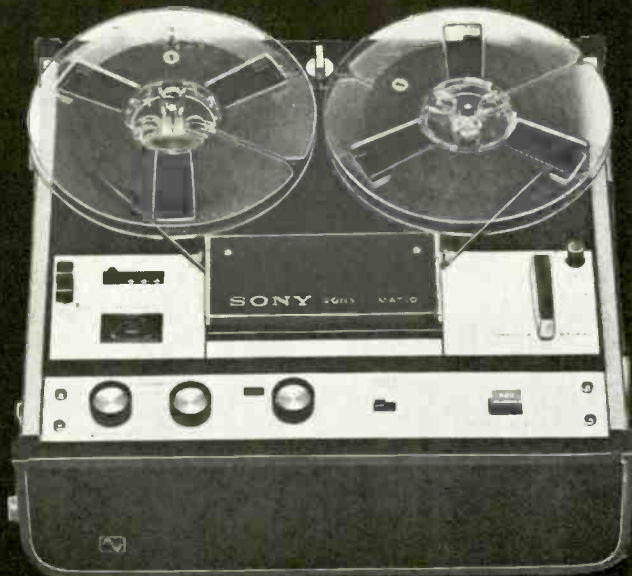
Ⓢ Ⓜ VARESE: *Amériques*. MILHAUD: *L'Homme et son désir*. HONEGGER: *Pacific 231*. Utah Symphony Orchestra. Maurice Abravanel cond. VANGUARD VSD 71156 \$5.79, VRS 1156 \$4.79.

Performance: Excellent
Recording: Superior
Stereo Quality: First-rate

I have never heard Maurice Abravanel's Utah Symphony Orchestra "live," and I have never heard any claims for its being among the first orchestras of the nation. Yet, on the Vanguard label, it continues to give performances—particularly of twentieth-century music—that are among the best we get on records.

The newest is a case in point. The late Edgar Varèse's *Amériques* (1922) is an ex-
(Continued on page 138)


Sony
...cum laude



The Solid State Sonymatic 105...with an Advanced Degree in Versatility

Ask the Sonymatic 105 solid state portable to record or playback anything you desire — and it will, with amazing ease and quality. Because the 105 does more things for you — and does them better — than any other comparably-priced monophonic recorder. □ Set the 105 to Automatic Recording Control, and you're guaranteed perfect full-range voice recordings . . . without touching a knob! Or switch to manual recording and, using the built-in VU meter for level indication, take charge yourself and make fine, high-fidelity

music recordings. □ Four-track record/playback and three speeds, plus seven-inch reel capacity, mean the 105 can handle up to 16 uninterrupted hours of recorded material. Other Sony-quality features include Retractable Pinch/Roller for unobstructed tape threading, auto shut-off, digital counter, tone and pause controls, and F-96 mike. Plus a handsomely rugged carrying case. □ No doubt about it, the Sonymatic 105 re-writes the monophonic tape recording textbook. And it's yours for only **\$139.50**.

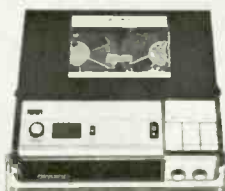
For descriptive literature, write to Superscope, Sun Valley, California, Dept. E-18.

SONY **SUPERSCOPE** *The Tapeway to Stereo* [®]
 AMERICA'S FIRST CHOICE IN TAPE RECORDERS

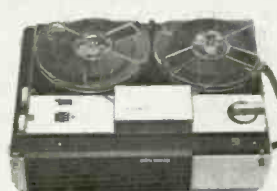
THE COMPLETE LINE OF SONY MONOPHONIC AND STEREO RECORDERS IS PRICED FROM \$49.50 TO \$695, AND ALSO INCLUDES THESE MONOPHONIC MODELS . . .



Solid State Sonymatic Battery Portable 907. \$49.50



Solid State AC/Battery ServoControl 800. Under \$199.50



Solid State Sonymatic Portable 104. \$99.50

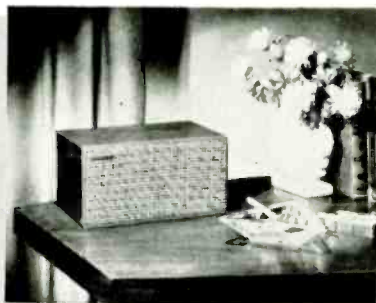


Solid State Sonymatic A/C Battery Portable 900-A. \$69.50

MAGNIFICENT MAXIMUS[®] SOUND



The first complete line of superb true high fidelity speaker systems to feature the CAPS[®] - Cushioned Air Pneumatic Suspension system. May be imitated but never equalled. Ideal for solid state components as well as the conventional tube types.



the MAXIMUS 1

(The original smallest true High Fidelity Speaker System)

Smaller than the size of this page. Delivers depth and brilliance never before possible in a speaker system this size. Even the experts were astounded — and couldn't stop raving. Stated RADIO & TV EXPERIMENTER: "All in all, where space or decor requirements call for compact speakers, we feel the Maximus I is the only model which can deliver true Hi-Fi performance." Only \$59.50

the MAXIMUS 5

(The extraordinary 3-way speaker system)

A powerhouse performer in a space-saving decorator enclosure. The MAXIMUS 5 exceeds all extant laboratory standards for a low distortion popular priced space-saving speaker system. It has high power capability, superb transient control, and exceptionally clean bass response handles 50 watts IHFM of audio music, and requires only 3 watts of input audio drive to fill a large listening area with exciting sound.

And, for the ultra-discriminating ear, there's a continuously variable KONTOURED ACOUSTIC control. Snap-off replaceable grille. Size: 24" x 14" x 12". Only \$129.00

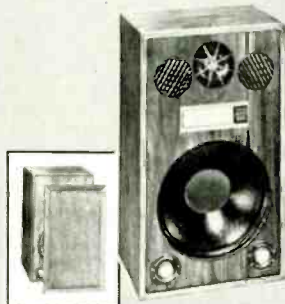


the MAXIMUS 7

(The ultimate in Bookshelf Speaker Systems)

This 3-way speaker system is not for everyone. Only for those who insist on nothing less than the absolute ultimate available. The MAXIMUS 7 is so superb an instrument that it exceeds superlatives. No other system matches it, even at 5 times the price. Less than 3/4% distortion from 50 cps to 35,000 cps and less than 3% distortion all the way down to 30 cps and below. Continuously variable mid-and treble KONTOURED ACOUSTIC controls, snap-off replaceable grille.

Only 24" x 14" x 12" in size, and a host of other features. But mostly, it's the sound that will astound you. Only \$189.00.



NO MATTER WHICH MAXIMUS YOU SELECT, YOU'LL BRING HOME THE FINEST SPEAKER IN ITS PRICE CLASS. INSIST ON HEARING ALL THE UTC MAXIMUS' AT YOUR HI FI DEALER.

UTC SOUND DIVISION 809 Stewart Ave., Garden City, N.Y.

Creative Engineering for the Sound of Tomorrow

tremely complex and difficult work to perform, and yet this is an entirely stunning recording of it. The work, like almost all of Varèse's music from the period, is strongly influenced by Stravinsky's *Sacre*. But here, as ever with Varèse, the composer's sense of what I guess might be called "sonic theater" is completely his own; the ominous and omnipresent siren, the wind machine, the percussive virtuosity, the graceful juxtaposition of unwieldy sonic masses, all of these highly dramatic elements give the work its unmistakably Varèsean identity. It is, in Varèse's case, particularly astonishing that works that once seemed so outrageously *outré* are now clearly masterpieces—perhaps somewhat out of the musical mainstream, leading, in point of fact, nowhere but back to themselves, but masterpieces none the less.

Milhaud's *L'Homme et son désir* is a ballet score dating from 1918. According to Arthur Cohn's perceptive sleeve annotation, the stage piece was based on a story by Paul Claudel which "concerns the primitive strength of the Brazilian forest at night and the mystical forces therein that hold sway over man's destinies."

The score itself is vintage Milhaud of the period. No one could mistake its composer: the characteristically dense, interwoven polytonal, polyrhythmic texture; the highly colored but whistle-clean approach to the orchestra; the exotic evocation of the literary subject matter. This is music of the sort of white-hot inspiration and inventiveness that characterized almost all of Milhaud's earlier work.

Conductor Maurice Abravanel rounds out his provocative program with a performance of Honegger's *Pacific 231* that one can greet with enthusiasm tempered by awareness of the superiority of Leonard Bernstein's new recording of the work for Columbia.

Vanguard's recorded sound and stereo are remarkably good. W. F.

VIVALDI: *Concerto for Flute and Strings; Concerto for Flautino and Strings* (see MOZART)

WEBER: *Four Pieces, Op. 7* (see DEBUSSY: *Sonata*)

COLLECTIONS

© ® THE DOVE DESCENDING.
Brahms: *O Süßer Mai, Op. 93a, No. 3; Ach, arme Welt, Op. 110, No. 2; Das Mädchen, Op. 93a, No. 2; Ich aber bin elend, Op. 110, No. 1.* Hindemith: *Frauenklage; Six Chansons.* Gesualdo: *O Vos Omnes.* Warlock: *Corpus Christi.* Hassler: *Cantata Domino: O Aufenthalt meines Leben.* Monteverdi: *Zefiro Torna: Ohimè se tanto amate.* Carter: *Heart Not So Heavy as Mine; Musicians Wrestle Everywhere.* De Sermisy: *Au Joly Boys.* Stravinsky: *Antem "The Dove Descending Breaks the Air."* The Canby Singers. Edward Tatnall Canby cond. NONESUCH H 71115 \$2.50, H 1115* \$2.50.

Performance: Totally satisfying
Recording: Clear
Stereo Quality: Satisfactory

The most attractive personalities in this program are the very old gentlemen: Messrs. Gesualdo, Hassler, and Monteverdi. Aside from the spirituality of the music presented by these composers, the integration of the
(Continued on page 140)

SONY
the
Tapeway to Stereo!

Six ways to go stereo, Sony-style...

- 1 — Model 200 Portable Solid-State Stereo Tape System. Under \$199.50
- 2 — Model 660 E.S.P. - Reverse Solid-State Stereo Tape System. Under \$575
- 3 — Model 260 Radial Sound Solid-State Stereo Tape System. Under \$249.50
- 4 — Model 350 Three-Head Solid-State Stereo Tape Deck Recorder. Under \$199.50
- 5 — Model 250-A Perfect Playmate Solid-State Sterec Tape Deck Recorder. Under \$149.50
- 6 — Model 530 Quadradial Sound Solid-State Stereo Tape System. Under \$399.50

SONY SUPERSCOPE *The Tapeway to Stereo*
AMERICA'S FIRST CHOICE IN TAPE RECORDERS

For information on any of the models illustrated or on the rest of the best from Sony, write Superscope, Inc., San Valley, California, Department L.

Time-Life's "STORY OF GREAT MUSIC" SERIES

IT IS a fair certainty that most readers of HiFi/STEREO REVIEW have had it brought to their attention that Time-Life is entering the record business with a series of six glamorously packaged albums of music from the Baroque to the twentieth century. The first two of these albums, one dealing with the Baroque and the other with the Romantic era, have now been issued and, despite the fact that the records are not, to the best of my knowledge, distributed through regular record channels, some evaluation of the project is indicated.

The first album contains four records and a lengthy (twenty-five thousand-word) book, illustrated in four colors, the whole enclosed in a handsome slipcase. The records, "from the catalogs of Angel Records, Capitol Records' classical label, and the affiliated resources of Electric and Musical Industries Ltd. of London," are well made and well pressed. The book, by Frederic Grunfeld, is informative and entertainingly written, although it contains some factual inaccuracies. The numerous four-color reproductions are impressive, and the concept of the album (and of the series) is also good; what is not so good is the gulf between what is promised and what is delivered.

Leaving aside the unfortunate adjectives ("unprecedented," "definitive") with which the set is described, the purpose of this first album is to tell you and let you hear what Baroque music is all about. Does it? Let's see. "The most baroque form of baroque theater was the Italian opera," writes Mr. Grunfeld. This is certainly an acceptable statement; Italian opera was one of the great musical forms of the era as well. But there is no sample of Italian opera on the records. Why not? Presumably because Angel Records did not have such a sample in its catalogs, or did not choose to make one available, or the Time-Life research department did not see the necessity of asking for one. The book spends about a page on the phenomenon of Versailles. It's perfectly reasonable; Versailles was one of the great conceits of the Baroque period, and it produced an astonishing amount of music in an important style. There are a few harpsichord pieces by Couperin, but there is no sample of the music of Lully, Delalande, Charpentier, Philidor, or any of the other great Versailles composers. Why not? Presumably because Angel Records did not have such a sample in its catalogs, or did not... etc. The book speaks of and illustrates such Baroque instruments as the lute, viol da gamba, hunting horn, and so on. This is quite in order. But there are no lutes, gambas, or hunting horns to be heard on the records, and although Bach may have known what a piano was, there is no reason to believe that Henry Purcell

would have been anything but astonished at hearing the instrument that accompanies his duets in this album. I could supply twenty or thirty similar examples, but you see what I mean.

The set, with some reason, is limited in size, but it is unreasonably limited in scope. One full side of excerpts from Bach's *St. Matthew Passion*, and another from Handel's *Messiah* are here, drawn from the performances by Otto Klemperer and the Philharmonia Orchestra. There is a Telemann concerto by the Moscow Chamber Orchestra, and Corelli, Vivaldi, and Vivaldi-Bach concertos by the Virtuosi di Roma. These are all performances of no little virtue, but as followers of Igor Kipnis' reviews will know, they are hardly illustrative of a Baroque style of playing. The performances by Yehudi Menuhin and the Bath Festival Orchestra included here are considerably better in this respect, but aside from the Bach Brandenburg Concerto No. 2 (an awful lot of concertos, aren't there?), the selections they play consist of artificially created suites drawn from the theater music of Purcell, and one-half (though not identified as such) of Handel's *Water Music*. Harpsichord pieces by Couperin, Rameau, and Scarlatti, and an organ work by Johann Sebastian Bach fill out the set.

So, buyer beware. This album will not tell you all about Baroque music; it will, more likely, give currency to some of Time-Life's apparent misconceptions of the subject. On the other hand, if what you are looking for is a handsomely produced, four-record sampler of Angel's catalog of music before 1800, the offer is not at all bad.

The second album in the Time-Life series, "The Romantic Era," contains music by Berlioz, Mendelssohn, Chopin, Schumann, Liszt, and Verdi, and its virtues are comparable to those of the earlier set—greater perhaps, in that the performances are more stylistically appropriate. But its faults too, noticeably those of planning, are not inconsiderable. It is a little unsettling to glance at a purported panorama of the Romantic era and find in it no trace of the existence of Franz Peter Schubert or of Johannes Brahms. Or is their absence atoned for by the quite unlooked-for bonus of the delectable color photograph of Mrs. Herbert von Karajan in a bikini that decorates page forty-seven of the brochure?

James Goodfriend

© © THE STORY OF GREAT MUSIC. *Volume I: The Baroque Era*. STL 144 four discs \$12.95, TL 144* \$10.95. *Volume II: The Romantic Era*. STL 164 four discs \$12.95, TL 164* \$10.95. (Available from Time-Life Records, Time & Life Building, Chicago, Illinois 60611.)

texts makes a fine artistic point. The Canby group has excellent tonal quality and excellent diction in these works, though the performances lack a bit in dynamic contrast. Much better and more subtle are the readings given the Brahms pieces. All four are delightful fantasies within neatly conceived forms, and yet each sounds as though it were improvised on the spot. Canby approaches this composer with proper dynamism.

Of the contemporaries (Warlock must be included here, though he died over thirty-five years ago), the report is on the negative side—with the exception of Warlock's *Corpus Christi*, a touching bit of uncanny invention. I find the Carter pieces dull and scholastic, heavy and colored a darkish brown, texturally somewhat suffocating. Stravinsky's anthem is good fare for the analytical boys, but, swamped in its theory, it offers no musical realization. There are very few excitements in the Hindemith offerings: very unimportant music, mundane testimony on behalf of this master-composer. Nothing wrong with the singing, however. Simply for the sixteenth-century composers and the freshness and creativity of the Warlock chorus, this recording is well worth owning.

Arthur Cohn

© © FOUR BRITISH COMPOSERS.

Goehr: *Two Choruses, Op. 14*. Davies: *Leopardi Fragments for Soprano, Contralto, and Chamber Orchestra*. Williamson: *Symphony for Voices*. Bennett: *Calendar for Chamber Ensemble*. Geoffrey Shaw (baritone); Pauline Stevens (contralto); Rosemary Phillips (contralto); Mary Thomas (soprano); John Alldis Choir, John Alldis cond.; Members of the Melos Ensemble, John Carewe cond. ODEON ASD 640 \$6.79, ALP 2093* \$5.79.

Performance: Outstanding
Recording: Excellent
Stereo Quality: Good

Present-day English music is in the healthiest of conditions, exciting in its manifold aesthetics, and of internationally recognized validity. The contemporary composers of England may seem to be eclectic because their work shows so many different facets. However, recognition of the stronger personalities of the younger school has hardly gone beyond the studios of fellow composers in this country. Concert-going folks know the music of Benjamin Britten and William Walton, but they still have to discover Tippett, Frankel, Bush, Rawsthorne, Fricker, and Stevens. And even then they will not have made contact with really young men, such as the four represented on this release, all born in the Thirties (Williamson in 1931, Goehr in 1932, Davies in 1934, and Bennett in 1936).

This new release is more than a sampling; the music, for the most part, is fascinating, colorful, beautifully constructed, meaningful. For these exhilarating results credit must be given to the Gulbenkian Foundation in England, which made this and several other recordings possible.

Goehr's and Williamson's pieces are both for unaccompanied voices, the first dovetailing and contrasting solo voices (alone and together) with full chorus, the other far less independent in its scoring tactics. Oddly enough, Williamson's "Symphony" title is

(Continued on page 143)



Marantz components are too good for most people.



Are you one of the exceptions? For the most astonishing set of specifications you've ever read, write "Exceptions," Marantz, Inc., 37-04 57th St., Woodside, New York 11377, Department A-18.

marantz
A SUBSIDIARY OF SUPERSCOPE, INC.

The Marantz components illustrated, top to bottom: SLT-12 Straight-Line Tracking Playback System • Model 15 solid-state 120-watt Stereo Power Amplifier • Model 7T solid-state Stereo Pre-amplifier Console • Model 10B Stereo FM Tuner

Seraphim *had* to happen.



Angel answers the need for low-priced albums of supreme quality.

Albums in the new Seraphim series are indeed "Angels of the highest order." They feature:

- the finest, most celebrated of Angel's earlier releases.
- brand-new stereo recordings never before issued in America.
- significant works of all periods interpreted by leading artists of yesterday, today and tomorrow.
- historical performances never to be equalled, including fabulous opera casts that

can never again be assembled.

- improved monophonic sound for older recordings, without the artificial gimmickry of false stereo, and with no loss of artistic values.
- stereo and monophonic pressings made to the same exacting technical standards as the higher-priced Angel label—yet at modest cost to the collector: \$2.49* stereo and mono.

The first twenty Seraphim releases are illustrated on these pages. Many more great recordings will follow.

* (optional with dealer)





more fitting for Goehr's pair of choruses, which thrive on weights and spacings of instrumental-style definition: they are ultrachromatic, terse, and logical. I found Williamson's tonal chromaticism rather old-hat by comparison.

The *Leopardi Fragments* of Peter Maxwell Davies is a superb conception. It is music of the post-Webern world, but re-ordered minus the atonic splintering that one has grown weary of hearing, and plus an extremely sensitive mixing of the colors of Webern and Boulez. There is none of the rhythmic agitation of the Frenchman here, but the music always *moves*. The ten sections of the piece (the orchestra is actually an octet utilizing eleven instruments) are in dodecaphonic style, but far from the accepted twelve-tone system—further proof that this technique is as flexible as any other. Bennett's three-movement opus is quite different: the lines are alive with motility, the contrapuntalism is very determinative, the serialism open-hearted. There is a certain amount of sectionalism, but it takes the form of extended *outward* development, rather than the integrated, specific, classically partnered type. It is a bit over-scored (the instrumentation consists of four winds, two brass, three percussion, piano, and three solo strings).

All of the performances are quite compelling, and the diction of the singers is fairly good (less so in the Williamson). Though the liner copy promises a leaflet "containing analytical notes and documentation," it was not included in the copy sent for review. *Arthur Cohn*

© ① JASCHA HEIFETZ/GREGOR PIATIGORSKY: *Heifetz/Piatigorsky Concerts*. Arensky: *Trio in D Minor*. Vivaldi: *Concerto for Violin and Cello in B-flat*. Martinu: *Duo for Violin and Cello*. Jascha Heifetz (violin), Gregor Piatigorsky (cel-

lo), Leonard Pennario (piano). RCA VICTOR LSC 2867 \$5.79, LM 2867 \$4.79.

Performance: Not a hair out of place
Recording: Superior
Stereo Quality: Excellent

Although it is my honest conviction that music critics always sound a little silly when they complain that a program has been played too smoothly and efficiently to create any pronounced musical or emotional impact—and this is a phenomenon that is more likely to occur in recordings than in live performance—I nonetheless find this my reaction to the present release. Heaven knows there are few profundities in the Arensky Trio, and it takes a particularly sympathetic performer to dig beneath the surface of Martinu's rather anonymous mastery, but Messrs. Heifetz, Piatigorsky, and Pennario have given us little but exquisitely polished surface where either of these pieces is concerned. And even in the Vivaldi, which is very nearly impeccable, I found myself listening impatiently—waiting for somebody to hit a wrong note or do something unexpected.

Not many record-buyers are likely to shun the purchase of such a release on the basis of so curious a review, especially since the recorded sound and stereo effect could clearly not be improved upon. *W. F.*

© ① MUSIC BY CANDLELIGHT. Anon.: *Greensleeves (Theme and Variations)*. Krumpholtz: *Sonata in F Major*. Rossini: *Introduction and Variations*. Faure: *Berceuse, Op. 16*. Ibert: *Entr' Acte*. Damase: *Sonata*. Jean-Pierre Rampal (flute), Lily Laskine (harp). EPIC BC 1317 \$5.79, LC 3917 \$4.79.

Performance: Exquisite
Recording: Clear as a bell
Stereo Quality: Fine

(Continued on next page)

GUARNERI QUARTET: A BRILLIANT DEBUT

NOT since the Juilliard String Quartet set the New York music world on its collective ear with its readings of Bartók and Berg some twenty-five years ago has a new chamber group created such a furor as the Guarneri Quartet on the occasion of its New York debut in February, 1965. This pair of discs demonstrates eloquently what all the shouting was about, for these players—Arnold Steinhardt, John Dalley, Michael Tree, and David Soyer—blend precision with flexibility of phrasing and rhythm in a way not often encountered in contemporary American string groups. Here, indeed, is the influence of the seed bed from which the quartet stems—the Marlboro of Rudolf Serkin, Alexander Schneider, and Pablo Casals.

Neither the impassioned Smetana Quartet nor the mellow late Dvořák work was available in stereo before this issue. To the one the Guarneri Quartet brings blazing intensity and fierce rhythmic verve, while the wonderful slow movement of the Dvořák comes forth from the stereo speakers with an almost orchestral lushness, yet with inner voices flawlessly balanced.

The two late Mozart quartets are performed with emphasis on the contrast between lyric and rhythmic-figurative elements—this is most evident in K. 589. Especially noteworthy is the bite and precision (of intonation, particularly) with which the almost impossibly demanding finale of the Mozart is performed.

The microphoning of the Guarneri ensemble is fairly close-up, but not uncomfortably so. The sound is full and rich, with just enough acoustic ambience to allow for proper hearing of overtones. All told, these discs constitute a most auspicious recording debut, as well as a package comprising four of the finest works of the classic and romantic quartet repertoire. *David Hall*

© ① MOZART: *String Quartets: B-flat (K. 589), F Major (K. 590)*. Guarneri Quartet. RCA VICTOR LSC 2888 \$5.79, LM 2888* \$4.79.

© ① SMETANA: *String Quartet No. 1, in E Minor ("From My Life")*. DVORÁK: *String Quartet No. 7, in A-flat, Op. 105*. Guarneri Quartet. RCA VICTOR LSC 2887 \$5.79, LM 2887 \$4.79.

We believe stereo headphones shouldn't make you look like a radioman on a tramp steamer.

Are you with us?

After all, your name isn't Sparks. Start listening beautifully with Clevite Stereo Headphones. It's pure stereo.

One ear hears bass, the other gets treble. Foamy, removable cushions adjust to fit any head, glasses or not. In Driftwood Grey with 5 year warranty, under \$25. For name of nearest dealer, write Clevite Corp., Piezoelectric Div., Bedford, Ohio 44014.

Clevite Stereo Headphones

CIRCLE NO. 24 ON READER SERVICE CARD

HOW LOW CAN YOU GET?

When tested against all competitive models, the JBL SA600 Solid State Amplifier registered by far the lowest levels of distortion... lower, in fact, than could be plotted on the test charts.



JBL SA600

40 watts continuous RMS power per channel with less than 1/4% harmonic distortion at any frequency through full audible range 20 cps to 20,000 cps, both channels operating. IM distortion less than 1/2% at full power or any level less than full power. Noise level 90 db below rated output from high level inputs, 70 db from low level inputs.

And we'll aim even lower. To stay on top.

JBL

3249 Casitas Ave., Los Angeles, Calif. 90039



CIRCLE NO. 63 ON READER SERVICE CARD

The playing is the thing in this case; the music is lightweight, even in its most serious moments, but it makes beautiful, high-class background music. (The liner copy proposes some sort of historical *Gebrauchsmusik* tie-in with the title—nonsense!)

Best, of course, are the French pieces. As is usual with French composers, the harp writing is beautifully constructed. Damase's duo has no dominant individuality, but the tastefulness of the piece (commissioned for the recording) is immediately evident. There are agile themes, and dissonances are arranged in the mild conventions of the present century, but one wishes for a little more naughtiness, a little extra harmonic intoxication. This last is available in the short Ibert item. The figurations and tunes create an idealized dance with some Spanish flavor. In turn, the Fauré has a very expressive harmonic vocabulary; the perfection of this short piece's detail and form make it the best work on the recording.

The Krumpolz and Rossini compositions are both in immediately recognizable forms: fast, slow, and minuet speeds for the first, obvious tonal embroideries for the second. This is music that adds nothing to the art and makes no attempt to demolish any set viewpoint. As for "Greensleeves," the variations are dull and obvious; no credit for the arranger is given.

Rampal's tone is a marvel of richness, depth, and control. It is, in its way, as exciting as the virtuosity of a Horowitz or a Rubinstein. Laskine plays clearly, but her dynamic range is constricted. *Arthur Cohn*

© ® DAVID AND IGOR OISTRAKH. Bach (attrib.): *Trio Sonata in C Major (BWV 1037)*. Tartini: *Trio Sonata in F Major*. David and Igor Oistrakh (violins); Hans Pischner (harpsichord). Handel: *Trio Sonata, in G Minor, Op. 2, No. 7*. G. Benda: *Trio Sonata in E Major*. David and Igor Oistrakh (violins); Vladimir Yampolski (piano). HELIODOR HS 25009 \$2.49, H 25009 \$2.49.

Performance: Virtuoso but unstylish

Recording: Very good

Stereo Quality: Electronically reprocessed

All four pieces were once available in the late Fifties on the Decca label, but here they are electronically reprocessed for stereo. The result seems to give a degree of added dimension, but localization of instruments is not consistently clear. At any rate, the sound of the instruments here, unlike some other *ersatz* stereo, is quite clean throughout although a bit diffuse.

The performances present high-voltage violin playing; virtuosity is the keyword rather than Baroque style, which is there in short supply. As might be expected, the Bach and Tartini, which use harpsichord continuo (but without the bass boost that a cello could provide), come off best. The Bach, in spite of its Romantic proclivity, is invigorating. The items with piano emerge in a thoroughly nineteenth-century conception, but again the quality of tone and technical prowess of the father and son combination is highly impressive. *I. K.*

RECORDINGS OF SPECIAL MERIT

© ® PLAINSONG TO POLYPHONY, Vol. I. Victoria: *Ave Maria*. Palestrina: *Mo-*
(Continued on page 146)

HIFI/STEREO REVIEW

NEW! FROM COMMAND RECORDS Special Stereo Offer

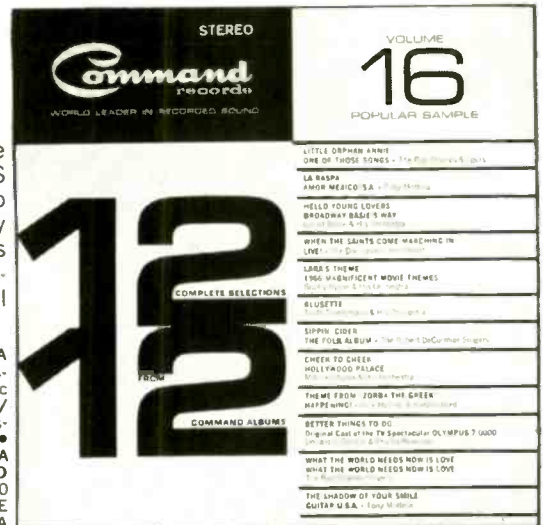
Your Choice of Two Special Edition Samplers
WITH BRAND NEW, NEVER BEFORE HEARD SELECTIONS!

NEW POPULAR SAMPLER

Containing 12 Complete Selections
FROM 12 BRAND NEW COMMAND ALBUMS

Here is your opportunity to savor the full range of Command artistry. The NEW Popular Sampler contains 12 unbelievably exciting SELECTIONS FROM 12 NEW COMMAND ALBUMS! Selections from these new albums do not appear on any previous Command Sampler Editions. Now you can enjoy a brilliant collection of the Newest and best from Command . . . with no sales talk . . . no selling message . . . just complete, uninterrupted Music by incomparable artists recorded with Command's dedication to absolute technical perfection!

LITTLE ORPHAN ANNIE/Ray Charles Singers/ONE OF THOSE SONGS #898 SD • LA RASPA/Tony Mottola/AMOR MEXICO/S.A. #900 SD • HELLO YOUNG LOVERS/Count Basie Orchestra/BROADWAY-BASIE'S WAY #905 SD • WHEN THE SAINTS COME MARCHING IN/Doc Severinsen Sextet LIVE! #901 SD • LARA'S THEME/DR. ZHIVAGO/Bobby Byrne Orchestra/1966 MAGNIFICENT MOVIE THEMES #894 SD • BLUSETTE/Toots Thielemans and Orchestra #906 SD • SIPPIN' CIDER/Robert DeCormier Singers/THE FOLK ALBUM #897 SD • CHEEK TO CHEEK/Mitchell Ayers Orchestra/HOLLYWOOD PALACE #902 SD • ZORBA THE GREEK/Dick Hyman and Harpsichord/HAPPENING! #899 SD • BETTER THING TO DO/Donald O'Connor & Phyllis Newman, Original Cast of the TV Spectacular-OLYMPUS 7-0000 SC-07 SD • WHAT THE WORLD NEEDS NOW IS LOVE/Ray Charles Singers/WHAT THE WORLD NEEDS NOW IS LOVE #903 SD • THE SHADOW OF YOUR SMILE/TONY MOTTOLA GUITAR U.S.A. #908 SD



PLUS COMMAND CLASSICAL SAMPLER #5

7 COMPLETE SELECTIONS FROM 7 DIFFERENT COMMAND CLASSICAL ALBUMS

This magnificent album will open your eyes to the broad scope and magnitude of classical recordings . . . will reveal to you the unparalleled technical advances Command engineers have achieved in master-recording on 35mm magnetic film. Great care was taken to select complete movements for your greatest possible enjoyment, no expense has been spared to make certain that this album reflects the integrity and leadership Command enjoys today.

BRAMHMS — Symphony No. 4 in E Minor, Op. 98, 3rd Movement. Steinberg . . . Pittsburgh Symp. Orch. 11030 • BEETHOVEN — Sonata 29 (Hammer-Klavier) Daniel Barenboim 11026 • FAURE — Nocturne. Virgil Fox plays the John Wanamaker Organ. 11025 • BEETHOVEN — Symphony No. 1 in C, Op. 21, 3rd Movement. Steinberg . . . Pittsburgh Symp. Orch. 11024 • BEETHOVEN — Symphony No. 5 in C Minor, 1st Movement Op. 67. Steinberg . . . Pittsburgh Symp. Orch. 11031 • SAINT-SAENS — Minuet & Gavotte. Op. 65 Hambro & Zayde 11013 • VERDI — String Quartet in E Minor, 4th Movement. Steinberg . . . Pittsburgh Symp. Orch. 11027



These Albums Are Not Available In Stores

The complete albums from which these selections were chosen are available at record stores. However, to obtain your Command Sampler Albums (which are not sold in stores), simply mail coupon today. You may select either the Popular or the Classical Album for only \$2.98 each. (Command Stereo Albums are sold nationally up to \$5.79 each.) If you wish, you can take advantage of an additional saving by ordering both albums for only \$5.00. Your albums will be shipped postpaid — Command pays all postage and handling. And, you may order as many albums as you wish, but don't delay . . . mail your order today!

FREE! COMMAND FULL-COLOR BROCHURE

Command Records proudly presents the Brilliant Command illustrated color brochure with the complete listing of all Command Popular and Classical Record Albums and Tapes. Here, truly is the complete source on the most perfect recordings ever produced. You will want to refer to it again and again. Yours FREE!

WORLD LEADER IN RECORDED SOUND
Command Records
A subsidiary of abc — RECORDS, INC.

COMMAND RECORDS DEPT. HFS-10
Post Office Box 2567
Church Street Station, New York, N. Y. 10036

Gentlemen: Please send me the Command Sampler Albums I have checked below. I understand Command pays all postage and handling costs. Full Money Back Guarantee. Allow at least 2 weeks delivery.

Quantity	Album	Price	Total
_____	Popular Sampler 16 (Stereo Only) @	\$2.98	_____
_____	Classical Sampler 5 (Stereo Only) @	\$2.98	_____
_____	Special Offer (Both Albums) @	\$5.00	_____

ENCLOSED IS \$ _____ (Check or Money Order)

Name _____ (Please Print)

Address _____

City _____ Zone _____ State _____

tet, "Assumpta est Maria" (Part I); Kyrie from Mass, "Ecce Sacerdos Magnus"; Kyrie from Mass, "Aeterna Christe Munera." Shepherd: *Deus tuorum militum*. Byrd: *Christe, qui lux es et dies*. Tallis: *Te lucis ante terminum; Salvator Mundi*. Monteverdi: Hymn, "Ave Maris Stella." Lassus: *De Profundis* (from Penitential Psalms). Gregorian Chant: *Ave Maria; Assumpta est Maria; Ecce Sacerdos Magnus; Aeterna Christe Munera; Deus Redemptor Omnium; Christe, qui lux es et dies; Te lucis ante terminum; Ave Maris Stella; Veni Creator Spiritus; De Profundis*. Choir of the Carmelite Priory, John McCarthy cond. ODEON CSD 1617 \$6.79, CLP 1895* \$5.79.

© ④ PLAINSONG TO POLYPHONY, Vol. II. Shepherd: *Haec Dies*. Palestrina:

Salve Regina; Benedictus from Mass, "Lauda Sion"; *Magnificat* (Octavi Toni). Marenzio: *Hodie Christus natus est*. Kerle: *Kyrie* from Mass, "Regina Coeli." Tallis: *Jerusalem* (from "Lamentations of Jeremiab"). Victoria: *Estote fortes in bello*. Morales: *Magnificat* (Octavi Toni). Byrd: *Pange lingua*. Josquin des Prés: *La Déploration de Johan Okeghem*. Gregorian Chant: *Haec Dies; Salve Regina; Gloria in Excelsis Deo; Lauda Sion; Regina Coeli; Jerusalem, Jerusalem; Estote fortes in bello; Magnificat; Pange lingua; Requiem Aeternam*. Choir of the Carmelite Priory, John McCarthy cond. ODEON CSD 3519 \$6.79, CLP 3519* \$5.79.

Performance: Superior
Recording: Excellent
Stereo Quality: First-rate

One is always aware in listening to sacred music based on plainchant that the chant provides the thematic impetus for the composed piece. Seldom, however, does one have the opportunity of hearing the theme and, as it were, the variations, juxtaposed. This is precisely what these two discs do, and thus the overall title should have been more accurately "Plainsong and Polyphony." We are given a first-rate selection of Renaissance pieces, not all of them complete in themselves (and some of them have been previously recorded in their complete form—i.e., the entire Palestrina *Missa*, "Aeterna Christe Munera") but all selected for the greatest possible variety. In most cases the plainsong precedes the settings—although, for example, in the setting of *Deus tuorum militum* by John Shepherd (a contemporary of Tallis and Byrd), the chant alternates with the chorale verses. There are several highlights which might be mentioned: the intensity of the two Victoria pieces, Josquin's fine elegy for Okeghem, the vigor of the Palestrina selections, and a splendid Christmas motet by Luca Marenzio. The Choir of the Carmelite Priory, a mixed group, has impressed me in its previous recordings with its uncanny ability to change singing styles where the music warrants it. Thus, the group's Palestrina and Marenzio sound quite Latin, its Victoria emotionally Spanish, while its Byrd or Tallis appears more restrained, with the typically cool English sound. Above all, however, there is the vigor and clarity of this superb small group. The records can most enthusiastically be recommended as among the best of their type. The recording (with the exception of a few pressing faults on the second disc) is first-rate. Despite the promise of a text leaflet on the jacket, the albums feature only the analytical notes. I. K.

© ④ RAVI SHANKAR: *The Sounds of India*. Ravi Shankar (sitar), Chatur Lal (tabla). N. C. Mullick (tambura). *Dadra; Maru-Bibag; Bhimpalasi; Sindhi-Bhairavi*. COLUMBIA CS 9296* \$4.79, CL 2496 \$3.79.

Performance: Masterly
Recording: Very good

© ④ ALI AKBAR KHAN: *Sound of the Sarod*. Ali Akbar Khan (sarod), Sheela Mookerjee (tamboura), Shankar Ghosh (tabla). *Raga Chandvanandan; Raga Kirwani*. WORLD PACIFIC WPS 21435 \$5.79, WP 1435* \$4.79.

Performance: Authoritative
Recording: Excellent
Stereo Quality: Very good

④ RAVI SHANKAR/ALI AKBAR KHAN: *Sitar and Sarod*. Ravi Shankar (sitar), Ali Akbar Khan (sarod), Alla Rakha (tabla). *Raga Shree; Raga Sindhu Bhairavi*. ODEON MOAE 132 \$5.79.

Performance: Fascinating
Recording: Good

Though its roots are in the sacred chants of ancient India, Indian music has a freshness and an absorbing immediacy that are rapidly converting more and more Western listeners. For those who are curious but not yet converted, these three recordings provide a clear and persuasive introduction to the ceaselessly provocative forms and substance of that music.

"The Sounds of India" should be heard
(Continued on page 148)



Helen Boatwright, soprano; Charles Bressler, tenor; Jerrold Held & Donald Miller, bass; Matthew Raimondi, violin; Seymour Barab, cello; Harry Shulman, oboe.

Collegium Musicum of Rutgers University
Alfred Mann, conductor

"The performance is positively celestial... the record is a triumphant success... my musical find of the year!" *Review in The Gramophone, London, of a limited release of the first recording*

- Vol. 1. Anthems IV, "O sing unto the Lord" & VI, "As pants the hart"
BG-692 & *BGS-70692
- Vol. 2. Anthems III, "Have mercy upon me" & II, "In the Lord I put my trust"
BG-693 & *BGS-70693
- Vol. 3. Anthems V, "I will magnify Thee" & I, "O be joyful unto the Lord"
BG-694 & *BGS-70694

OLE!

Flamenco Guitar
MANITAS DE PLATA

VRS-9224 & *VSD-79224

"Incredible mastery" —High Fidelity

MADRIGAL MASTERPIECES

Vol. 3

MONTEVERDI: *Lamento d'Arianna*;
Works by MARENZIO; GESUALDO;
JANNEQUIN; JOSQUIN DES PRES;
LASSUS *The Deller Consort*
BG-671 & *BGS-70671

The Blues

SKIP JAMES/TODAY!

VRS-9219 & *VSD-79219

MISSISSIPPI JOHN HURT/
TODAY!

VRS-9220 & *VSD-79220

*Stereo

VANGUARD
Recordings for the Connoisseur



VANGUARD
EVERYMAN CLASSICS

\$1.98 for mono & stereo

Introduces the

BACH RESEARCH SERIES

A series of celebrated recordings made under special auspices to provide the most definitive performances of the music of Bach, in terms of scholarship, authenticity of scores and baroque instrumentation, and devotion to the letter and spirit.

1st releases

BACH: Cantatas No. 4, Christ lag in Todesbanden, & No. 182, Himmlskönig sei willkommen
Soloists, Orchestra, Westphalian Singers; Wilhelm Ehmann, conductor
SRV-225 & *SRV-225SD

BACH: Cantatas No. 46, Schaut doch und sehet & No. 65, Sie werden aus Saba alle kommen
Soloists, Chorus, Orchestra: Barmen Singers; Helmut Kahlhöfer, conductor
SRV-226 & *SRV-226SD

Other New Vanguard
Everyman Classics releases

MUSIC OF THE
ITALIAN BAROQUE

Albinoni; Tartini; Geminiani; Locatelli
Zurich Chamber Orchestra; Edmond de Stoutz, conductor.

SRV-212 & *SRV-212SD

VIOLIN CONCERTOS OF
TARTINI, Vol. I

André Gertler, violin; Zurich Chamber Orchestra, Edmond de Stoutz, conductor.
SRV-213 & *SRV-213SD

J. S. BACH: Mass in B Minor

Pierrette Alarie, soprano, Catherine Delfosse, soprano; Grace Hoffman, mezzo-soprano; Leopold Simoneau, tenor; Heinz Rehjuss, bass; Chorus and Orchestra of The Philharmonic Society of Amsterdam; Walter Goehr, conductor.
SRV-216/17 & *SRV-216/17SD

SCHUBERT: Symphony No. 9
in C major

SDR Symphony Orchestra of Stuttgart; Carl Schuricht, conductor.
SRV-218 & *SRV-218SD

BRAHMS: Symphony No. 1
in C minor

Vienna Festival Orchestra; Josef Krips, conductor.
SRV-221 & *SRV-221SD

Sony has developed the world's finest audio transistors...

here's the proof



Many manufacturers have made fairly good transistor amplifiers. Until now nobody has made a great one. And everybody knows the reason: distortion. Unfortunately, most transistor amplifiers distort in a very special way. Not so much at top power, but rather more at normal listening levels where it hurts most.

The Sony TA-1120 integrated amplifier and TA-3120 power amplifier are the first high-powered transistor units to really overcome the problem of distortion. At all power levels, at all frequencies distortion is kept below that of the finest tube amplifiers. The TA-1120 and TA-3120 both provide 120 watts IHF at 8 ohms, both channels operating. Distortion, at rated output, is 0.1%. And at normal listening levels it is even less, 0.05% at 1/2 watt. In addition, they have achieved an extraordinarily high damping factor, better than 70 at 1000 cps to assure clean low-frequency power response. Frequency response is practically flat from 10 to 100,000 Hz ± 0 db/ -1 db. For safety's sake, an SCR (silicon controlled rectifier) protects the power transistors against accidental shorts and other overloads.

The integrated amplifier, the TA-1120 features a sensible arrangement of the front-panel controls for the greatest versatility and ease of operation.

We believe that these are the first great transistor power amplifiers. How can Sony do what other manufacturers couldn't? Sony is a pioneer in transistors. With first after first. Such as the tunnel diode. Transistor television. And the all transistor video tape recorder. The point is that Sony knows transistors. To the nth degree. And designed new, advanced types especially for the driver and output stages of these amplifiers. And silicon transistors are used throughout. They are the most stable. The TA-1120 integrated amplifier, \$399.50. A handsome oil-finish walnut enclosure is optional. The power amplifier, TA-3120 \$249.50.

Visit your Sony high fidelity dealer and make him prove that Sony is worth the money. Make him compare it with the finest tube amplifiers. We think you'll end up with a Sony. For a free brochure write:

SONY © Corp. of America, 47-37 Van Dam St., Long Island City, N.Y. 11101 Dept. H

Double Feature from DGG



Two Mozart operas in one joyous package! Eugen Jochum leads off with "The Abduction from the Seraglio"—complete with original dialogue. Soloists: Erika Koeth, Fritz Wunderlich, Kurt Boehme. Plus a bonus performance of "Bastien et Bastienne", conducted by Helmut Koch. 3 discs, boxed, with libretto.

39 213-5; Stereo 139 213-5

Also new and notable

BRUCKNER: SYMPHONY No. 1 Only available recording of this important work. Berlin Philharmonic, Eugen Jochum.

39 131; Stereo 139 131

HANDEL: APOLLO AND DAPHNE. First time in stereo for this delightful cantata. Dietrich Fischer-Dieskau, Agnes Giebel, Berlin Philharmonic.

39 153; Stereo 139 153

THE OBOE: FOUR CONCERTOS Bellini, Cimarosa, Donizetti and Salieri played to perfection by Heinz Holliger, with Aurele Nicolet, Flute. 39 152; Stereo 139 152

CHOPIN: NOCTURNES (Vol. 2) by the young Hungarian pianist, Tamas Vasary. 19 487; Stereo 136 487

BRAHMS: SYMPHONY No. 3 and HAYDN VARIATIONS Berlin Philharmonic, Herbert von Karajan. 18 926; Stereo 138 926



Deutsche
Grammophon
Gesellschaft

DGG Records are distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.

CIRCLE NO. 31 ON READER SERVICE CARD

148

first. (It is, incidentally, a repackaging of an album by the same title issued several years ago by Columbia in its Adventures in Sound series.) On this record, Ravi Shankar delivers a concise description of the nature of Indian music and then, before each selection, illustrates the scales and the rhythmic structures he is about to use. In addition, Alan Hovhaness' notes are both comprehensive and lucid.

At the very beginning, Shankar says—and this advice applies to all three of these records—that "the Western listener will appreciate and enjoy our music more if he listens with an open and relaxed mind without expecting to hear harmony, counterpoint, or other elements prominent in Western music. Neither should our music be thought of as akin to jazz despite the improvisation and exciting rhythms present in both kinds of music."

As Hovhaness emphasizes, this music is based on "pure melody and rhythm, and the subtle and intricate interplay of these essentials is its essence." And the challenge and delight in the "Sounds of India" album is the extraordinary inventiveness of Shankar on the *sitar* and Chatur Lal on the *tabla* within the formal designs of each piece. Furthermore, the sensuousness of the sound of the *sitar*, intertwined with the drone of the *tambura* and the insistent rhythmic accents of the *tabla*, creates moods of unpredictably stimulating density. A Western listener, for example, may not think of evening when he hears *Maru-Bibag*, an evening *raga*, but he will certainly be led into emotional recesses that may bring him back again and again to find out more and more about his responses to this insidiously penetrating music.

Among Indian musicians, a name resonant with special honor is Ali Akbar Khan, master of the *sarod*, a stringed instrument deeper in tone than the *sitar* but just as enchantingly flexible. His "Sound of the Sarod" album on World Pacific, recorded in concert at the Masonic Temple in Los Angeles, is another mesmeric experience in the improvisatory complexity of Indian music, which results in an intensity of imaginativeness that has few parallels in the various Western idioms that stress improvisation.

In "Sitar and Sarod" on Odeon, the two virtuosos—Ali Akbar Khan and his brother-in-law Ravi Shankar—perform in what is to this listener one of the most fascinating albums of Indian music released in this country in recent years. This is not like a competitive jam session, but rather Ali Akbar Khan and Ravi Shankar extend their resourcefulness to complement each other more fully, and their interplay increases in interest with each replaying. At base, this is the reason so many Westerners are being drawn to Indian music. Each exposure to a superior recorded performance reveals additional nuances, additional melodic and rhythmic paths to follow, and additional depths in one's own capacity to become engaged in the experience. Nat Hentoff

RECORDING OF SPECIAL MERIT

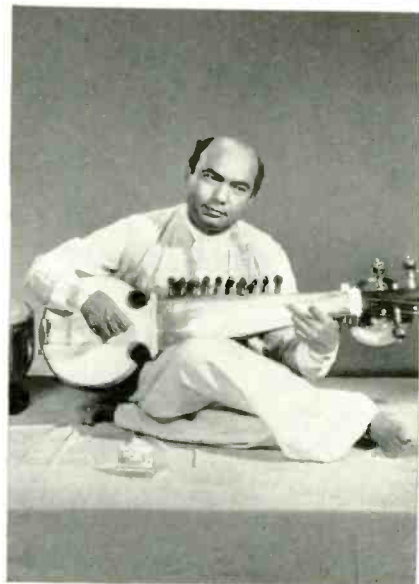
RENAISSANCE ELEGIAC MUSIC. Pierre de la Rue: *Missa pro defunctis* (*Requiem*). Brumel: *O domine Jesu Christe*. Vinders: *O mors inevitabilis*. Appenzeller: *Musae Jovis ter Maximi*. Vaet: *Continuo la-*

crimas. Senfl: *Quis dabit oculis nostris; Non moriar sed vitam*. Capella Antiqua, Munich. Konrad Ruhland con. TELEFUNKEN SAWT 9471 \$5.79, AWT 9471* \$5.79.

Performance: Powerful and stylish
Recording: Excellent
Stereo Quality: First rate

One side of this intriguing collection, made up basically of funeral pieces, is devoted to the very powerful Requiem Mass of the late fifteenth-early-sixteenth-century composer Pierre de la Rue, a contemporary of Josquin. The work, which might have been written for the obsequies of a princely patron, is unusual in that the composer set not only the Ordinary (*Kyrie, etc.*) of the Mass, but also the Proper (*Introit, Gradual, etc.*). The contrast of voices, especially in pairs (upper against lower, for instance), is one of the distinguishing features of this fine work.

Complementary to it are the pieces on the



ALI AKBAR KHAN
A mesmeric experience in Indian music

second side, all fairly brief and nearly all dirge-like or elegiac in tone. Both Hieronymus Vinders and Benedictus Appenzeller wrote musical eulogies for Josquin des Prés; Jacobus Vaet's is for Clemens non Papa, while Ludwig Senfl's *Quis dabit* was written for the funeral of that great music patron Maximilian I. The two remaining pieces are Senfl's motet on the subject of death (dedicated to Martin Luther), and a four-voice prayer by the Flemish composer Antoine Brumel.

If this content sounds overly morbid in the reading, listening to these works in succession can be said to provide no such feeling. One is struck only by the strength and power of the writing, by the variety of settings and moods. One also cannot fail to be impressed by the performances of the seventeen instrumentalists and vocalists. As with Konrad Ruhland's previous Telefunken collection of Gabrieli motets and instrumental pieces, purity of tone, authentic instruments, and rhythmic precision are the most outstanding features. The first-class performances are given equally first-class reproduction. The jacket includes extensive notes (partly in English, but mostly in German) and texts in Latin with German translations. I. K.

HIFI/STEREO REVIEW

the mattes 200 watt integrated amplifier



1

The Mattes SSA/200 is the most remarkable integrated amplifier the electronics industry has yet produced. Solid-state throughout, its control section is based upon new functional concepts as well as original circuit design. The power amplifier section uses our patented Sharma Circuit, now recognized as the standard to which the performance of other circuits is to be compared.

2

We rate the SSA/200 at 100 watts per channel, continuous, at which we measure less than 1/10 of 1 percent distortion. We give it to you in writing, individually measured on each amplifier, together with all of the other important specifications. Isn't that what you really pay for when you buy an amplifier?

3

Of seventeen adjustments and switches on the control panel of the SSA/200, four are new with this unit. The volume control is a precision step-by-step adjustment as in broadcast and recording consoles, and is hand-assembled of 28 precision components. That is why there is no detectable balance or tracking error. An ingenious vernier lets you choose between micro-fine settings or a conventional volume control.

4

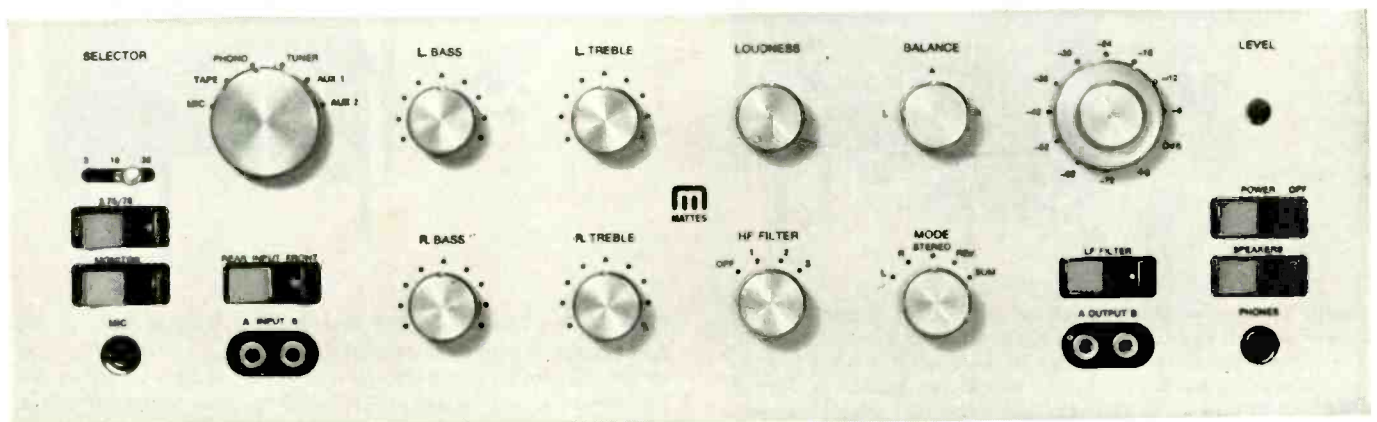
Any signal source, including microphone, magnetic cartridge, tape head or tuner may be connected at the front panel of the SSA/200, then instantly compared to the regular source connected at the rear. Any one of over 6000 tone control settings may be set or reset easily on 9-position selectors. Their range, at 20 and 20,000 hz, is a phenomenal 48 db.

5

The SSA/200 will fit the same space as most preamplifiers take in a custom installation, with nothing big and hot and clumsy left over to install. If you forget to turn the SSA/200 off, you probably will never know the difference. Not only is its heat output next to zero; its hum and noise output is less than that of the separate solid-state preamplifiers other people make.

6

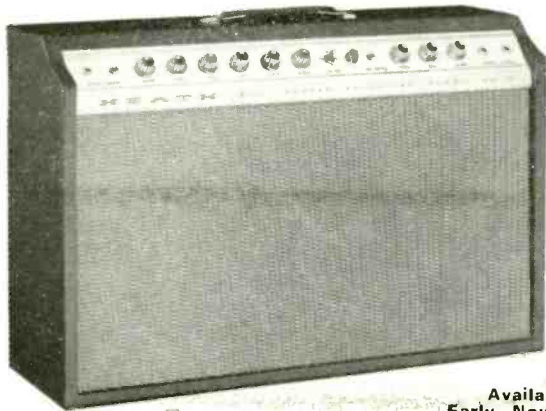
Franchised Mattes dealers are receiving their initial allocations of SSA/200 amplifiers now. The care, skill and time required for the manufacture of each SSA/200 forbid its mass production. We suggest that an early reservation be placed with your franchised Mattes dealer. \$675; slightly higher in Florida and the West. Write for free illustrated brochure.



MATTES ELECTRONICS INC./4937 WEST FULLERTON AVE./CHICAGO, ILLINOIS 60639/MANUFACTURING ENGINEERS/SOLID STATE CIRCUITRY.

Now 9 New Kits From HEATH...

**NEW Harmony-By-Heathkit Electric Guitars
& Heathkit Guitar Amplifier**



A
Kit TA-16
\$129⁹⁵

Available
Early November

B
Kit TG-46
\$219⁹⁵
(save \$109.55)



C
Kit TG-26
\$99⁹⁵
(save \$45)



D
Kit TG-36
\$119⁹⁵
(save \$38.55)



A NEW Heathkit Transistor Guitar Amplifier — Compare It To Units Costing Several Times As Much

60 watts peak power; two channels — one for accompaniment, accordion, organ or mike, — the other for special effects . . . with both variable reverb and tremolo; two 12" heavy-duty speakers; line bypass reversing switch for hum reduction; one easy-to-wire circuit with 13 transistors, 6 diodes; 28" W x 9" D x 19" H leather-textured black vinyl cabinet of 3/4" stock; 120 v. or 240 v. AC operation; extruded aluminum front panel, 44 lbs.

Famous American Made Harmony-By-Heathkit Guitars

All guitars include instruction book, tuning record, pick, connecting cord, deluxe red leather cushioned neck strap and chipboard carrying case. All wood parts assembled and factory finished — you just mount metal parts, pickups & controls in pre-drilled holes and install strings.

B Deluxe Guitar . . . 3 Pickups . . . Hollow Body Design

Double-cutaway for easy fingering of 16 frets; ultra-slim fingerboard — 24 1/2" scale; ultra-slim "uniform-feel" neck with adjustable Torque-Lok reinforcing rod; 3 pickups with individually adjustable pole-pieces

under each string for emphasis and balance; 3 silent switches select 7 pickup combinations; 6 controls for pickup tone and volume; professional Bigsby vibrato tail-piece; curly maple arched body — 2" rim — shaded Cherry red. 17 lbs.

C Silhouette Solid-Body Guitar . . . 2 Pickups

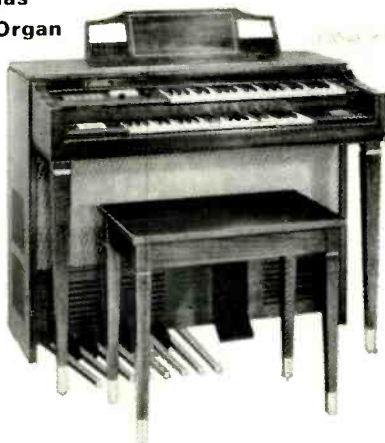
Modified double cutaway leaves 15 frets clear of body; ultra-slim fingerboard — 24 1/2" scale; ultra-slim neck for "uniform-feel"; Torque-Lok adjustable reinforcing rod; 2 pickups with individually adjustable pole-pieces under each string; 4 controls for tone and volume; Harmony type "W" vibrato tailpiece; hardwood solid body, 1 1/2" rim, shaded cherry red. 13 lbs.

D "Rocket" Guitar . . . 2 Pickups . . . Hollow Body Design

Single cutaway style; ultra-slim fingerboard; ultra-slim neck, steel rod reinforced; 2 pickups with individually adjustable pole-pieces for each string; silent switch selects 3 combinations of pickups; 4 controls for tone and volume; Harmony type "W" vibrato tailpiece; laminated maple arched body, 2" rim, shaded cherry red. 17 lbs.

**Deluxe Heathkit®/Thomas
"Coronado" Transistor Organ
. . . Save Up To \$350**

Kit GD-983
\$849⁰⁰



Versatile Enough For The Professional . . . Simple Enough For The Beginner. And yet you don't have to be an "electronics wizard" to build it nor a professional organist to play it. Features all genuine Thomas factory-fabricated parts . . . 17 voices, two 44-note keyboards, 2-speed rotating Leslie plus 2-unit main speaker system, 28 notes of chimes, 13-note heel & toe pedalboard, color-tone attack & repeat percussion, handsome handcrafted walnut cabinet & matching bench. Assembles in 70 hours. 242 lbs.

**Now Play In Minutes
Instead Of Months . . .
Heathkit®/Thomas
COLOR-GLO Organ**

Kit GD-325B
\$394⁹⁰



Color-Glo Key Lights Show You the correct notes and chords . . . you play melody, harmony and bass notes instantly . . . even if you've never played an organ before! When you're finished, just flip a switch and the key lights disappear, leaving a beautiful spinet organ. Includes 10 voices, repeat percussion, 13-note bass pedals, two 37-note keyboards, assembled walnut cabinet & bench and more. Fully transistorized. Builds in around 50 hours and you save up to \$150! 172 lbs.

Plus New FREE 1967 Catalog



NEW Heathkit®/Magnecord® 1020 Professional 4-Track Stereo Tape Recorder Kit . . . Save \$170

Kit AD-16
\$399⁵⁰
 (less cabinet)

Assembles Easily In Around 25 Hours . . . and you enjoy the \$170 savings. Features all solid state circuitry; 4-track stereo or mono playback and record at 7½ & 3¼ ips; sound-on-sound, sound-with-sound and echo capabilities; 3 separate motors; solenoid operation; die-cast top-plate, flywheel and capstan shaft housing; all push-button controls; automatic shut-off at end of reel; two VU meters; digital counter with push button zero reset; stereo microphone inputs and headphone outputs . . . front panel mounted for easy access; individual gain controls for each channel; vertical or horizontal operation, plus a host of other professional features. Requires speakers and amplifier for playback. 45 lbs. Optional walnut base \$19.95, adapter ring for custom or cabinet installation \$4.75

66-Watt Solid-State AM/FM/FM Stereo Receiver



Just Add 2 Speakers For A Complete Stereo System. Boasts AM, FM and FM stereo tuning; 46 transistor, 17 diode circuit for cool, instant operation and natural transistor sound; 66 watts IHF music power (40 watts RMS) at ± 1 db from 15 to 30,000 Hz; automatic switching to stereo; preassembled & aligned "front-end" & AM-FM IF strip; walnut cabinet. 35 lbs.

Kit AR-13A
\$184⁰⁰

30-Watt Solid-State FM/FM Stereo Receiver



World's Best Buy In Stereo Receivers. Features 31 transistors, 10 diodes for cool, natural transistor sound; 20 watts RMS, 30 watts IHF music power @ ± 1 db, 15 to 50,000 Hz; wideband FM/FM stereo tuner; plus two pre-amplifiers; front panel stereo headphone jack; compact 3 7/8" H x 15 1/4" W x 12" D size. Custom mount it in a wall, or either Heath cabinets (walnut \$9.95, beige metal \$3.95). 16 lbs.

Kit AR-14
\$99⁹⁵
 (less cabinet)

NEW 12" Transistor Portable TV Kit

Kit GR-104
\$119⁹⁵

Available
 Late October



First Kit With Integrated Circuit . . . replaces 39 parts! Unusually sensitive performance. Plays anywhere . . . runs on household 117 v. AC, any 12 v. battery, or optional rechargeable battery pack (\$39.95); preassembled, prealigned tuners; high gain IF strip; Gated AFC for steady, jitter-free pictures; assembles in only 10 hours. Cabinet measures 11½" H x 15¼" W x 9¾" D. 23 lbs.

NEW Transistor Portable Phonograph Kit

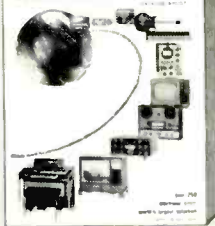
Kit GD-16
\$39⁹⁵



Worth At Least 50% More. And it sounds better. Assembles in just 1 to 2 hours . . . simply wire one small circuit board, mount the 4" x 6" speaker and plug in the preassembled changer . . . ideal beginner's kit. Features automatic mono play of all 4 speeds; dual Sapphire styli for LP's or 78's; 45 rpm adapter; olive and beige polyethylene over sturdy, preassembled cabinet. Operates on 117 v. AC. 23 lbs.



HEATHKIT 1967



FREE

World's Largest
 Electronic Kit
 Catalog!

108 pages . . . many in full color . . . describe these and over 250 easy-to-build Heathkits for color TV, stereo/hl-fi, guitars and amplifiers, CB, ham, marine, shortwave, test, educational, home and hobby items. Mail coupon.

HEATH COMPANY, Dept. 40-10
 Benton Harbor, Michigan 49022

Enclosed is \$ _____, plus shipping.

Please send model (s) _____

Please send FREE 1967 Heathkit Catalog.

Name _____

Address _____

City _____

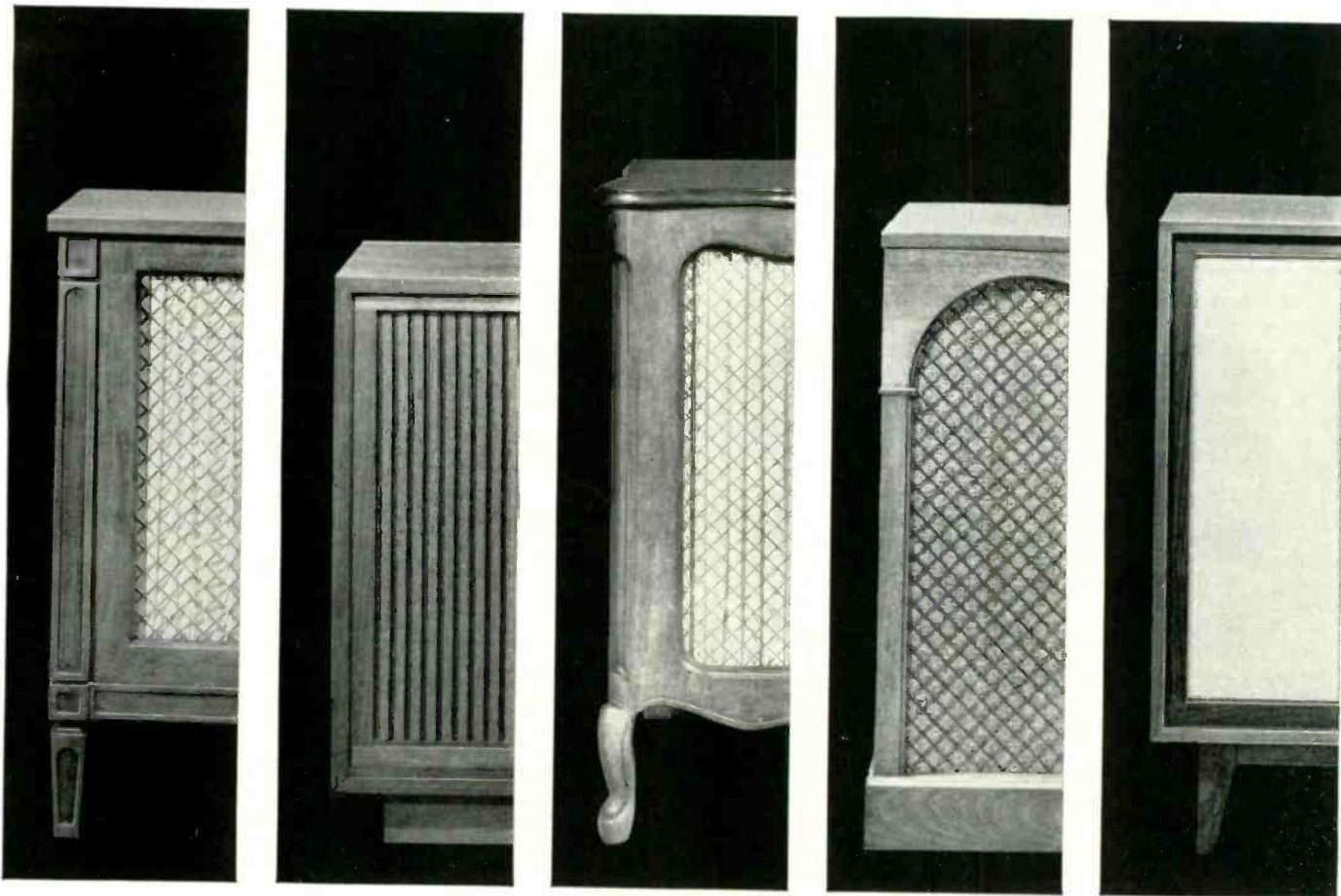
State _____

Zip _____

Prices & specifications subject to change without notice.

CL-255

Why Settle For Contrived Sound When Bozak Offers So Many Beautiful Ways To Listen Realistically?



If you've ever had to compromise between sound and appearance in selecting loudspeakers, you know how disappointing such a compromise can be to a serious music listener.

Compromises are not necessary with Bozak.

In Music

Every Bozak speaker, regardless of size, purpose or price is designed, built and tested to reproduce sound as realistically as possible for your investment. Bozak's goal is to let you hear music exactly as though you were in the concert hall.

In Appearance

Bozak offers you the broadest selection of furniture styles available from any manufacturer of quality loudspeakers. Choose from among such traditional moods as French Provincial, Italian Provincial or Moorish or such contemporary impressions as Urban or Century. You are bound to find one that adds a note of interest to your decor.

BOZAK—The Speakers That Look As Great As They Sound.

**See and Hear All The Bozak Speaker Systems
in Room 321 at the
1966 New York High Fidelity Show,
September 28 through October 2**



DARIEN, CONNECTICUT

HIFI/STEREO REVIEW



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by MORGAN AMES • JOE GOLDBERG • NAT HENTOFF • PAUL KRESH • GENE LEES

Ⓢ Ⓜ STEVE ALAIMO: *Steve Alaimo Sings and Swings*. Steve Alaimo (vocals), orchestra. *Cast Your Fate to the Wind*; *Lady of the House*; *Let Her Go*; and nine others. ABC PARAMOUNT ABCS 551 \$4.79, ABC 551* \$3.79.

Performance: Good
Recording Quality: Good
Stereo Quality: Good

Steve Alaimo attracted attention through his performances on Dick Clark's TV show, *Where the Action Is*. Unlike most of the singers coming out of the teenage market, he sings fairly well. The liner notes say that "much of Steve's musical know-how was acquired . . . watching performances of artists such as B. B. King, Bobby 'Blue' Bland, James Brown, and Ray Charles. . . ." It sounds as if he's listened to a lot of Bobby Darin, too. Like most imitators, he hasn't learned to discard the valueless in the model's style: he uses many of Darin's ugly distortions of pronunciation.

But Alaimo, basically, is more musical than Darin, and if the years polish off his rough edges, he's going to be a very good singer indeed. He phrases well and pays attention to the contents of lyrics. The material is pretty good, and one song, *Lady of the House*, which I'd never heard before, is a very good song. The arrangements, too, are adult and professional, if not precisely distinguished. G. L.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ PAUL ARNOLDI: *A One Note Man*. Paul Arnoldi (vocals and guitar), unidentified accompaniment. *Wild Horses*; *Home*; *Sally Ann*; *Happy Times*; *Long Stemmed Rose*; *One Note Man*; and six others. Kapp KS 3478 \$4.79, K 3478* \$3.79.

Performance: Happy
Recording: Good
Stereo Quality: Okay

When I first saw Paul Arnoldi some months back at the Gaslight Café in New York, he looked so gorgeous, so perfectly cast as the male lead in Tennessee Williams' *The Milk Train Doesn't Stop Here Anymore*, that I didn't expect to hear a thing. Well! Sources which I believe antedate the United States

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording
- * = mono or stereo version not received for review

Supreme Court tell us that you can't tell a book by its cover, and that was the case with Arnoldi. He has a wild, fey, gentle, self-mocking humor, although nowhere near as fey as the late Richard Fariña's liner notes would have you believe. It was a great pleasure to listen to him and to his unmistakably home-made songs.

Some, but not all, of that sweet, corny, happy-go-lucky quality finds its way onto this record—perhaps most of all on the song called *Happy-go-Lucky*, which has ragtime-style accompaniment. What has been lost is difficult to isolate; the difference might be

MICHAEL HARVEST



PAUL ARNOLDI
Sweet, corny, happy-go-lucky

caused by the formality and tension of a first recording session, or it might simply be that this time I knew what to expect. But anyway, Arnoldi is a happy cross between Bob Dylan and Roger Miller, and I don't see how anyone could fail to enjoy him. J. G.

Ⓢ Ⓜ THE BEATLES: *Yesterday and Today*. John Lennon, Paul McCartney, George Harrison, and Ringo Starr (vocals and instrumental accompaniment). *Yesterday*; *Nowhere Man*; *Dr. Robert*; and eight others. CAPITOL ST 2553 \$4.79, T 2553* \$3.79.

Performance: Only so-so
Recording: Distant
Stereo Quality: All right

In the early days of The Beatles, there was a quality of charming irreverence about them. This has evolved into a rather obnoxious arrogance in the last year. One example was

their insulting behavior toward the wife of the president of the Philippines, which they followed up with several snide public pronouncements. This we-can-do-no-wrong attitude reached its apotheosis with the original cover of this album. The quartet wore butchers' uniforms. They were covered with sides of meat and the disassembled parts of dolls, an altogether gruesome effect that projected a contempt for society and its sensibilities. Capitol recalled the album and reissued it with an inoffensive cover. (However, for at least some of the monaural copies, they merely pasted the new cover over the old one, and record shops in some areas have been steaming off the new cover and selling the album with the old one as a collector's item for as much as \$7 a copy.)

This contemptuousness is coincident with a falling off in the quality of the quartet's work. They're beginning to be dull through repetition. Given that all four are musical illiterates (not one of them can read music), they lack the wherewithal to expand and grow. They're stuck in their special groove.

This album is a kind of grab-bag, some of it not previously released in this country either on 45 rpm or LP. The most attractive tune of the lot is the well-known *Yesterday*. Either Lennon or McCartney sings it solo—I don't much care which, because as solo singing it's pretty miserable. The lyric to this tune is cluttered to the point of incomprehensibility, which of course has been the weakness of all Beatles' material.

This group is beginning to be a drag. G. L.

Ⓢ Ⓜ BEN BENAY: *The Big Blues Harmonica of Ben Benay*. Ben Benay (harmonica); Don Preston, Mike Deasy (guitars); Jerry Scheff (Fender bass); Butch Parker (piano, electric piano); Jim Burton (electric dobro). Don Harris (electric violin); Jim Troxel (drums); Mike Henderson (electric organ, tambourine, percussion). *Mystery Train*; *Bo Diddley*; *My Babe*; *Turn Me On*; *Lonely Avenue*; and five others. CAPITOL ST 2484 \$4.79, T 2484* \$3.79.

Performance: Contemporary
Recording: Good
Stereo Quality: Good

This is the New Sound. California style. When Bob Dylan mentioned an electric violin in *Desolation Row*, I thought he was making a joke, but here it is, along with an electric piano and electric dobro. Electric trumpet will be next. This kind of music might be why the current phrase for "in" or "with it" is "switched on."

Benay's harmonica is nice enough, but it is the overall sound that matters. This, I'm terribly afraid, is what's happening, and

New from ROBERTS! Solid State COMPUTERIZED STEREO RECORDER



Featuring

CROSS  FIELD,

Model 7000RX

REVERSE, &
AUTOMATIC PROGRAMMING.

Incorporates sound adding,
waver-proof hysteresis-synchronous
motor, 4-speed option including the
new LP speed of tomorrow, and
countless other features to excite
even the most dedicated audiophile.

Less than \$579.95



ROBERTS

5922 Bowcroft St., Los Angeles, Calif. 90016

a division of Rheem Manufacturing, with over 75 plants around the world

52

since I'm writing this in Los Angeles, it seems less terrifying than inevitable. Recording executives have always hunted frantically for the next thing, but at this point, it seems that maybe there won't be a next thing, but just this same Bob Dylan and his Electric Beatles thing, going on and on and on. When you hear this group play the Lennon-McCartney *You've Got to Hide Your Love Away*, maybe you won't mind.
J. G.

RECORDING OF SPECIAL MERIT

⑤ ⑥ **DAMITA JO:** *Midnight Session*. Damita Jo (vocals); orchestra. *I Want to Stay Right Here with You*; *I Live My Love*; *Love Is Here to Stay*; and twelve others. EPIC BN 26202 \$4.79, LN 24202 \$3.79.

Performance: Delightful

Recording: Not enough lows

Stereo Quality: Good

Damita Jo is one of those rare singers within whom some mysterious mechanism works at fast tempos, so that each note comes out swinging. The drive is more than just musical; it seems almost muscular in origin.

On up-tunes, especially those that are blues-based, Damita Jo is a knock-out. She's home free, and so relaxed within her groove that she leads the audience (on this album recorded at Basin Street East) right along with her. The ultimate example is *Nobody Knows You When You're Down and Out*. Even at breakneck tempos, her diction is clear and crisp.

She is less at ease, however, with ballads, and not enough care has gone into her choice of slow material. Her rendition of *As Long As He Needs Me* indicates that she has no real feeling for it. Fine. Ballads are personal, and no two singers respond to them in the same way. But Damita Jo should search for ballads that fit her, for this is her area of weakness.

If your mood is slow and reflective, stick with singers like Marge Dodson, Peggy Lee, and Teddi King. But if you want to hear a singer who swings, listen to this fine collection of Damita Jo.
M. A.

⑤ ⑥ **FRIVOLOUS FIVE:** *Sour Cream and Other Delights*. Quintet, Bob Halley cond. *The Lonely Bull*; *Tijuana Taxi*; *What Now My Love*; and nine others. RCA VICTOR LSP 3663 \$4.79, LPM 3663 \$3.79.

Performance: Misses fire

Recording: Good

Stereo Quality: Good

RCA Victor's new attempt at pop-music comedy, by the Frivolous Five, is called "Sour Cream and Other Delights" and is obviously a put-on of Herb Alpert and the Tijuana Brass. It's the least successful of the current run of satire discs for these reasons: (1) it's almost impossible to satirize satire, and the Alpert group has a tongue-in-cheek quality to begin with; (2) it's dishonest satire—the Alpert group *doesn't* play badly, sloppily, and awkwardly, as the Frivolous Five would have you think; (3) the record goes on too long—you can't repeat the same joke for half an hour. This fault, incidentally, applies to all such comedy material: they'd all be funnier if they had been issued on one of the long-gone and much-lamented ten-inch discs.

(Continued on page 158)

HIFI/STEREO REVIEW

CIRCLE NO. 60 ON READER SERVICE CARD →

CIRCLE NO. 78 ON READER SERVICE CARD

Prepare for another surprise.

What was the last product that astonished you? The Polaroid Land camera? Color television? James Bond's Aston-Martin?

Perhaps it was the KLH[®] Model Eight—the miniature FM radio that filled a room with music rather than with equipment.

When we introduced the Model Eight in 1960, it astonished all sorts of people. And lots of people bought it, including many who already owned ambitious sound systems.

The astonishment hasn't worn off yet. We still get thank-you notes for Model Eights in use since 1960. And used Eights often command almost-new prices.

The new KLH[®] Model Twenty-one is that same surprise all over again. It is the solid-state successor to the Eight. It sounds the same, exactly the same. It is a bit smaller and a shade more sensitive to the weakest FM stations on the dial. It costs half as much as the Eight, exactly half.

We call the Model Twenty-one an FM Receiving System. Besides being a self-contained FM radio with its own speaker, it has outputs for external speakers (including a special matching KLH accessory speaker), for making tape recordings, or connecting as a tuner to a separate sound system. You can shut off its internal speaker when you want the tuning dial at hand and the sound from across the room. Or you can play an extension speaker simultaneously in another room.

It won't do everything. You can't make it stereo or plug a record player into it. (See one of our complete high-performance music systems for that.) It will just give you pleasure out of all proportion to its size and cost.

If you didn't believe you could ever again be astonished by a high fidelity product, make sure you hear the Model Twenty-one.

For more information, write: KLH, 30 Cross Street, Cambridge, Mass. 02139, Dept. 900.

Suggested Price: \$79.95;

Optional accessory speaker: \$24.95.



The new KLH Model Twenty-one FM Receiving System.

FROM
**VELVET
BASS TO**

*Silly
Highs...*

Clark headsets offer the serious audiophile listening pleasures previously unobtainable. The Clark/100 for example reproduces the peak pressure wave of a bass drum with distortion of less than 2/10ths of 1% and has a frequency response of 10 to 20,000 cycles. Clark/100 and Clark/200 have been proven the best-by-test. Judge for yourself. See your favorite dealer for a personal demonstration.

David Clark
COMPANY INCORPORATED
WORCESTER, MASSACHUSETTS
01604

CIRCLE NO. 23 ON READER SERVICE CARD



Proof that brevity is the soul of wit is to be found in the fact that the funniest of current musical satire records is on a 45-rpm extended-play disc. It isn't available through regular commercial channels, unfortunately. The artist is one "Gilbert Gubin," actually New York studio drummer Sol Gubin, who played piano for the date. Arrangements are by Pat Williams, and they're deliberately dreadful. For their own amusement, Williams, Gubin, and recording engineer Phil Ramone assembled a string section and made the disc, which does a job on mood music. Williams' arrangements will go along with great lushness, followed by a devastatingly wrong chord. The disc puts musicians into near convulsions of laughter. If you want a copy of it, you can get it by sending \$1.25 to Medicinal Records, care of Jim and Andy's Bar, 116 West 48th Street, New York, N.Y.

G. L.

© © JOHNNY HARTMAN: *Unforgettable Songs*. Johnny Hartman (vocals); orchestra, Gerald Wilson cond. *Unforgettable*; *Fools Rush In*; *What Do I Owe Her*; and nine others. ABC PARAMOUNT ABCS 547 \$4.79. ABC 547 \$3.79.

Performance: **Relaxed**
Recording: **Good**
Stereo Quality: **Clean**

This is Johnny Hartman's first disc for ABC Paramount; previously, he has recorded for that company's jazz subsidiary, Impulse. Hartman belongs on the broader label; his appeal certainly isn't limited to jazz fans—and the word "jazz" is a virtual kiss of death, commercially, these days. Whichever bag you put Hartman in, he's a very good singer—rich-toned, warm, and musical.

Gerald Wilson's charts are uneven. When he's working with brass, saxes, and rhythm, an idiom with which he has long been comfortable, he's first-rate. But when he's using strings and rhythm, he's not quite as good. I get the feeling he hasn't been given sufficient chance to work with strings. And the string players here are bad. Fortunately, most tracks are with the band.

G. L.

RECORDING OF SPECIAL MERIT

© © JACK JONES: *The Impossible Dream*. Jack Jones (vocals); orchestra, Marty Paich or Pete King cond. *The Impossible Dream*; *All or Nothing at All*; *Then Was Then and Now Is Now*; and nine others. KAPP KS 3486 \$4.79, KL 1486 \$3.79.

Performance: **Polished**
Recording: **Good**
Stereo Quality: **Good**

Many of Jack Jones' most fervent admirers within the profession have expressed a wish that he would get deeper into his material. Depth, of course, comes with maturity, and Jones has now had a few years in the business. And slowly, greater depth is beginning to be heard in his work.

From the beginning, he has been a phenomenally good singer. In this album, he shows off a wider range of skills. He's at home in ballads and up-tempo material. *All or Nothing at All*, for example, is done as a fast, jazz-tinged waltz. Whether it's appropriate for the material is one question, but Jones' skill in handling it is another, and the skill is great.

(Continued on page 160)

The mamiya/sekor TL is today's hottest new 35mm single lens reflex camera. Why?

Because it has an exposure meter behind the lens. And it's a true spot meter. And it has fully interchangeable lenses.

And it is remarkably priced under \$160.

Need more reasons?

See your photo dealer or write for 28 page folder.



mamiya/sekor

marketed exclusively by

Ponder & Best:

New York/Chicago/Los Angeles

Write to Dept. PY

11201 West Pico Boulevard,

Los Angeles, California 90064

CIRCLE NO. 74 ON READER SERVICE CARD



UNCOMPROMISED QUALITY

This combination of PAS-3X preamplifier, FM-3 tuner, and Stereo 120 amplifier represents the highest level of quality which can be attained with high fidelity components. It combines the virtues of both tubes and transistors in a flexible modular system without skimping to squeeze it into one unit.

Two of these components have passed the test of time — years of increasing public acceptance. The Stereo 120 is an all new design. All have been engineered and produced with the same underlying Dynaco philosophy of offering superlative performance at the lowest possible cost—when you buy it, and as long as you own it. Everyone recognizes that Dynaco is “best for the money.” We know that it should be judged regardless of price—Dynaco quality has never been compromised by cost considerations.

Our sole concern is sonic perfection. We don't follow the herd in engineering, styling or promotion. Fads, status and “revolutionary new sounds” never enter our planning. We avoid regular model changes and the planned obsolescence they engender. We take the extra time to do things right the first time. That probably ex-

plains why our limited product line has become increasingly popular each year. It's why our kits are so easy to build; why maintenance is so easy; and service problems so few. We constantly strive to improve our products though, and when we do, these changes are available to our customers to update existing equipment at low cost.

Our detailed literature, available on request, gives the full specifications which help to explain why the Dynaco components illustrated (PAS-3X, FM-3 and Stereo 120) will provide the finest sound possible. Specifications are important, but the most complete specifications cannot define truly superb sound. Go to your dealer, and compare Dynaco with the most expensive alternatives, using the very best speakers and source material you can find. Be just as critical, within their power limitations, of our best-selling Stereo 70, Stereo 35 and SCA-35.

Of course, if you are now a Dyna owner, don't expect us to convince you to replace what you already have.

But your friends might benefit!



dynaco INC. 3912 POWELTON AVENUE PHILADELPHIA, PA. 19104

New Minolta Hi-matic 9

(or)
How to
become
an expert
photographer
overnight



This unique 35mm camera can turn a beginner into an expert, even if he never took pictures before. Just point, focus and shoot. The Hi-matic 9 takes over, automatically adjusting itself for remarkably true-to-life color slides or color or black-and-white snapshots. An exclusive "easy flash" feature even takes the confusion out of flash photography... the lens automatically sets itself for flash as you focus. If you're already an expert, the Hi-matic 9 can be used semi-automatically or manually, for special effects like silhouettes or "stop action" shots. A brilliant Rokkor f/1.7 lens makes every picture razor-sharp. Under \$110 (plus case). At your dealer or write for details to Minolta Corp., 200 Park Ave. South, New York, New York 10003

CIRCLE NO. 68 ON READER SERVICE CARD
160

It is an axiom of the business that there aren't enough good up-tempo tunes. The usual solution to the problem is to take ballads and make them into swingers. This doesn't always work; the treatment can be quite unsuited to the material. There are several examples of this in the album: *I Will Wait for You* is one. But the worst example occurs in Gilbert Bécaud's *What Now My Love (Et maintenant)*. Carl Sigman's English lyric clearly suggests at the end that the song's protagonist is contemplating suicide; Jones' up-tempo and flippant delivery is hardly appropriate.

Jones is still prone to affectations, including the by-now-corny trick of chopping off a word at the end of a line, letting the air support go, so that it becomes merely speech. Buddy Greco, from whom he probably picked it up, has done this device to death. In *I Will Wait for You*, Jones uses a quick choppy delivery that sounds altogether too much like Bobby Darin.

Jones is at his best when he's working with broad legato lines, as in the song *Alfie* (perhaps the best track on the disc) and *This Is All I Ask*. His *Strangers in the Night*, incidentally, is better than Sinatra's. It isn't a very good song to begin with, but Jones does it in a way that's less cheap, less laboriously commercial.

The only shortcomings worth detailed discussion are those of genuinely gifted artists; Jones is one of them—one of the best singers of light music in this country today.

G. L.

© ④ GEORGE MAHARIS: *New Route*. George Maharis (vocals); orchestra. Joe Sherman cond. *Teach Me Tonight; Witchcraft; King of the Road*; and twenty-one others. EPIC SN 26191 \$4.79, LN 24191* \$3.79.

Performance: Passable
Recording: All right
Stereo Quality: All right

There are moments in this album, recorded during actor George Maharis' debut cabaret appearance at New York's Persian Room, when he sounds as if he might evolve into a pretty good singer. His sound is pleasant, and he understands lyrics. He's inclined to over-read his material, however: spoken words are awkwardly injected here and there to get across that I-mean-it-from-the-heart feeling.

What's really wrong with this album is Joe Sherman's charts. They are, of course, cabaret charts, rather than album charts. Only a few singers (Peggy Lee and Vic Damone particularly) have solved the problem of those dreadful night-club orchestras: they augment the bands and spike them with their own men, and they use superb arrangements that don't require strings. Maharis uses a weak brass section (I'd guess five men) and saxes and what sounds like three or four violins (which, when played this way, should be called fiddles). Even with limited instrumentation, however, there's no excuse for bad charts, and these are pretty sad.

If Maharis is to sing well professionally, he'd be well advised to learn something about arrangements and, more important, who the first-rate arrangers are. And he should pass up this kind of "live" performance: it rarely comes off, no matter how talented the singer.

G. L.

RECORDING OF SPECIAL MERIT

© ④ HENRY MANCINI: *Arabesque*. Orchestra. Henry Mancini cond. RCA VICTOR LSP 3623 \$4.79. LPM 3623 \$3.79.

Performance: Impeccable
Recording: Excellent
Stereo Quality: Rich

I don't know what's been wrong with some of the most recent Henry Mancini music. Perhaps the limitations of the films prevented him from doing the kind of thing he does best. Whatever the reason, this album is another thing entirely. It represents, on the one hand, a return to the Mancini of broad lyricism, and, on the other hand, an expansion and extension of that writer. It's the old Mancini, but grown larger.

Mancini's chief characteristic is his melodicism. This is to be found in the *Arabesque* score. But he's gone into other things.



RICA VICTOR

HENRY MANCINI

The old lyricism, a new and broader scope

In a track entitled *Dream Street*, he borders on electronic music: a tape echo device is used on bass flutes to telling effect. The track suggests that Mancini is at least familiar with *musique concrète*, and he draws on atonalism. While it isn't twelve-tone writing, Mancini, a thoroughly schooled musician, indicates that he is fully comfortable in other musical philosophies than that we're accustomed to from him. The track is eerie: one has the feeling of having wandered into a chapter of an H.P. Lovecraft novel. Yet the track doesn't represent the album as a whole; it is a refreshing change of pace. It is preceded by a charming, amusing tune called *Ascot*, which draws on English music-hall songs. It is followed by *Facade*, an excellent lyrical melody that is stated first by Bob Bain on mandola. Mancini is an experimenter with instrumental effects, and he gets some very good ones in this album.

Of all film composers, Mancini is one of the few (Johnny Mandel is another) who write in the same way Duke Ellington does, in the sense that he conceives his material in terms of *who* will play it. Here he uses his standard collection of soloists: pianist Jimmy Rowles (whom somebody should record in an album of his own), saxophonist

(Continued on page 163)

LISTEN TO THE
action!
 LINE.
 BY UNIVERSITY



*the bookshelf systems with
 the more-than-you-pay-for "big speaker" performance.*

Fed up with tired speakers that can't keep up? Move to the lively *action* line by University. The new *Cantada* — the new *Debonaire* — the new *UR-4* — the new *Mini-ette* — and the incomparable *Ultra D*. All multi-speakered. All compact. All decorator styled. All designed to fit where the *action* is!

Take the 2-speaker *UR-4*, for instance. This mighty midget (only one cubic foot) goes *anywhere!* Bookcase. Headboard. In a built-in. On the wall. On the floor. Get the lively natural sound of University.

And that's only one of the full line. You'll find University's same highest standards of quality in each of the new *action 5* — at the right price. Go to your dealer today — *hear . . . see . . .* the new University *action* line!

For complete information write to desk K2.



Listen—University Sounds Better

UNIVERSITY SOUND

A DIVISION OF LTV LING ALTEC, INC.
 9500 W. Reno Oklahoma City, Oklahoma

Try this on your record player.



If your turntable speed is off you won't hear the recorded music at its original musical pitch.

How much is "off"? NAB broadcast equipment Standards, to which all AR turntables must conform to pass factory inspection, allow no more than 0.3% inaccuracy—a maximum drift of one line every three seconds on the strobe card shown above. Pitch is kept accurate to within one-twentieth of a half tone.

Some record players have uncorrectable speed errors as high as 1.5%—strobe card drift of 5 lines every three seconds—creating a pitch error of a quarter of a half tone. It is as though the conductor directed his orchestra to tune its instruments higher or lower.

The 2-speed AR turntable meets NAB broadcast Standards in rumble, flutter, wow, and speed accuracy.* The price is \$78 including oiled walnut base, transparent dust cover, and center piece for 45-rpm records. In comparing prices be sure to count the cost of these accessories when, as is usually the case, you have to buy them separately.

Literature on AR turntables and speakers will be sent on request.

*Confirmed by many independent test reports. Four magazines chose the AR turntable for their top stereo systems from a field of competing units costing up to twice as much. We will be glad to send you their lists of selected components; you may also have, on specific request, a reprint of an article on how to check turntable characteristics at home.

ACOUSTIC RESEARCH, INC., 24 THORNDIKE ST., CAMBRIDGE, MASS. 02141

CIRCLE NO. 2 ON READER SERVICE CARD

Ted Nash and his trombonist brother Dick (he of the beautiful fat tone), trumpeter Jack Sheldon, French horn player Vince de Rosa (with his oddly warm yet cutting sound), and so on. These men are an integral part of Mancini's "sound," and he makes fine use of their stylistic idiosyncrasies.

It sounds as if Mancini uses a larger string section here than he usually does. What is there to say about the way he writes for strings—except that no one in this area of music does it as well, except perhaps Robert Farnon?

Inevitably, there's a song from the score. The lyric, by Livingston and Evans, is one of their typically smooth and craftsmanlike jobs: good images, a soft flow of sonorities. But, like almost all their work, it is devoid of strength or idea.

The song is sung by a chorus, and fortunately simply sinks into the texture of the album, which is beautifully recorded. (Since the requirements of a film score and those of a disc are different, Mancini wisely re-records all his stuff for disc, rather than picking it up off the sound track.)

This album has a wider scope than any previous Mancini recording. It is the most interesting, to my mind and ear, yet to come from the pen of this deeply gifted man. G. L.

⑤ ⑥ POZO-SECO SINGERS: *Time*. Susan Taylor, Donnie Williams, Lofton Kline (vocals); various accompaniments. *If I Fell*; *Guantanamo*; *I'll Be Gone*; *She Understands Me*; and seven others. COLUMBIA CS 9315 \$4.79, CL 2515 \$3.79.

Performance: Pleasant
Recording: Very good
Stereo Quality: Good

The notes for this release, the first long-playing disc by the two boys and a girl who call themselves the Pozo-Seco Singers, indicate that the trio has already had two big hit singles, the title track and *I'll Be Gone*, and that this album is the obvious follow-up. You couldn't prove it by me, but then, if you don't buy singles, don't turn to the top-forty stations, and stay away from juke boxes, you can miss such big names as Simon & Garfunkel or The Mamas and the Papas until they are already well established. It goes pretty quick. You can miss some good music, too.

The Pozo-Secos are a low-key pop-folk group, light on the rock. They come out of a kind of Kingston Trio thing, and their repertoire is eclectic and crafty enough to range from *House of the Rising Sun* through Bob Dylan's *Tomorrow is a Long Time* to *You've Lost That Lovin' Feelin'*. You will find them, I think, to be quite pleasant, unexceptional, and more enjoyable listening on the stereo pressing. J. G.

⑤ ⑥ ANDRÉ PREVIN: *André Previn with Voices*. André Previn (piano), chorus, rhythm section. *Embraceable You*; *Street of Dreams: Where or When*; and nine others. RCA VICTOR LSP 3551 \$4.79, LPM 3551* \$3.79.

Performance: Very good
Recording: Excellent
Stereo Quality: Good

This is a mood-music album without violins. Working with a group of good studio singers and vocal arrangements by Wayne Robinson, Previn plays lightly and softly through some

ballads. Working under such conditions of restraint, Previn is more enjoyable than he is when he's in his flamboyant groove. His prodigious technique is used only for occasional bright flashes of decorative runs. I've never heard him sound quite so warm.

Unpretentious, unambitious, and tastefully executed, this is a very pleasant disc. G. L.

⑤ EDMUNDO ROS: *Arriba*. Orchestra, Edmundo Ros cond. *In a Little Spanish Town*; *Heartaches*; *Siboney*; and nine others. LONDON SP 44080 \$5.79.

Performance: All right
Recording: Excellent
Stereo Quality: Excellent

This is a very ordinary album of blandly pleasant Latin dance music by bandleader Edmundo Ros. But it's supremely well recorded. It is one of the London Phase 4 stereo series. Once again, it is necessary to say that *this* should be the standard of recording throughout the industry. G. L.



UNITED ARTISTS

DANNY WILLIAMS

Singing of simplicity, honesty, musicality

GEORGE VAN EPS: *My Guitar* (see Best of the Month, page 107)

⑤ ⑥ DANNY WILLIAMS: *Magic Town*. Danny Williams (vocals), orchestra. *Magic Town*; *Blue on White*; *Violets for Your Furs*; and seven others. UNITED ARTISTS UAS 6493 \$4.79, UAL 3493 \$3.79.

Performance: Good
Recording: Good
Stereo Quality: Good

Danny Williams is a young singer from South Africa heard here in his fourth U.A. album. Some of the tunes are heavily stacked for the raucous pops market, with some standard gimmicks in the orchestration. But the album contains a number of good standards, such as the Tom Adair-Matt Dennis song *Violets for Your Furs*. Most of the current crop of pops singers couldn't handle this tune because of its defiantly evasive (and very pretty) verse. Williams handles it with ease and assurance.

Williams' voice is soft. He has habits of enunciation that suggest he's listened a great deal to Harry Belafonte and Johnny Mathis. But he sings better than Mathis: more simply, more honestly, and with greater musicality. G. L.

⑤ ⑥ HOLLYWOOD SINGS? Guy Marks (vocals). ABC PARAMOUNT ABCS 549 \$4.79, ABC 549* \$3.79.

Performance: Expert
Recording: Good
Stereo Quality: Distinct

The sound of a man setting out to imitate James Cagney ordinarily forms a dull film over my eardrums and I have to suppress a few panicky screams, but I must admit that Mr. Marks did not bring on the usual symptoms. Even though he does imitations not only of Cagney, but of Humphrey Bogart, Cary Grant, Charles Boyer, Gary Cooper, Walter Brennan, Clark Gable, Edward G. Robinson, and even Bela Lugosi, I couldn't work up any real horror of this man. His impersonations are spookily flawless, entirely free of the usual broad caricature of vocal eccentricities, and they are administered in the painless form of songs—as these ten actors might well have sung them. The Bogart version of *As Time Goes By*, with some subtle wanderings off key, would convince any listener not in the know that he was hearing the real thing. Walter Brennan's *September Song* conjures up the total personality of that bucolic gentleman. Although the device becomes a bit monotonous over the long haul and the orchestrations are syrupy, the performer is so good at his job that he holds you to the climax—a rendition of *Begin the Beguine* in the Dracula tones of Lugosi. P. K.

⑥ 1928. Irving Aaronson. Gene Austin, Irene Bordoni, Jesse Crawford, Duke Ellington. Johnny Hamp, Roger Wolfe Kahn, Helen Kane, Vaughn De Leath, Helen Morgan, Leo Reisman, the Revelers. Whispering Jack Smith, Fred Waring, Paul Whiteman. RCA VICTOR LPV 523 \$4.79.

Performance: Halcyon
Recording: Cleaned up

If you would like it to be 1928 all the time, never come the Great Depression, simply place this nostalgia-drenched item from the RCA Victor Vintage Series on your turntable, and your days will be favored with the creamy-rich sound of Paul Whiteman and his orchestra, the boop-boop-a-dooping of Helen Kane, and the Kentucky Serenaders playing and singing *C-o-n-s-t-a-n-t-i-n-o-p-l-e*. The hours will pass for you in a speakeasy-smooth daze as Irene Bordoni begs you *Don't Look at Me That Way*, the saxophones of Leo Reisman's orchestra moan *I Kiss Your Hand Madame*, and Helen Morgan sobs for her Bill.

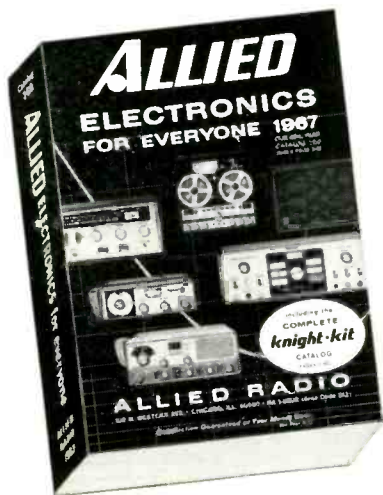
Duke Ellington and his Cotton Club Orchestra will be there to perform *The Mooche* for you endlessly (what better way to die?), Fred Waring's Pennsylvanians will make you feel collegiate all over, and even Jesse Crawford will take his seat at the giant Wurlitzer to provide a droning interlude of *Diane* (from *Seventh Heaven*).

The Victor editors went through one hundred and sixty-seven songs to choose the sixteen items for this collection (yes, Nathaniel Shilkret *does* conduct the theme song from *Lilac Time*), and the dubbings from the old 10-inchers are stunning—not a scratch left in the lot. P. K.

(Continued on next page)

FREE

NEW 514-PAGE **ALLIED** 1967 CATALOG



Save most on the best in **STEREO HI-FI AND TAPE RECORDERS**

Buy from Allied—where more people buy their stereo hi-fi than anywhere else in the world. Big savings on the finest makes, including Ampex, AR, Bogen, Dual, Dyna, E-V, Fisher, Garrard, Harman-Kardon, Jensen, Knight®, Marantz, McIntosh, Scott, Sony, University, and many more. Discover how you can have hours of fun building your own Knight-Kit® hi-fi and save even more. Choose from the world's largest selection of stereo and mono tape recorders, and recording tape. See top values in beautiful hi-fi cabinetry. Rush the coupon for your new 1967 Allied Catalog... NOW!

Plus CB 2-Way Radios • Walkie-Talkies • FM/AM & AM Radios • Shortwave Radios • Portable TV's • Phonographs & Needles • Amateur Gear • Intercoms & P.A. • Test Instruments • Automotive Electronics • Parts TV Antennas & Tubes • Power Tools • Hardware • Tubes • Transistors • Batteries • Books . . . and hundreds of new items, scores of special Allied values!

No Money Down! 24 months to pay!
Enjoy the things you want now, while you take up to two years to pay for them on the Allied Credit Fund Plan.

FREE!

Rush coupon for your big new 1967 Allied Catalog

ALLIED RADIO, DEPT. 10-K
P.O. BOX 4398, Chicago, Ill. 60680

Send FREE 1967 ALLIED CATALOG

Name _____
PLEASE PRINT

Address _____

City _____ State _____ Zip _____

CIRCLE NO. 5 ON READER SERVICE CARD

JAZZ



Ⓜ WILD BILL DAVISON: *Blowin' Wild*. Wild Bill Davison (cornet), Alex Walsh (trumpet), Roy Crimmins (trombone), Johnny Barnes (clarinet and baritone saxophone), Fred Hunt (piano), Jim Douglas (guitar), Ron Mathewson (bass), Lennie Hastings (drums). *Memories of You; 'S Wonderful; I'm Confessin'; Royal Garden Blues*; and three others. JAZZ.OLGY J 18 \$4.98.

Performance: Casual
Recording: Good

The idea here is that Wild Bill Davison is the featured guest star with the Alex Welsh Band, an English "trad" group. The set was recorded live, with numerous asides by Davison, although the notes don't say where. The set is well recorded for such a location album, and there is a fine easy, relaxed quality to the proceedings.

The Englishmen are excellent, far better than we have come to expect such groups to be. Especially good are the reed man, the trombonist, and the bassist, who sounds far more modern than most bassists in bands like this. Only the pedestrian pianist is not up to the others.

Davison himself hits a fair amount of clinkers, but that is forgivable under the circumstances; the intention, seemingly, was to try for the overall shape and mood of the piece, rather than to create stunning solos every time out. I get a funny impression from the record: like being present at a large, happy, and slightly tipsy party. J. G.

Ⓢ Ⓜ DUKE ELLINGTON: *Duke Ellington's Concert of Sacred Music*. Duke Ellington (piano); Harry Carney, Russell Procope, Johnny Hodges, Jimmy Hamilton, Paul Gon-

salves (reeds); Lawrence Brown, Buster Cooper, Quentin Jackson, Charles Connors (trombones); Cootie Williams, William "Cat" Anderson, Mercer Ellington, Herbie Jones (trumpets); John Lamb (bass); Louis Bellson (drums); Herman McCoy Choir, Brock Peters, Jimmy McPhail, Esther Marrow (vocals); Bunny Briggs (tap dancer). *In the Beginning God; Tell Me It's the Truth; Come Sunday* (twice); *The Lord's Prayer; Will You Be There? Ain't but the One; New World A-Coming; David Danced Before the Lord with All His Might*. RCA VICTOR LSP 3582 \$4.79, LPM 3582* \$3.79.

Performance: Good
Recording: Good
Stereo Quality: Okay

In recent years, the association of jazz and religion has become more marked, with the participation of such churchmen as Father Norman O'Connor and Reverends John Gensel and William Glenesk. Now even a Father Tom Vaughn has just recorded a piano album for RCA Victor. The present album is a concert of music by Duke Ellington first performed in San Francisco's Grace Cathedral and repeated (and recorded) on the day after last Christmas at the Fifth Avenue Presbyterian Church in New York. Unfortunately, for contractual reasons, I imagine, Lena Horne's section was not included on the record.

Two other things are unfortunate about this presentation. The first is the combination of naïveté and superficial sophistication that mars the verbal portion; the second is the fact that the music is a patchwork of music Ellington has mostly presented before. For instance, *Come Sunday* is from *Black, Brown, and Beige*, and *David* is simply *Come Sunday* taken up-tempo. It is well known that Ellington keeps jobbing in old music, but this seems not to have been the time for it.

The three finest moments are the wonderful tambourine rhythm on *Show Me*; Ellington's extended "concert" pianism on *New World*; and best of all, on *David Danced Before the Lord*, Ellington's piano dueting with Bunny Briggs' dancing feet. You don't even need television for that one. J. G.

(Continued on page 166)



Reprinted with permission from The Saturday Evening Post © 1965 the Curtis Publishing Company

Reel deal:

If these 10 convincers won't get your tape recorder out of the closet, maybe this one will:



Listen to this: 10 popular musical selections, performed by 10 top Columbia artists, all recorded on one reel of magnetic tape. * And it's yours as a bonus for trying Audiotape.

Sound like a real deal? Wait till you hear this *Sounds of Melody* stereo tape. First in a library of pre-recorded tapes from Audiotape, it's a full 30 minutes (1200 feet) of magnificently recorded music to dance by, romance by, or just listen to—played continuously as though by a disk jockey—without the need for you to jockey disks.

How do you get it? Simply visit your neighborhood hi-fi, photo or music dealer and ask for "Reel deal."

You'll get your *Sounds of Melody* recording, plus 1800 feet of blank Mylar Audiotape (the tape that's used by experts because it's made by experts), both for only \$5.98. That's the price you'd normally expect to pay just for a tape comparable to *Sounds of Melody*—if there were one! (You pay only for the tape—the stars are free.)

Supplies are limited, so see your Audiotape dealer today. You could make such beautiful music together.

*Recorded on 1½-mil acetate Audiotape, in 4-track stereo, at 7½ inches per second.
© 1966 Audio Devices, Inc.,
235 E. 42nd St., New York 10017.





Two Heads Four Hands One Heart

Thinking independently, but merging emotionally. That's the magic Bill Evans and Jim Hall create on piano and guitar. How two musicians could be so sensitive to each other and so aware of the hidden beauties in jazz is one of the wonders of our time. Hear it happen on *Intermodulation*.

"Here Bill Evans emerges as the master."
Skitch Henderson



V/V6-8655

Where it's at



Verve Records is a division of
Metro-Goldwyn-Mayer Inc.

© (M) GIL FULLER/JAMES MOODY: *Night Flight*. James Moody (alto saxophone, flute); The Monterey Jazz Festival Orchestra. Gil Fuller cond. *Tin Tin Deo*; *Seesaw*; *A Patch of Blue*; *Wild Chestnuts*; and eight others. PACIFIC JAZZ ST 20101* \$5.79, PJ 10101 \$4.79.

Performance: Skillful
Recording: Very good

The Monterey Jazz Festival Orchestra consists of crisply proficient West-Coast musicians, most of them studio men. They play with gusto and ensemble precision, and I wish they had had more daring and challenging arrangements to work with than those provided by Gil Fuller. Fuller, director, arranger, and composer here, clearly has a sound, idiomatic knowledge of his instrumental forces, but often lacks freshness of conception. Everything in his writing is most professional, but much of it is also quite predictable. And in ballads, he tends toward sentimentality. James Moody, the major soloist, is consistently incisive, particularly on the flute. There's a short, booming burst of Clifford Scott's tenor saxophone that makes me hope for a great deal more of it the next time around. N. H.

DIZZY GILLESPIE: *Dizzy Gillespie* (see Best of the Month, page 106)

© (M) JOHN HANDY: *John Handy Recorded Live at the Monterey Jazz Festival*. John Handy (alto saxophone), Mike White (electric violin), Jerry Hahn (guitar), Don Thompson (bass), Terry Clarke (drums). *Spanish Lady*; *If Only We Knew*. COLUMBIA CS 9262 \$4.79, CL 2462 \$3.79.

Performance: Attenuated
Recording: Good
Stereo Quality: Good

The modern saxophonists—post-Coleman, post-Rollins, post-Coltrane—come out brandishing an incongruously sweet Lombardo tone, and start a vamp... and vamp some more... and keep going. Sometimes they get to the tune, sometimes they don't. They lack the formal and religious reasons that underlie the extended performances of Indian musicians, but they are extended anyway. And so are the sidemen. The long rubato bass solo is as obligatory as nonscheduled pregnancy in soap opera. And so is the unusual instrument—sometimes pocket trumpet, this time electric violin.

Anyway, the previously gifted John Handy plays two songs of his own composition on this "live" album, bringing in one at 19:36, and the other one coming in over budget at 26:33. None of the musicians involved seem to have that much to say, and strident as they are, one finds oneself nodding absently, as if Nigel Bruce were in the fourth hour of a monologue about the Lancers and the Wogs. J. G.

© (M) ROY MERIWETHER TRIO: *Popcorn and Soul*. Roy Meriwether (piano), Philip Paul (drums), Lester Bass (bass). *The Shadow of Your Smile*; *Over the Rainbow*; *Secret Love*; and eight others. COLUMBIA CS 9298 \$4.79, CL 2498* \$3.79.

Performance: Tedious
Recording: Dubious mix
Stereo Quality: Good

A few years ago, there blew up one of those

pests in a teapot that periodically afflict the world of jazz, this one around California-based pianist Les McCann. McCann was accused of commercializing the blues. I suppose he was guilty. But McCann was, and today is even more so, a delightfully warm, witty, grooving player. His music is fun, and those who look to it to be anything else are approaching it on terms not its own.

Critically lambasted or not, McCann has flourished, and so have some of his imitators. Roy Meriwether is one of the newest. He uses Les McCann licks all through this album. Even his drummer plays frequently in a manner like that of McCann's original drummer, Ron Jefferson. Though they obviously have also listened to other groups, the members of the Roy Meriwether Trio have copped McCann to a fare-thee-well. But, like the singers who imitate the surface mannerisms of Frank Sinatra without understanding what it is he's actually doing, they've imitated badly. Roy Meriwether doesn't have ears anything like McCann's—if he did he couldn't play the bad changes and just plain *wrong* changes he uses on *Moon River*, for one. Sometimes, indeed, he simply omits a change altogether, an important one.

Meriwether plays incredibly hard, by the way. I would hate to be a pianist who had to follow him into a nightclub engagement: two weeks of this kind of pounding, and the instrument would be ready for shipping back to the factory.

A final point: I suppose there are those jazz *aficionados* who will dismiss this album as "not jazz"—that's the standard way of explaining away jazz they don't like. This is jazz all right—some of the worst I've heard in quite some time. G. L.

© (M) ARCHIE SHEPP: *On This Night*. Archie Shepp (tenor saxophone, piano); Bobby Hutcherson (vibraphone); Henry Grimes, Barre Phillips, David Izenzon (bass); Eddie Blackwell, Joe Chambers, Rashied Ali, J. C. Moses (percussion); Christine Spencer (vocals). *The Mac Mau*; *The Pickaninny*; *The Original Mr. Sonny Boy Williamson*; and three others. IMPULSE AS 97 \$5.79, A 97* \$4.79.

Performance: Varies
Recording: Good
Stereo Quality: Good

Archie Shepp, like his friend, playwright LeRoi Jones, has made his "negritude" inseparable from his art, so that if you like one you might very well like the other. To keep extramusical matters out of things as much as possible (except to say that the quotes from Shepp in the liner notes make him seem enormously self-involved), he has, when he wants, a wonderfully lovely, gentle tone, used here most effectively on *In a Sentimental Mood*. Elsewhere, in his more contemporary excursions, I think he lacks the intensity that justifies apparent formlessness in Coltrane or Coleman. The album ranges from a simple, catchy tune like *Pickaninny* to the title track, which, with Shepp's piano and Christine Spencer's vocalizing, sounds very much like a Webern song. The bassists are always excellent, and Bobby Hutcherson continues to be a strong new vibraphonist. J. G.

(Continued on page 168)

**"I listened
to all the compacts,
but kept coming
back to
Harman-
Kardon"**



Robert E. McClintock, of Mobile, Alabama, told us that. Buyers throughout the country are congratulating us with "The sound cannot be beat" and similar compliments on their new Harman-Kardon music systems. The reason is true-component sound. And Harman-Kardon has matched all the quality components for you.

Look at this SC-440 stereo music system, offering the complete enjoyment of *both* FM stereo and AM radio, plus a Garrard AT-60 automatic turntable. Heart of every system is a powerful all-transistor stereo receiver that's responsible for the extra realism of Harman-Kardon sound.

Shop the market yourself. Compare styling, too. Measure them all against Harman-Kardon's sculptured walnut beauty. The convenient tilted control panel includes D'Arsonval tuning meter, stereo indicator light, and headphone jack. Tape input and output are on

back. And the Harman-Kardon air-suspension speaker systems are an achievement in themselves, delivering dramatic stereo wherever you may place them in the room.

Choose from four models, priced from \$389* AM/FM models, FM models, models with smaller bookshelf speakers. Any one you choose will delight you with amazingly lifelike component sound. See them—*hear* them—at your Harman-Kardon dealer's now. *Harman-Kardon, Inc., 401 Walnut St., Philadelphia, Pa. 19105.*

*Slightly higher in the West. Dust cover optional.

harman kardon

A subsidiary of The Jerrold Corporation

LEADER IN SOLID-STATE STEREO COMPONENTS

**WRITE FOR FOLDER ON THE EXPERTS' REVIEWS OF
THIS MOST WIDELY ACCLAIMED MUSIC SYSTEM.**

New from Sansui!
TR-700 Solid-State FM Multiplex Stereo Tuner Amplifier



Count on Sansui to come up with a winner like this: The new model TR-700, featuring perfect sound reproduction, all transistorized, full 50-watt output. And at a price that you will applaud. It's really a Sansui natural though. For Sansui pioneered stereo development in Japan more than two decades ago. And Sansui's dedicated engineers and craftsmen — now 1,000 strong — have your best interests at heart. That's why three out of four Sansui stereos are destined for customers overseas.

Sansui

SANSUI ELECTRIC COMPANY, LIMITED
 14-1 2-chome, Izumi, Suginami-ku, Tokyo, Japan
 SAN FRANCISCO OFFICE: 4203 Geary Blvd., San Francisco, Calif., U.S.A. TEL: 387-3300
 DISTRIBUTORS:
 CANADA: HOUSE OF STEIN LTD. ELECTRONIC DISTRIBUTORS (CANADA) Vancouver 2, B.C., Canada
 U.S.A.: TOKYO ELECTRONICS, 2001 Filmore Street, At Pine, San Francisco, California 94115 U.S.A.

CIRCLE NO. 79 ON READER SERVICE CARD



United States Savings Bonds
 Buy them where you work or bank

© M WAYNE SHORTER: *Speak No Evil*. Wayne Shorter (tenor saxophone), Freddie Hubbard (trumpet), Herbie Hancock (piano), Ron Carter (bass), Elvin Jones (drums). *Witch Hunt; Fee-Fi-Fo-Fum; Dance Cadaverous; Speak No Evil; Infant Eyes; Wild Flower*. BLUE NOTE ST 84194 \$5.79, 84194* \$4.79.

Performance: Thoughtful and cohesive
 Recording: First-rate
 Stereo Quality: Very good

Although Wayne Shorter has not yet evolved into an unmistakably original soloist, he has grown as an organizer of coherent, substantial recording sessions. All six tracks in this set are Shorter originals, and each one has a distinctive, intriguing theme. I was especially beguiled by the sensually unfolding lyricism of *Fee-Fi-Fo-Fum*. Shorter is also expert at selecting colleagues who interpret his music authoritatively while bringing to it strong elements of their own musical personalities. Freddie Hubbard plays here with controlled, multi-colored passion, and the collective inventiveness of the rhythm section alone merits repeated hearings. Shorter himself is always a solidly imaginative soloist, and on occasion—as in *Speak No Evil*—rises to a penetrating power that reveals his potential front-rank stature. Whether he will ever break through entirely to a commanding voice of his own is an open question. But recordings such as this one are impressive indications of his ability as a shaper of small combos.

N. H.

RECORDING OF SPECIAL MERIT

© JACK TEAGARDEN: *Jack Teagarden*. Jack Teagarden (trombone and vocals), various orchestras. *She's a Great, Great Girl; My Kinda Love; Say It Simple*, and nine others. RCA VICTOR LPV 528 \$4.79.

Performance: Distinguished
 Recording: First-rate reprocessing

The late Jack Teagarden (he died in 1964) was one of the most remarkable musicians jazz produced. He was widely respected, but I think he was perhaps under-appreciated. Although I have never encountered anyone in jazz who didn't express liking for both the man and his work, there were subtleties to Teagarden's playing that seem to have gone largely undiscussed. People liked his big tone, the warmth he projected, and his amazing speed on the instrument. Richard Hadlock says in his excellent liner notes for this disc: "As a kid he had worked out a set of close-to-the-chest false slide positions to accommodate his short arms, and this unorthodox technique, combined with his infallible ear and extraordinary lip flexibility, permitted Teagarden to execute unusual, long melodic lines, embellished with crackling triplets and note clusters. He could improvise as fast and smoothly as a trumpet player, even a clarinetist. . . . Almost single-handedly, the young Texan revolutionized jazz trombone playing."

I once sat with Teagarden at a night-club table, asking about the way he lipped notes. He told me that one could play a note in just about any position on the horn—moving the slide merely facilitated it. What he should have said is that *he* could. He then played me an entire tune with the slide in closed position, and played it so softly that people standing nearby couldn't hear

him! Which brings us to two points about Teagarden's playing: the fact that he could (or so I believe) make any note, within reason, that he wanted in any of the seven positions of the slide; and his incredible control of tone and dynamics, which are linked. Teagarden had a way of shifting tone while playing, sculpting his lines, as it were, by tone change. His basic style, however, was not soft and inward: he played his notes straight out at you. Musically, he was an overt man.

This album, another in RCA Victor's commendable Vintage Series, traces the evolution of Teagarden's playing from March 14, 1928, when he recorded with the Roger Wolfe Kahn band, through to a July 8, 1957, date with Bud Freeman—almost thirty years of his evolution. His playing moves in an absolutely straight stylistic line from the one date to the other: it was always his own style, and though it grew and



JACK TEAGARDEN

A one-man revolution in trombone-playing

took on more body and maturity (Hadlock aptly calls these "late-period, aged-in-wood" performances), it never changed. So far as I know, Teagarden had no stylistic precursors, and he certainly has had no successors—though his influence is there. I feel, in the work of J. J. Johnson and his musical offspring, who play trombone with the same facility Teagarden did, though I don't think anyone has equalled the amazing clarity of his playing.

In some of the early recordings in this album, one becomes annoyed at the other players' square approach to swinging the music—Paul Whiteman's *Nobody's Sweetheart* is an example—but Teagarden is always magnificent. Yet the late performances are the best, and there is a wonderful 1957 solo on *I Cover the Waterfront*. Teagarden plays an ad lib ballad chorus backed only by the piano of Gene Schroeder—which is beautiful, by the way. Stunning. Absolutely stunning.

If I were asked to name my favorite trombonists, I would say Jack Teagarden, J. J. Johnson, Curtis Fuller, Jimmy Cleveland, and Bob Brookmeyer. In many ways, I think I liked Big T from Texas best of them all.

G. L.

(Continued on page 170)

The most satisfying volume on anybody's bookshelf... The New LEAK MINI-SANDWICH

The world's *second* distortion-free speaker is here! It's the Leak Mini-Sandwich bookshelf version of the first: the Leak Sandwich Mark II.

At the heart of both—the new Mini-Sandwich and the great Mark II—are the revolutionary SANDWICH® cones of all speaker motors. Fantastically rigid, yet no heavier than conventional paper cones, these unique diaphragms are made of thick polystyrene foam sandwiched in skin-thin aluminum. They respond with piston-like precision to the wave form of the voice coil signals. The rigidity of the Sandwich cone eliminates "cone break-up," the erratic flexing which causes distortion in other speakers.

Both Leak Sandwich speakers are flawlessly balanced systems. Electronic components and cabinet, materials and structural features are all functionally determined and integrated. The rich-grained Scandinavian woods and the changeable grille cloth are chosen not only with an eye to beauty but an ear to acoustical perfection.

Result: a remarkably smooth frequency response, free from violent peaks or troughs, over a frequency range of more than six octaves. Transient response is unsurpassed.

And the performance of the new shelf-size Mini-Sandwich is indistinguishable from that of the larger model except in the lowest octave.

If space permits, there is only one choice: The Leak Sandwich Mark II. But if space is a problem, satisfaction is not! Second only to the Mark II, the Mini-Sandwich will meet your most exacting requirements. Ask your Leak Authorized Sound Specialist to let you see and hear both. Look, listen and decide.

Write for literature on Leak Sandwich Speakers; Leak quality components: STEREO control centers (Pre-Amps), Amps and Tuners . . . and name of nearest dealer.

*U.S. Pat. #3,111,187



LEAK MARK II
Speaker System \$199
26" x 5" x 12" (49.5 lbs.)



Slightly higher west of the Mississippi

LEAK
MINI-SANDWICH
Speaker System \$135
18½" x 11" x 7" (22 lbs.)

Exclusive LEAK® U.S. Representative

ERCONA CORPORATION

432 Park Avenue South, New York, N.Y. 10016 • (212) LE 2-6560

Why?

DO THOUSANDS OF HI-FI ENTHUSIASTS BUY FROM AUDIO UNLIMITED

It's Obvious!

- LOWEST PRICES
- FAST SERVICE
- FACTORY SEALED UNITS
- FULLY INSURED SHIPMENTS
- PACKAGE DEALS—SAVE MORE
- FRANCHISED DISTRIBUTORS

Write for FREE Listing today

SEND US YOUR LIST FOR OUR AIR MAIL QUOTE TODAY

Visit Our Showroom and Warehouse CLOSED MONDAYS

AUDIO unlimited, inc.

715-S Second Ave. (Nr. 38), N.Y., N.Y. 10016

Yes, you can



YOU CAN BUILD

AN ARTISAN TRANSISTORIZED ORGAN WITH KITS AND SUB-ASSEMBLIES

save \$2000 or more

Easy enough to be fun. Difficult enough to be challenging.

Relax with one of the world's most rewarding hobbies . . . build a full-size, concert quality transistorized organ. The Artisan Kit Organ has the same rich pipe-like tones, the same features, as the famous Artisan Custom Organ. There's not one bit of difference in tonal beauty, console style, high quality.

10 styles for home, church, school



Write for brochure

2476 R No. Lake Ave.

Altadena, Calif. 91001

Phone: 798-0888

CIRCLE NO. 9 ON READER SERVICE CARD

170

FOLK



Ⓜ THE ARMENIAN NATIONAL CHORAL SOCIETY OF BOSTON: *Armenian Choral Music*. The Armenian National Choral Society of Boston (vocals), directed by Siranoush Der-Manuelian. *Gali Yerik; Hayr Mer; Zinch oo Zinch; Ov Zarmalali*; and fifteen others. FOLKWAYS FW 8704 \$5.79.

Performance: Glowing, entrancing
Recording: Good

The Armenian National Choral Society of Boston, judging by this recording, is an uncommonly well-trained vocal group which has not, however, been disciplined to the point of aridity. They perform a broad range of Armenian songs—music of love, work, dances, the church—with superior musicianship and evident devotion to their traditions. Their dynamics are delicate but not precious, their rhythmic lines seem to breathe, and they do full justice to the serenely lyrical melodies of the folk pieces and the works of such contemporary composers as Alan Hovhanness. Once more we owe a debt of gratitude to Moses Asch of Folkways. N. H.

Ⓢ Ⓜ JUDY HENSKE: *The First Concert Album*. Judy Henske (vocals) with orchestra conducted by Jack Nitzsche. *Hey Babe; Ace in the Hole; Danny Boy; Nobody Knows*; and four others. REPRISE S 6203 \$4.98, 6203* \$3.98.

Performance: Highly uneven
Recording: Good
Stereo Quality: Very good

Miss Henske apparently regards herself as both a comedienne and a dramatic singer. In the former role, judging by the long introductions to several songs in this album, she is decidedly unsuccessful. Bizarre situations and imagery are not amusing if they don't have a point. On those tracks in which she tries to become a seizingly emotional singer, Miss Henske invariably breaks the mood by exaggerating her phrasing, her feelings, and the textures of her voice.

If she were to jettison her attempts at wild wit and discipline herself as a singer, Miss Henske might become a strikingly powerful performer. But as of now, she is most comical when serious and least appealing when trying to be funny. N. H.

Ⓢ Ⓜ BERT JANSCH: *Lucky Thirteen*. Bert Jansch (vocals, guitar). *Been on the Road So Long; Lucky Thirteen; Courting Blues; Veronica*; and ten others. VANGUARD VSD 79212 \$5.79, VRS 9212 \$4.79.

Performance: Undistinctive
Recording: Excellent
Stereo Quality: Very good

Bert Jansch is a singer-composer from Scotland, and according to the notes, there are

those who consider him "the most fresh and original folk song personality to appear in the British Isles in recent years." This album does not justify such enthusiasm. Strongly influenced by the blues, Jansch is eclectic, not original; his voice is quite limited in range and texture, and his rhythmic sense is also narrow in concept and execution. Jansch's sound is pleasant and ruminative, but hard to hold in the mind after the music has stopped. As a song-writer, Jansch so far displays little individuality as a melodist or as a creator of lyrics. His tales of wandering and of man's inhumanity to himself as well as to other men are too predictable in their imagery and structure. Six of the tracks are guitar solos, and although Jansch is an able instrumentalist, here, too, the emotional and conceptual scope is small. N. H.

LEADBELLY: *Library of Congress Recordings* (see Best of the Month, page 108)



UNITED ARTISTS

GORDON LIGHTFOOT

A good singer, a first-rate composer

Ⓢ Ⓜ GORDON LIGHTFOOT: *Lightfoot*. Gordon Lightfoot (vocals and guitar), David Rea or Bruce Langhorne (second guitar), Bill Lee (bass). *The Way I Feel; Peaceful Waters; Long River; Changes; Ob, Linda; Rich Man's Spiritual*; and eight others. UNITED ARTISTS UAS 6487 \$4.79, UA 3487* \$3.79.

Performance: Just misses
Recording: Good
Stereo Quality: OK

It has been some time now since I first heard *Early Morning Rain* and *For Lovin' Me* sung by Peter, Paul and Mary and by Ian and Sylvia. I was highly impressed with both songs, thinking them far beyond the usual run of folk-type compositions, and was eager to hear more from their author, Gordon Lightfoot. This, I believe, is his own first album. He is a first-rate composer in this style, and at least two of the songs here, *Steel Rail Blues* and *I'm Not Sayin'*, are the equals of the ones I'm so fond of (also included). There are also a few songs by others, including a lovely one by Phil Ochs, *Changes*.

To move directly to the performance (do *Continued on page 172*)

HIFI/STEREO REVIEW



featuring FINCO'S Exclusive Gold Corodizing



Award Winning
 FINCO CX-FM-4G ANTENNA \$33.20 list
 FINCO FM-4G ANTENNA \$24.90 list

FINCO

introduces 75 ohm FM Antennas

NOW AVAILABLE FOR 75 OHM COAX CABLE OR 300 OHM RIBBON



Model 7512-AB
 \$8.95 list for complete kit.

MORE GREAT NEWS!

If you already own a Finco FM Antenna, you can up-date it to a shielded co-ax system with Finco's new FM-STEREO KIT.

ALL FINCO CX SERIES (75 OHM) ANTENNAS COME WITH A FREE INDOOR TUNER-MOUNTED MATCHING TRANSFORMER!

Discover the big sound difference a famous, award-winning Finco Antenna makes in FM reception from your tuner. You'll never hear a signal that's cleaner, clearer, purer. Installation is quick and easy. With Finco's 75 ohm model, simply attach the FREE indoor transformer behind your tuner and run a length of RG-59/U (Finco CX Series) coaxial cable to the antenna. Hook-up is complete. Regardless of your location, you bring in more stations — with exacting separation — free from multi-path reflections. Maximum forward gain means a substantially greater signal over the full 88 to 108 MC band. Install a superb FINCO FM Antenna soon . . . it's the one to look for when you want the very best in FM reception!



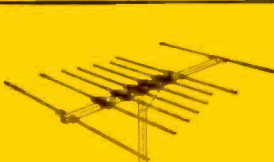
Award Winning
 FINCO FM-5 \$36.35 list
 FINCO CX-FM-5 \$44.65 list



Model FMSL-10
 \$39.95 list



Model FMSL-5
 \$17.95 list



Model FMSL-8
 \$29.95 list



Model FMSL-12 \$49.95 list
 Model CX-FMSL-12 \$58.25 list



FINCO-AXIAL SHIELDED FM CABLE, CX SERIES
 (RG 59/U) complete with Type F fittings and weather boot.
 25 ft. \$5.55; 50 ft. \$8.65;
 75 ft. \$11.50; 100 ft. \$14.20

THE FINNEY COMPANY, 34 WEST INTERSTATE STREET, DEPT. H.D., BEDFORD, OHIO

If you're
considering
a fine
camera...

HOLD IT, PLEASE!



Ask your Authorized Dealer to show you a Honeywell Pentax. Hold it, heft it, handle it. Get it in shooting position. See how remarkably well-balanced it is. Check the crisp, bright, eye-level viewfinder. Try the precise, functionally located controls. Run your fingertips over the satin-smooth chrome. Feel the richly grained leather. Notice the size. The Honeywell Pentax is the smallest of all 35mm single-lens reflex cameras. It's lightweight, but solid. Never a chore to carry. And it makes magnificent pictures. Get hold of it soon!

FOR FULL-COLOR HONEYWELL PENTAX LITERATURE, MAIL THE COUPON BELOW

HONEYWELL PHOTOGRAPHIC ¹⁹
Mail Station 209 / Denver, Colo. 80217
Please send Honeywell Pentax literature to:

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

**Honeywell
PHOTOGRAPHIC**
CIRCLE NO. 54 ON READER SERVICE CARD

172

not pass Go; do not, if possible, read John Court's pretentious liner notes): Lightfoot, a Canadian, has a high, pure voice, somewhat like that of his fellow Canadian and friend, Ian Tyson. And he sings and plays his songs very well. He lacks, at least on this record, charisma, and so my bet is that he will not be one of the big ones—not a Dylan. But he is a good singer and guitarist, and a superb composer, and you should hear his record. J. G.

⑤ ⑥ PATRICK SKY: *A Harvest of Gentle Clang*. Patrick Sky (vocals, guitar, harmonica, banjo); Barry Kornfeld (guitar); Sean O'Brien (bass); Elmer Gordon (piano); Bob Gordon, Lowell Levinger (banjo); Norman Grossman (drums); Lucy Brown (jew's harp); Maynard Solomon (triangle). *Cape Cod Girls*; *Good Old Man*; *John Riley*; *On Your Bond*; *St. Louis Tickle*; and seven others. VANGUARD VSD 79207 \$5.79, VRS 9207 \$4.79.

Performance: Varies
Recording: Good
Stereo Quality: Good

Patrick Sky recorded a fascinating debut album for Vanguard, and it is disappointing to have to say that this one is not as good. For one thing, he seems so involved in having a good time for himself with various "in" jokes that he doesn't much care whether anyone else has a good time or not. Tacked on to some of these tracks at the end are the voice of W.C. Fields, a parody of a radio commercial, the announcement "Mississippi John Hurt Sings Gilbert and Sullivan" followed by Mississippi John Hurt singing the words "Gilbert and Sullivan." It must have been a riot in the studio.

Well, for the music: Some of the tracks have a nice old-timey jug-band feeling about them. But the one thing that would make me want to have this record is Sky's performance of a wonderfully evocative song about a red-light district, *Mahogany Row*. Woody Guthrie used this melody for 1913 *Massacre*, and Bobby Dylan in turn used it for his tribute *Song to Woody*. All three are fine songs, but this is the best, I think, and certainly the best thing on this album. J. G.

RECORDING OF SPECIAL MERIT

⑤ ⑥ DOC WATSON: *Southbound*. Doc Watson (vocals, guitar); Merle Watson, John Pilla (guitars); Russ Savakus (bass). *Blue Railroad Train*; *Windy and Warm*; *Tennessee Stud*; *Never No More Blues*; and ten others. VANGUARD VSD 79213 \$5.79, VRS 9213 \$4.79.

Performance: Warm, commanding
Recording: Excellent
Stereo Quality: First-rate

With each new recording, Doc Watson reveals added dimensions of his superior artistry as vocalist and instrumentalist. Though based on traditional country music, Watson's performances reach into and absorb several strains of contemporary folk activity. He describes this set as "a sort of bridge between the old and the new." And so it is, including works by the Carter family, the late Jimmie Rodgers, Jimmy Driftwood, city balladeer Tom Paxton, the Delmore Brothers, and originals by Watson and his son Merle. As a singer, Watson apparently is at ease in all kinds of material—from the bit-

tersweet ballad *Alberta* to *Never No More Blues*, in which he displays virtuosic control of the Jimmie Rodgers style, spiraling yodels included. And in everything he sings, there is the stamp of an unusually compassionate man and his affirmation of life. As a guitarist, Watson is one of the most accomplished in the folk field, but he does not indulge in technique as an end. All his performances are organically shaped to express—often with much subtlety—maximum emotional content. There can be no doubt that Doc Watson is one of the towering figures in the folk music renaissance. N. H.

FOLK COLLECTIONS

⑤ ⑥ DRUMS FOR GOD. Various vocals and accompaniment. *Story of Noah*; *Hymn of Praise to St. Thomas*; *Credo*; and nine others. EPIC BF 19044 \$4.79, LF 18044 \$3.79.

Performance: Varies
Recording: OK
Stereo Quality: OK

These recordings were made in 1963-1964 by Robert Kauffman in Cameroun, the Congo, Ethiopia, Liberia, Malawi, Nigeria, and Rhodesia. They show the musical impact on Africa of the Christian churches, but more specifically, the way Africans have put their own musical traditions to Christian religious use. The recordings, therefore, bear a family resemblance to the famous *Missa Luba*, and also to the several hundred different versions of *You Are My Sunshine* collected around the world by Dr. Richard Waterman.

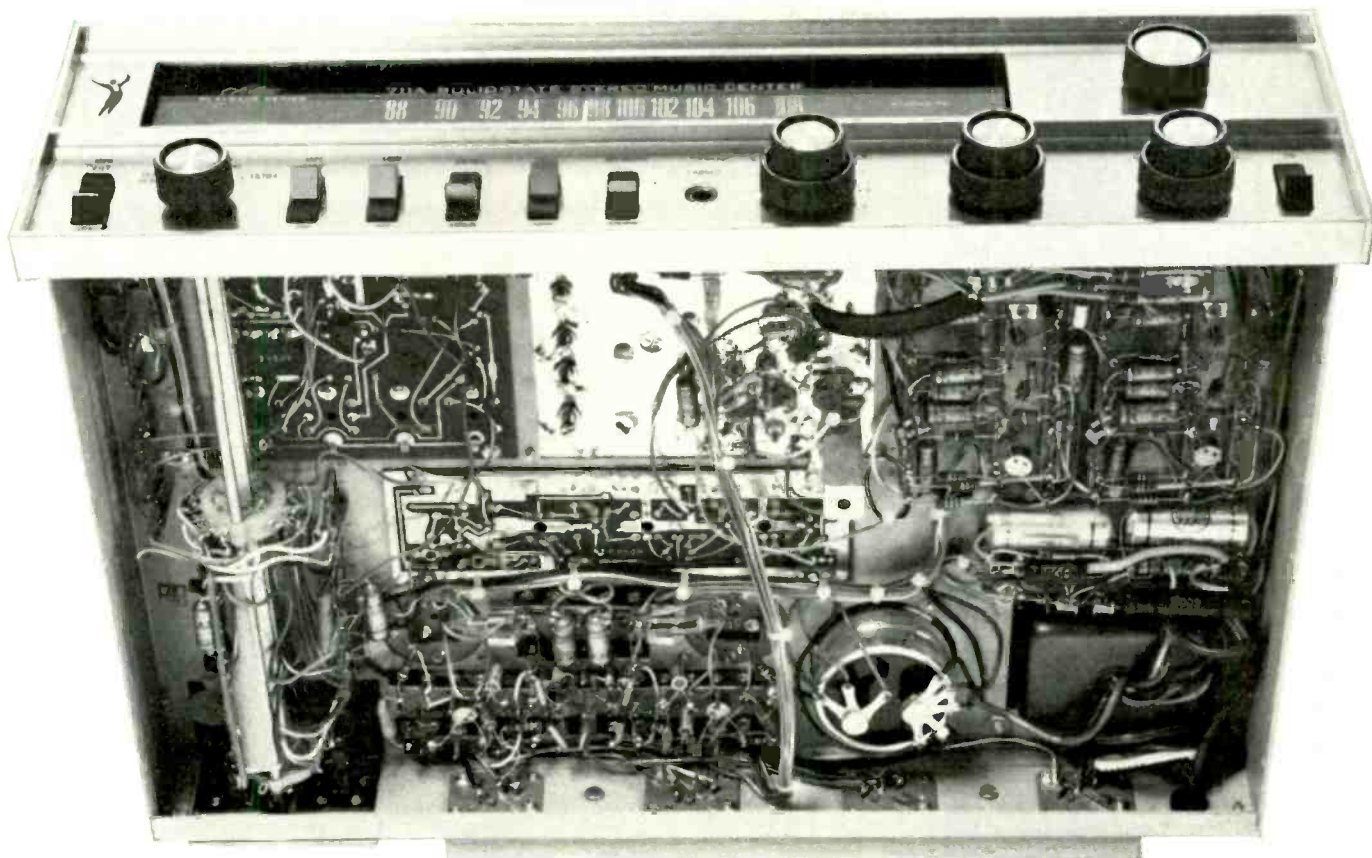
Nothing on this record is up to the marvelous *Missa Luba*, but there are some wildly exciting and deeply moving moments on it. The stereo version is "electronically re-channelled," and not much more satisfying than the monophonic version. J. G.

⑥ THE SOUND OF THE DELTA—A *Mississippi Blues Anthology*. Ruby McCoy, Elijah Brown, Big Joe Williams, Fred McDowell, Arthur Weston, Avery Brady (vocals, guitar); Russ Logan (vocals, wood-board); George Robertson, Jesse Jones (harmonica); Jimmy Brown (violin); Andrew Cauthen (vocals, harmonica). *Won't Be Troubled Long*; *Pearline*; *Early in the Morning*; *Louise*; and fourteen others. TESTAMENT T 2209 \$4.98.

Performance: Powerful, intense
Recording: Fair to good

The Negro children of Mississippi, like children throughout the country, commit their musical allegiance to rhythm-and-blues and rock-and-roll. But some of their elders in the Delta continue the older tradition of the blues—the *cante jondo* of the American South. This absorbing documentary is concerned with Negro Mississippians over forty and was recorded both in that state and in St. Louis, where some have moved. The singing and the songs are often harsh, acidly harsh, but there are also moments of exuberance, tenderness, anger, strutting defiance, and utter loneliness. Each of the performers is immediately distinctive—from the best known, Big Joe Williams, to the subtly introspective seventy-year-old Elijah Brown. The address of Testament Records is P. O. Box 1813, Chicago, Illinois 60690. N. H.

(Continued on page 174)



LAST CHANCE TO SEE THE GUTS

(The Altec 711A FM Stereo Receiver is so reliable you'll never have to see it like this again)

Take a close look while you have a chance. That's what all-silicon-transistor circuitry looks like. No audio transformers to cause distortion. No heat-producing vacuum tubes. No heat-sensitive germanium transistors.

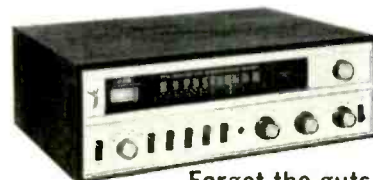
Our 711A was the first stereo receiver in the world to use silicon transistors exclusively. That way, you can enjoy years of listening, not tinkering. Silicon transistors are the most ruggedly reliable solid-state devices known to date. (If you need to be convinced, just remember that the military specifies them because they can take up to 100% more heat than germanium.)

Frankly, it's just a matter of time before all components use 100% silicon-transistor circuitry. We were first because we already knew how. (We've been building solid-state audio amplifiers for professional, commercial, and military users for nearly ten years.)

This unique Altec experience has other advantages. It not only made the 711A possible, but possible at the practical price of \$378. (You don't wind up paying the cost of educating our engineers.) You do get the kind of over-all quality, reliability and performance that only tangible, state-of-the-art experience can bring. You also get some

remarkable specs: 100 watts of power at .5% thd (only .25% thd at 70 watts); frequency response of ± 1 db, 15-30,000 Hz; and a sensitive FM stereo tuner with a four-gang tuning condenser that provides the best possible ratio of sensitivity to selectivity to reduce cross-modulation through 80 db image rejection, 100 db IF rejection.

But that's only part of our story. To get all of it, visit your Altec dealer. While you're at it, ask him for the new 1967 Altec catalog.



Forget the guts.
This is how the 711A will look to you, year after year.



A Division of *ESV* Ling Altec, Inc., Anaheim, California

CIRCLE NO. 7 ON READER SERVICE CARD

SELLING HI-FI WORLD WIDE SINCE 1948

COMPONENTS • RECORDERS
KITS • SPEAKER SYSTEMS • TAPE

- LOWEST PRICES
- SAME DAY REPLY TO YOUR INQUIRY
- MFRS. SEALED CARTONS
- DOUBLE BOXED WHEN POSSIBLE
- FAST, INSURED SHIPMENTS
- PACKAGE DEALS SAVE YOU MORE
- FRANCHISED DISTRIBUTORS FOR OVER 50 MFRS.
- OPEN MONDAY THRU SATURDAY
- TEN CENT-ONE HOUR PARKING METERS AT PREMISES

Send for
FREE "MONTHLY SPECIALS"
Components, Tapes, Cartridges

WRITE FOR MONTHLY SPECIALS
VISIT OUR STORE

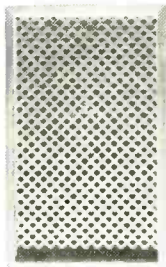
CARSTON Studios

1686-A Second Ave. (Nr. 87), N.Y. 10028

CIRCLE NO. 20 ON READER SERVICE CARD

Ask us about our special money back guarantee.* You can enjoy the Tang speaker system now, while you save up to buy that big expensive ultimate speaker system. You will enjoy

- 1) Full range smooth response 45-18500cps
- 2) Solid walnut enclosure oiled finish
- 3) Exclusive 5" special speaker
- 4) Low distortion, high efficiency
- 5) Decorator styled exterior 11" x 7" x 6"
- 6) \$29.95 ea.



MODEL SP5A

At your Dealer
or
Send Money Order
or Check to
TANG INC.
P. O. Box 162
Framingham Ctr.,
Mass. 01701

* 100% within 10 days, 50% within 90 days, 25% within 10 years if you pay freight; from whom you purchase. If cabinet is not damaged.

CIRCLE NO. 94 ON READER SERVICE CARD
174



THEATER • FILMS

⑤ ⑥ **ANNIE GET YOUR GUN** (Irving Berlin). Original-cast album from the Music Theater of Lincoln Center. Ethel Merman, Bruce Yarnell, Jerry Orbach, Benay Venuta, Rufus Smith (vocals); orchestra and chorus, Franz Allers cond. *Doin' What Comes Natur'lly*; *There's No Business Like Show Business*; *My Defenses Are Down*; and fourteen others. RCA VICTOR LSO 1124 \$5.79; LOC 1124* \$4.79.

Performance: Robust
Recording: Good
Stereo Quality: Good

The new Lincoln Center production of *Annie Get Your Gun* has been updated, musically, for today's audiences, and the improvements make it one of the most enjoyable show albums in some time.

The unfortunate idea of most show albums is solely to showcase the stars, who are expected to give the performance its flavor. Thus, show orchestras and choruses are notoriously sloppy, and arrangements are deliberately insipid. These irritations were wisely avoided here. All the orchestrations have been tastefully renovated, and the orchestra (particularly the strings) plays shockingly well by show standards. The chorus on the record appears to include professional studio singers, adept at singing cleanly and in tune. It's especially evident in *Moonsbine Lullaby*.

Ethel Merman shows her age remarkably little here. She wavers on ballads like *They Say It's Wonderful*, but she blares through *You Can't Get a Man with a Gun*. If you're a loyal fan, she won't disappoint you here. There's nothing to distinguish Bruce Yarnell from the traditional flock of booming-voiced, out-of-tune Broadway leading men—not on this record, at any rate. But it's likely that he was cast precisely for his ordinariness. This is Ethel Merman's show.

M. A.

RECORDING OF SPECIAL MERIT

⑤ ⑥ **THE DAYDREAMER**. Maury Laws-Jules Bass). Original sound-track recording. Ray Bolger, Patty Duke, Robert Goulet, Sessue Hayakawa, Hayley Mills, Paul O'Keefe, Ed Wynn (performers). COLUMBIA OS 2940 \$5.79, OL 6540 \$4.79.

Performance: Pretty
Recording: Excellent
Stereo Quality: Superior

The moving picture from which this sound-track is taken is about a thirteen-year-old boy in Denmark named Chris Anderson, an incurable daydreamer who is constantly lapsing into reveries about little mermaids, tiny people, and emperors who parade around without clothes. The score is Disneyesque. In the best sense, and quite easy to take. The theme song, sung by Robert Goulet, is even

better when it's reprised later by the chorus and orchestra.

Hayley Mills, as the Little Mermaid, sings an affecting ballad called *Wishes and Tears*; Ed Wynn is as wonderful as one would expect as the naked Emperor in *Simply Wonderful*, a song in which he scorns all the latest models from the royal wardrobe department; Patty Duke makes a joyous sound in an innocuous ditty named *Happy Guy*; and Paul O'Keefe, who plays Chris with the inoffensiveness that characterizes the whole enterprise, is heard to advantage in a number called *Luck to Sell*. Best of all is Ray Bolger, as a neighborhood pie-seller, who livens up a sometimes oversweet atmosphere with a bouncy item about how impossible it can be to tell an owl from a monkey.

There are also orchestral interludes about sleigh rides, mermaids waltzing, and the voyage of a walnut shell, and these are just



COLUMBIA

LOTTE LENYA

A loving performance in Johnny Johnson

fine. I object, in fact, only to the misleading credits on the album, which make you think you are also going to hear Tallulah Bankhead, Victor Borge, Margaret Hamilton, Burl Ives, Boris Karloff, Cyril Ritchard, and Terry Thomas. Buyer, be warned. You won't. You have to see the picture for all that.

P. K.

RECORDING OF SPECIAL MERIT

⑤ ⑥ **JOHNNY JOHNSON** (Paul Green—Kurt Weill). Burgess Meredith, Lotte Lenya, Hiram Sherman, Evelyn Lear, Thomas Stewart, Scott Merrill, Jane Connell, Jean Sanders, Bob Shaver, and William Malten (singers). Orchestra, Samuel Matlowsky cond. Joseph Liebling, choral director. HELIODOR HS 25024 \$2.50. H 25024* \$2.50.

Performance: Meticulous
Recording: Slightly tubby
Stereo Quality: Electronically enhanced

It was certainly worthwhile to rescue the masters of this unique period piece from the vaults at MGM (though I really doubt that it was necessary to soup up the sound in the so-called stereo version quite so unrestrainedly). Aside from that grumpy paren-

(Continued on page 176)

HIFI/STEREO REVIEW

CIRCLE NO. 105 ON READER SERVICE CARD →

ANOTHER FIRST FROM VIKING

THE EXCITING NEW MODEL

423
TRACKS HEADS SPEEDS

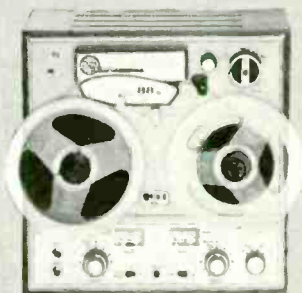
**SOLID STATE STEREO
3 SPEED, 3 MOTOR
TAPE RECORDER
WITH REMOTE-ABILITY**

for less than **\$250⁰⁰**

walnut base, remote control optional



Here is another first from Viking -- a three speed, solid state stereo recorder, with three-motor design for utmost reliability, priced under \$250! Another example of Viking tradition that always guarantees you the finest equipment available in this price range. The Model 423 is made with the same careful attention to quality as other Viking models which set a standard of excellence for tape recorders.



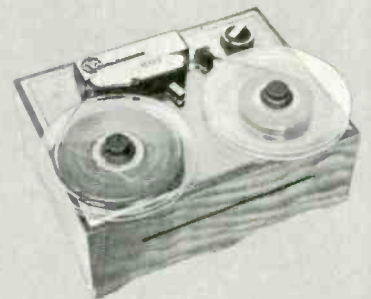
88 Stereo Compact

The "final touch" for any stereo music system.
Less than \$340.00



880 Stereo Portable

Includes detachable speakers, headphone output.
Less than \$440.00



807 "Tape Turntable"

For playback only of all standard tapes through music systems.
Less than \$125.00



Viking OF MINNEAPOLIS®
9600 Aldrich Ave. S. Minneapolis, Minnesota, 55420
DIVISION OF THE **TELEX** CORPORATION

CUSTOM COVERS



Make your TAPE LIBRARY
"Bookcase Neat."

- EASY TO APPLY - FITS ALL 7" REEL BOXES
- YOUR CHOICE OF 5 COLORS - BEIGE-GRAY- OCHRE-SALMON-OLIVE
- LEATHER TEXTURED STOCK-VARNISHED FOR LONG WEAR
- TITLES MAY BE NEATLY TYPED BEFORE APPLYING

8 for \$1.00

30 or more 10c ea.

POSTPAID — MONEY BACK GUARANTEE

Custom Covers
WINDSOR, CALIF. 95492



thesis, *Johnny Johnson* can be recommended with no caveats to all lovers of Weill, Brecht, anti-war marches, the *Good Soldier Schweik*, and Federal Theatre projects. It should be just as eagerly avoided by all-out supporters of our current war policy, by haters of Weill, Brecht, and expressionist theater, and by members of the Krupp family and the John Birch Society.

The tale is about an innocent who won't go to war until he hears that the one just declared (World War I) is for the purpose of ending all of them. Then he joins up, gets wounded and hospitalized, but escapes to pour laughing gas all over the Allied High Command. This causes him to lose his sweetheart Minny Belle and end up in a mental hospital. At the end, he is discovered selling toys he has learned to make in the bughouse, but he *won't sell toy soldiers*. And he never loses his faith in mankind.

After fleeing Germany in the 1930's, Kurt Weill was looking for a new librettist when he met Paul Green at the Group Theater, and they decided to collaborate on this timely piece of propaganda which, as we all know, kept America from ever entering World War II (everybody hated war in those days except Hitler and Mussolini). The result was the goofy libretto outlined above and one of Weill's most ingratiating scores.

The recording boasts the services of Burgess Meredith as Johnny, Evelyn Lear as his girl Minny Belle, Jane Connell as her comic mother, and Lotte Lenya as a French nurse who sings our hero back to health. The music is continuously infectious, with a freshness of orchestration and melodic ingenuity remarkable even for the composer of *Lady in the Dark*. And if one puts the record away no more convinced than before that "we'll never lose our faith and hope and trust in all mankind," at least one's ears still tingle with distinguished melodies, wittily arranged and lovingly performed by all concerned.

P. K.

© (M) THE RUSSIANS ARE COMING (Johnny Mandel). Original sound-track recording. Orchestra, Johnny Mandel cond. UNITED ARTISTS UAS 5142 \$4.79, UAL 4142* \$3.79.

Performance: All right
Recording: Constricted
Stereo Quality: Thin

© (M) HARPER (Johnny Mandel). Original sound-track recording. Ruth Price, Sam Fletcher (vocals); orchestra, Johnny Mandel cond. MAINSTREAM S 6078* \$4.98, 56078 \$3.98.

Performance: Brisk
Recording: Good

In judging a film score on record, the music's effectiveness *in the film* is irrelevant. We do not listen to Bizet's *L'Arlesienne* suites today because they were effective as incidental music to a play, but because they are musically interesting in and of themselves.

Johnny Mandel's scores for *The Russians Are Coming* and *Harper* were quite effective in the contexts of the respective films, but they aren't as interesting out of it—certainly not in the way his exquisite scores for *The Americanization of Emily* and *The Sandpiper* were. *Emily* was a satiric romantic comedy and *Sandpiper* a moody (and pretty bad) drama. Both left lots of room for music—indeed, Mandel's score and the scenery

were the only redeeming features of the latter.

The Russians Are Coming is broad comedy, slapstick at times; *Harper* a supposedly tense private-eye tale. Predictably, we get broadly comic music from the one, tense suspense music from the other. Neither kind of music is usually appealing for very long on records.

There are moments in both scores, of course, that one would like to hear repeatedly. And this brings us to an important point about all the original sound-track albums we have been getting lately. Bizet rewrote the music for *L'Arlesienne* into orderly suites. The same should be done with those film scores that are genuinely worthwhile—Robert Farnon wrote an orchestral suite out of the music he did for the film *Captain Horatio Hornblower*. Much of any given film score is likely to consist of fill music—sustained chords, bits of rather meaningless noodling—that should be deleted from the recorded version of the score. Some of it already is, of course, but more of this should be done. Tightened up to their musically interesting segments, few scores would run over twenty minutes. In that case, two scores should be put on one disc, back to back. Barring rewrites into suites, this would seem to be the soundest procedure. I am not naive enough, however, to think this is likely to happen: scores are not issued for their aesthetic value, but in the attempt to squeeze the last nickel out of them. If the record company can get you to buy two albums of scores and endure the uninteresting passages, why should they condense the two into one musically meaningful disc? Money is the issue in the record industry, not music. Of course, it might well be that such tight, organized albums would sell better than the ill-edited two albums put together, but no one is ready to take the risk.

Mandel's two scores for *Russians* and *Harper* might well have made one really interesting album; as two, they're much less listenable than they could have been.

There are songs in both albums, by the way. With Peggy Lee as lyricist, Mandel has produced a rather nice tune called *The Shining Sea* for *Russians*. With Morgan Ames as lyricist, he's given us an even better one called *Quietly There* from *Harper*. It is well sung by Ruth Price.

G. L.

© (M) SHAKESPEARE WALLAH (Satyajit Ray). Original sound-track recording. Orchestra, Alok Dey cond. EPIC FLS 15110 \$5.79, FLM 13110 \$4.79.

Performance: Arresting
Recording: Fair
Stereo Quality: Fair

It is probably dangerous, and it's certainly presumptuous, for Westerners to attempt to evaluate Indian music—unless, of course, they have become expert in it. Pianist Dave Brubeck told me once of sitting with people in India, listening to a local musical group. The rhythms were so complicated, he said, that neither he nor his drummer, Joe Morello, could follow them. Not only could the Indian audience follow every nuance of the music, Brubeck said, but they knew whether the musicians were doing it right.

Satyajit Ray is, of course, the great Indian film director. It is less known that he is a composer who writes the music for his own

(Continued on page 178)

RENT

STEREO TAPES

- Over 2500 different, 4-track All Labels
- No deposit on tapes rented
- Postpaid 2 to 5 day delivery (48 States)

FREE BROCHURE **stereo-parti**
1616-D Terrace Wy, Santa Rosa, Calif.

CIRCLE NO. 92 ON READER SERVICE CARD

Psst...

Just between us
audiophiles

*the trader's
handbook*
IS FREE!

and indispensable to audio fans trading in and up! In it you'll find out how Audio Exchange makes their nationally famous trades possible, how you can make the purchase of used equipment a sound investment, and how you can trade up to the finest new components at a fraction of the cost! Write for the free Traders Handbook and our current list of used equipment... now!

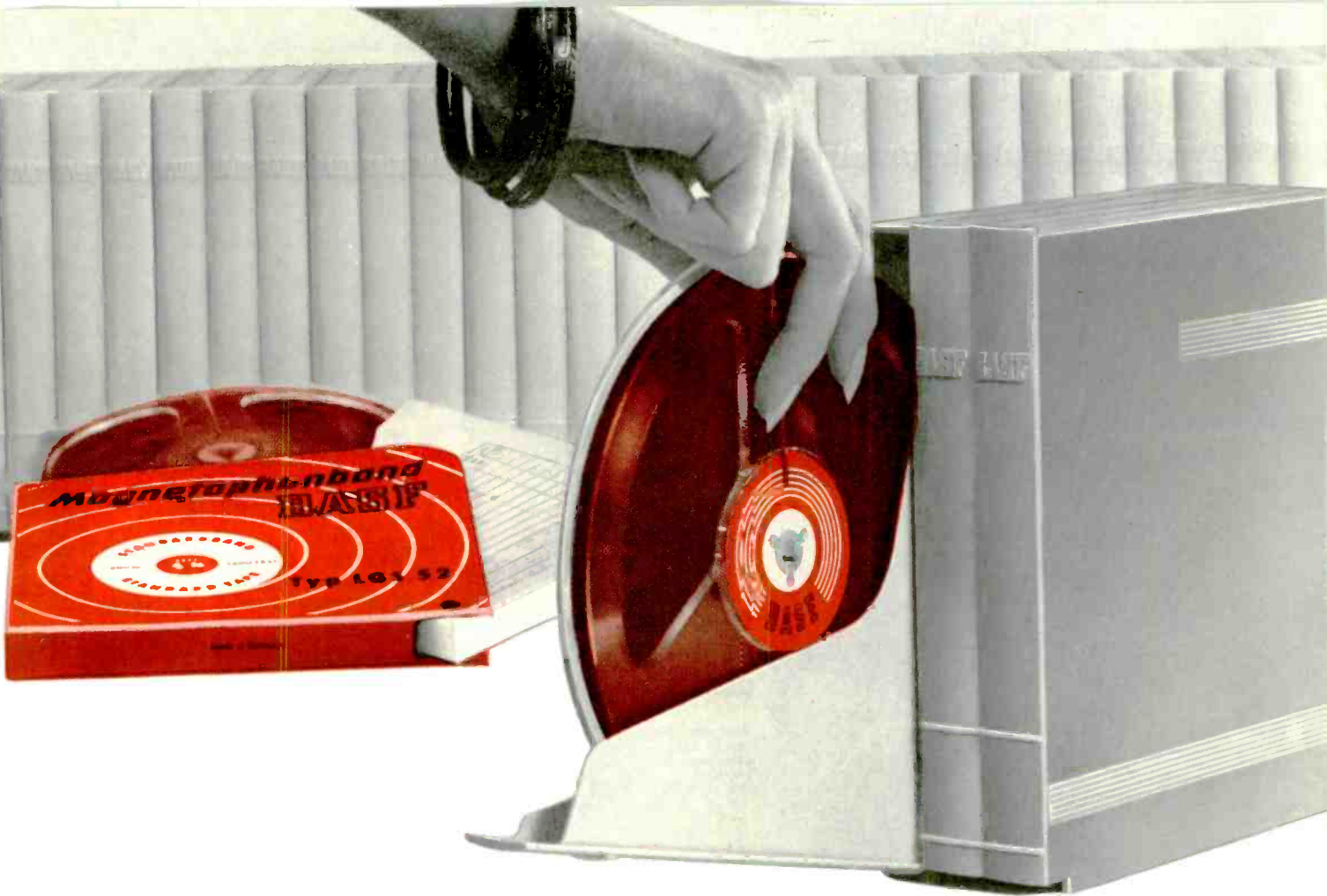
audio exchange 

WORLD'S FIRST AND
LARGEST ALL-STEREO
TRADING ORGANIZATION

MANHATTAN: WILLOUGHBY, 110 W. 32ND ST., LO. 4-1600
PEERLESS, 43RD ST., LEX. AVE., MU 7-1000
JAMAICA: 153-21 HILLSIDE AVENUE, AX 7-7577
BROOKLYN: 1065 FLATBUSH AVENUE, IN 9-6200
WHITE PLAINS: 239 MAMARONECK AVENUE, WH 3-3380
STAMFORD: SUMMER ST., RIDGEWAY SHOP CENTER
ROSLYN: 1040 NORTHERN BLVD., N.Y.

ADDRESS MAIL TO JAMAICA
DEPT. 10RB

CIRCLE NO. 12 ON READER SERVICE CARD



You have never seen (or heard) a tape like this before

- **BASF Recording Tape** is unlike any other high-quality sound tape you can buy today, regardless of cost.
- Manufactured by BASF, the company which originated magnetic tape more than 30 years ago, BASF tape is a completely new experience for the tape user. From exclusive Luvitherm® base to mirror-finish magnetic surface, this exciting product excels, not only in the superb quality of its audio reproduction, but also in its physical characteristics and the unique convenience features it offers.
- **Exceptional performance at all speeds**



With BASF, tape noise is at an absolute minimum, providing full dynamic range and astonishing clarity of sound reproduction. Print-through and drop-outs are virtually eliminated, and high-frequency response is excellent. Extraordinarily supple, BASF tape, clings more closely to the recorder heads insuring consistently superior sound reproduction particularly in multi-track recording.

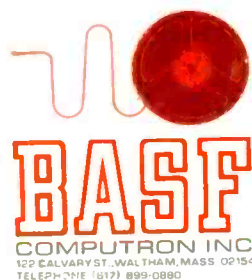
- **Unique convenience features** — Every

reel of BASF tape comes in a swivel-type Library Pack Box. The tape is sealed in a plastic container to insure factory-to-you cleanliness. Every reel also has these other exclusive features:

- 3 feet of red leader in front
- 3 feet of green leader at the end
- a red label on one side of reel
- a green label on the other
- metallized switching foil in front
- metallized switching foil at the end.

For a really well-organized and attractive tape library you can buy 3 reels of BASF tape in a handsome, decorator-styled Library Pack of high impact molded plastic. BASF supplies the Library Pack *FREE* when you buy tape this way.

- **BASF — An Ageless Tape** — BASF tape is ageless because of the outstanding physical properties of exclusive Luvitherm® base. Pre-stressed for added strength and completely unaffected by humidity and changes in temperature, BASF tape will last forever. Buy BASF tape today. You'll never switch again. For complete information write:



SUPEREX puts the woofers and tweeters where they belong... at your ears

You don't believe it? Listen! Each ear has its own light-weight speaker system, complete with woofers, tweeters and crossover networks.

Only Superex headphones give you this personal performance, with the same clarity and full fidelity of your regular, room-filling speaker system for hi-fi, stereo, FM or tape systems. Superex headphones close out all extraneous noise... you enjoy full volume listening—without disturbing others. Isn't that why you wanted a headset in the first place?

You don't believe it at all? Listen—at your Hi-Fi dealer.

SUPEREX
stereo/phones
SUPEREX ELECTRONICS, 1 RADFORD PLACE YONKERS, N.Y.

Illustrated "The Pro" approx. \$50
Other Superex Headsets start at \$16.95



CIRCLE NO. 93 ON READER SERVICE CARD



Why spend \$270 for this camera when a \$100 camera guarantees you "perfect" pictures?

Many other cameras guarantee "perfect" pictures, but only under "perfect" conditions, with plenty of light and at the right distance.

The D-1 is different. It's "perfect", but under ALL conditions. Simply focus, compose, center the needle, then click—a perfect picture.

The D-1 is creative. Make the tree a silhouette against the sky... make her features brilliantly colorful even in shade. With the D-1 you can choose. You can be creative or not.

The D-1 is versatile. It changes lenses to make any subject appear larger, smaller, nearer or farther away; a built-in exposure computer automatically couples to all lenses, for perfect pictures... of a mountain a mile away or a hair an inch away.

Beseler Topcon D-1

35mm SLR with Patented Meter-in-the-Mirror. Under \$269.50. At better stores or write to Beseler, Dept. 700, East Orange, New Jersey 07018.

CIRCLE NO. 110 ON READER SERVICE CARD

films. *Shakespeare Wallah* is the only instance in which he has written music for another director's film. He obviously knows both Western and Indian music. The *Shakespeare Wallah* score, like those he writes for his own films, uses the *tabla*, and *sarod*, the *sarangi*, the *sitar*, and other indigenous instruments, against a setting of Western strings. It is difficult for me, for reasons already mentioned, to give any precise evaluation of this music in its own terms. But, to at least one pair of untutored ears, it is weirdly effective.

Henry Mancini believes that about one film score in twenty is musically interesting enough to put out on records. This is that one. G. L.

© WHO'S AFRAID OF VIRGINIA WOOLF? (Alex North). Original soundtrack album. Orchestra, Alex North cond. WARNER BROTHERS BS 1656 \$5.79, B 1656* \$4.79.

Performance: Impeccable
Recording: Excellent
Stereo Quality: Good

The liner notes to this album quote the *New York Times* as calling Alex North "probably the best movie composer today." Certainly he is one of the best, and his scores for *A Streetcar Named Desire* and *Spartacus* are among the worthiest to come out of Hollywood. Now he has done it again with *Virginia Woolf*. But, alas, given one of those rare movie scores that truly deserve to be issued on disc and heard simply as music, some a-&-r man at Warner Brothers has done with it something impressively stupid. Evidently on the theory that Elizabeth Taylor is a more important musician than Alex North, he has left in great chunks of her shrill dialogue with Richard Burton. There isn't enough of it to give a sense of the play, on the one hand, and there's much too much for comfortable enjoyment of the music, on the other. It must be admitted that, because of the public's proclivity for surrogate sex, Mr. and Mrs. Burton can by their very presence make even swill like *The Sandpiper* sell. But do we have to have them injected into our music now? I, for one, have just about had it with these two.

The mark of North's writing is economy. He can make your throat ache with one or two well-placed notes. In this case, the notes are D-C-D, in the key of G, and out of them he builds an exquisite melody that is the peer of his love theme for *Spartacus*. It is first heard as a duet for harp and classical guitar. Later it is played by two cellos against a string backdrop. At another point, two flutes exchange the lines.

North has written an ingenious and lovely score for a film which, if it is at all true to the play, is a marathon of loquacious bitchery. Where he found room to fit that in, I don't yet know, but he evidently did, and the score at times takes on tones of controlled, restrained mockery. If Albee had such qualities of discipline in his writing, his play might have been as good as the score Alex North has written for the screen adaptation of it.

If you like the album, I recommend borrowing a copy from a friend, taping it, and editing out Mr. and Mrs. Burton as much as possible. G. L.

(Continued on page 182)

This new BSR McDonald 500 Automatic Turntable will change your mind about how much a precision crafted British instrument should cost.

Up to now, you would have had to pay at least \$74.50 to get the features that you get with BSR McDonald 500... for only \$49.50*! Quality features like Resiliently mounted, coarse and fine vernier, adjustable counterweight Low mass tubular aluminum pickup arm perfectly counterbalanced both horizontally and vertically – less susceptible to external shock The arm supported on virtually frictionless pre-loaded horizontal ball bearings assuring sensitive and accurate tracking Micrometer stylus pressure adjustment that permits 1/3 gram settings from 0 to 6 grams Lightweight cartridge shell with fingerlift, accommodating most standard mono or stereo cartridges Cueing and pause control, allowing you to select



THE BSR McDONALD 500
AUTOMATIC TURNTABLE – \$49.50

the exact band on the record – without fear of damage to the record or the cartridge Automatic lock, securing the pickup arm whenever the machine is in the “off” position.

(Another BSR exclusive development prevents jamming – without having to reset the arm!) Easy operating controls for manual or automatic selection of 7”, 10” or 12” records at 16, 33, 45 or 78 RPM Interchangeable center spindles for manual or automatic play Dynamically balanced, resiliently mounted, 4-pole motor shielded from hum

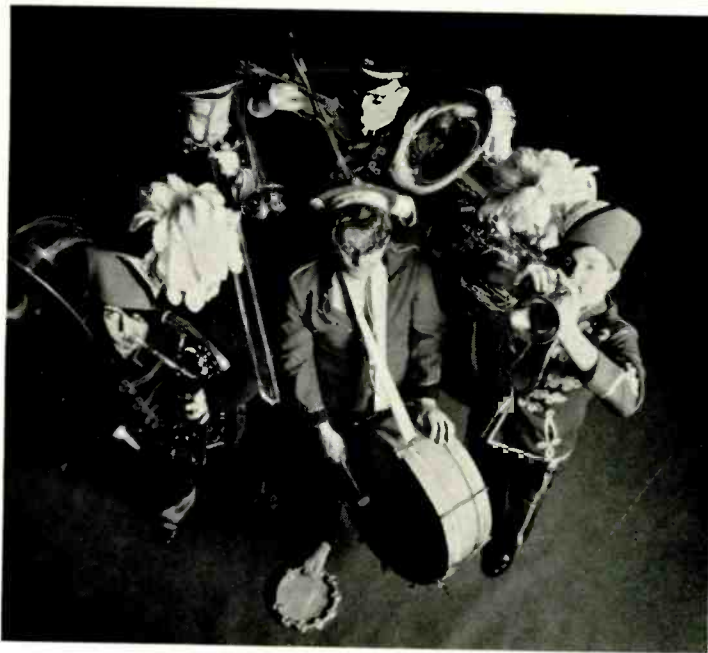
Heavy duty, constant speed design assures minimum wow and flutter. Stop in at your audio dealer today and ask to see the BSR McDonald 500—the \$49.50 Automatic Turntable with \$74.50 features.

*Suggested Retail Price



BSR (USA) LTD, McDONALD DIVISION, ROUTE 303, BLAUVELT, N.Y. 10913

CIRCLE NO. 17 ON READER SERVICE CARD



COLUMBIA RECORDS

COLONEL JUBILATION B. JOHNSTON AND FRIENDS

THE NEW THING: MOCK ROCK

IF you've been paying attention to the recording sales charts, you are aware that a number of records that pan the hit parade, with particular emphasis on rock-and-roll, have been highly successful. The first of these was "Mrs. Miller's Greatest Hits" on Capitol. Columbia followed up with a disc entitled "Moldy Goldies," by Colonel Jubilation B. Johnston, who presumably is its producer, Bob Johnston. And on the Tower label there is now a recording of rock-and-roll by, of all people, Mae West.

A number of astute observers of the recording scene believe they see in this spate of harsh satires the beginning of the end of rock-and-roll. I wonder. Ten years ago, various people thought they foresaw its end. It is still with us. The record companies defended themselves at that time by suggesting that this interest in record collecting among the youngsters would kindle a general interest in music: they would go on, the company flacks insisted, to better things. What happened? Those kids have grown up now, the girls have become young housewives. And radio has begun pitching some rock-and-roll shows to housewives. Their taste remains simple-minded. You can't learn to appreciate good music by listening to bad.

Do the Mrs. Miller and Mae West and Colonel Johnston discs augur the exhaustion of rock-and-roll? I seriously doubt it. Despite periodic lapses into slight optimism, I am convinced that this garish music is here to stay for the foreseeable future, along with polluted air and littered streets in our cities, billboards, neon signs, hot-dog and frozen custard stands along our highways, and beer cans on the once-lovely sands of Cape Cod.

The Mrs. Miller record, come to that,

isn't funny. It is, in fact, a rather nauseatingly cruel practical joke: a middle-aged woman with a preposterously broad vibrato, dubious pitch, and no rhythmic sense at all, was turned loose on a bunch of top forty tunes. You'll find her funny only if you think a Jerry Lewis imitation of a spastic is funny. The most you can say is that the disc has (as Steve Allen once said of the Jack Paar show) the gruesome fascination of watching an accident in slow motion. It is the apotheosis of camp, and camp is the most serious threat to American aesthetic judgment in the history of the nation.

For the kids who consume the majority of the record industry's disgusting regurgitations (and rock-and-roll is nothing if not a thrice-chewed cud), Mrs. Miller probably represents something else: a proof of the squareness of their elders. She, in her appalling performances of mediocre material, tends to affirm that only they—the very young—can do that kind of material. And in a way, they're right: this kind of miserable music requires a genuine insensitivity and ignorance to perform "properly." What they don't see is that the disc is as much an accusation against them and their preposterous subculture as it is of their elders.

ORIGINALITY in the music business consists largely of imitating your competitor before three other guys think of it. In that sense only, the Johnston record and Mae West's disc (entitled "Way Out West") are original. But oddly enough, this is a case where the imitations are better than the original. Mrs. Miller's record is embarrassing, but these two discs are genuinely funny. Indeed, I find "Moldy Goldies" the funniest piece of musical satire since Jo Stafford and her pianist-arranger husband Paul Weston

masqueraded as Darlene and Jonathan Edwards to pan cocktail pianists and their equivalent singers.

By laying her dripping brand of sexuality on a batch of top forty songs (she sounds as though she's about four short breaths from the point of it all) Miss West drives the lubricity of this material into absurdity. Incidentally, she sings rather well: her time is correct (if a little stiff), she's in tune, and her vibrato is far more controlled than a woman her age has any reasonable right to expect. For Miss West to do such an album isn't as far out as it seems. As comedian Jack E. Leonard said recently (I wish I could reproduce on paper his growly delivery), "Mae's been singin' that way for years."

Parenthetically, it should be noted that the real pioneer in panning rock-and-roll was the same Jack E. Leonard: ten years ago he made a hilarious disc called "Rock-and-Roll for Kids over Sixteen," which included such songs as *I'm a Middle-Aged Juvenile Delinquent*, and *Take Your Cotton-Pickin' Hands Off My Leather Jacket*. The disc was released on the RCA Victor subsidiary Vik. The label is now defunct, but the disc must be somewhere in Victor's vaults, and in the rush to follow up on Mrs. Miller somebody missed a good bet: the disc should have been promptly reissued.

Of the several comedy discs based on rock-and-roll, the funniest is that by Johnston. Subtitled "Colonel Jubilation B. Johnston and His Mystic Knights and Street Singers Attack the Hits," it is an uproarious compendium of musical malapropisms. The tunes get the miserable treatment they so richly deserve.

Yet this very disc serves to prove the essential cynicism of this new tendency to mock the rock. Bob Johnston, who packaged it, has satirized some of the Bob Dylan songs. It happens that Johnston also produces Dylan's records: he is partly responsible for foisting some of the tripe on us in the first place.

What, then, does it all mean? It means that the record industry, a carnivorous ruminant, found it profitable to abet the growth of r-&-r, and for the nonce finds it profitable to pan it: it simply has found a new way to squeeze more blood out of the rock. *Gene Lees*

Ⓢ Ⓜ MRS. ELVA MILLER: *Mrs. Miller's Greatest Hits*. Mrs. Elva Miller (vocals), orchestral and choral accompaniment. *Downtown*; *These Boots Are Made for Walkin'*; *My Love*; and eight others. CAPITOL ST 2494 \$4.79, T 2494 \$3.79.

Ⓢ Ⓜ MAE WEST: *Way Out West*. Mae West (vocals), orchestra. *Treat Him Right*; *If You Gotta Go*; *Day Tripper*; and eight others. TOWER ST 5028 \$4.79, T 5028 \$3.79.

Ⓢ Ⓜ COLONEL JUBILATION B. JOHNSTON: *Moldy Goldies*. Pseudonymous vocals; orchestra, Bob Johnston cond. *Bang, Bang*; *Daydream*; *Rainy Day Women*; and eight others. COLUMBIA CS 9332 \$4.79, CL 2532 \$3.79.

FREE!

KOSS STEREPHONES



World Famous Koss SP-3x Stereo Headphones. Regularly \$24.95—FREE when you buy one of the great Acoustech Amplifiers, preamplifiers, or speakers—wired or kit—including the sensational ADD-A-KIT amplifier.

offer expires midnight, Oct. 15, 1966
good in USA only

CIRCLE NO. 1 ON READER SERVICE CARD

Hi Fi/Stereo Review SUBSCRIBER SERVICE

Please include an address label when writing about your subscription to help us serve you promptly. Write to: Portland Place, Boulder, Colo. 80302

Change of Address:
Please let us know you are moving at least 4 weeks in advance. Affix magazine address label in space to the right and print new address below. If you have a question about your subscription, attach address label to your letter.

To Subscribe:

Check boxes below.

- New Renewal
- 5 years \$21
 - 3 years \$15
 - 1 year \$6

Specify

- Payment enclosed — You get 1 extra issue per year FREE!
- Bill me later.

← AFFIX LABEL →

state	city	address	name please print
zip-code			

If you have no label handy, print OLD address here.

0221

name please print

address

city

state zip-code

OCTOBER 1966

A NEW ACOUSTECH ADD-A-KIT — 100 WATTS POWER!

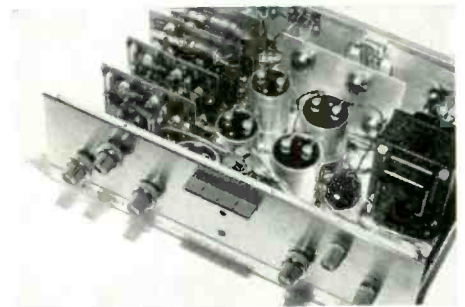


Acoustech XII (\$159.50)
with Preamplifier Module (\$89.50)
accessory walnut case (\$24.50)

In only a few short months the Acoustech Add-A-Kit amplifier has captured the imagination of audio experts and enthusiasts everywhere — "... a pot of gold. That is what we have here." — *American Record Guide*. "... a genuinely superior product." — *Audio*. "... a great amplifier ... magnificent sound." — *Radio/TV Experimenter*. "... will outperform most factory-assembled rigs you can buy today." — *Popular Science*.
Now Acoustech offers a new higher-powered addition to this line of modular components ... the Acoustech XII, 100 watt power amplifier (50 watts per channel for under 1/4% I.M.). For \$30 additional over the popular Acoustech XI 70-watt amplifier, the music lover can obtain an extra 30 watts of reserve power. Add the same preamplifier module (P/M) to either unit to complete a solid-state amplifying system on one compact chassis.



Step 1. Kit is designed so you can stop after wiring the easy-to-assemble power-amplifier stages, if you already own a hi-fi preamplifier. Construction time: about five hours.



Step 2. You can add on the preamplifier and control circuitry when you build the power amplifier, or do it at a later date. The conversion takes about 12 hours, most of it spent in wiring the complex selector switches.

SPECIFICATIONS Both power amplifiers have under 1/4% I.M. distortion at rated 8 ohm power; hum and noise —95 db below rated output; 250K ohms input impedance; massive power transformers (9 1/2 lbs-XII, 6 lbs-XI) to provide plenty of transient power to drive the most inefficient 4, 8 or 16 ohm speakers. When preamplifier module added, completed system has selectable 2 1/2 mv and 10 mv phono input sensitivities in addition to tuner and aux inputs; complete tape monitor switching; separate tone controls for each channel which are out-of-circuit unless COMP push-button is engaged; low impedance front panel stereo outlet with separate speaker defeat.

ACOUSTECH

ACOUSTECH, INC., div. KOSS ELECTRONICS
Dept. S67,139 Main Street, Cambridge
Mass. 02142

IMPETUS: 2 VIA BERNA LUGANO, SWITZERLAND

CIRCLE NO. 1 ON READER SERVICE CARD

SPOKEN WORD



Ⓜ RUPERT BROOKE: *Poems*. Richard Waring (reader). FOLKWAYS FL 9818 \$5.79.

Performance: Flowery
Recording: Fair

Everything a romantic age expected a poet to be was embodied in the person of Rupert Brooke. He was handsome, moody, athletic, restless, wore flowing ties, and died before thirty on shipboard while sailing as a member of the British Mediterranean Expeditionary Force to fight in World War I. When he heard about the war, he said, "Well, if Armageddon's on, I suppose one should be there," and set out to obtain a commission. Before that, as was expected of a proper English poet, he spent a "wanderyear" in America and the South Seas, lived in Germany and Italy, all the while writing of love and homesickness and other appropriate subjects. His lines stirred the blood of his British contemporaries: "If I should die, think only this of me:/That there's some corner of a foreign field/That is for ever England." He wrote of "nobleness" and

"honor" and "hearts woven of human joys and cares." Winston Churchill admired him. Millions wept at the news of his death.

Richard Waring reads more than a dozen of his poems with an old-fashioned British fervor and flavor in this collection, and it is hard to stomach much of it today. The sentiments in Brooke's sonnets to young ladies sound pat and spurious, the nostalgia synthetic, the rhymes forced, and the images too prettily tinted, although they sometimes deal with such unpleasant realities as seasickness on a Channel crossing. Yet there is a sweep to the impassioned innocence of a soaring poem like "The Great Lover" which remains persuasive, even in this hard-hearted hour.

P. K.

Ⓜ THE NEGRO WOMAN. Dorothy Washington (reader). Compiled and edited by Jean M. Grannon. FOLKWAYS FH 5523 \$5.79.

Performance: Flat
Recording: Fair

Harriet Tubman, Phyllis Wheatley, Sojourner Truth, Mary McLeod Bethune, and others whose writings are preserved here fought hard and courageously over the past hundred years in the cause of Negro rights. But they all had in common a certain turgidity when it came to writing prose or poetry on the subject that consumed them. This quality is only emphasized by Miss Washington's reading, which is never sufficiently varied or impassioned enough to hold the listener over the long stretch, nor to lift what might have been a distinguished album out of the ordinary. A complete text is sup-

plied, with biographies and pictures of the seven redoubtable women whose work is read.

P. K.

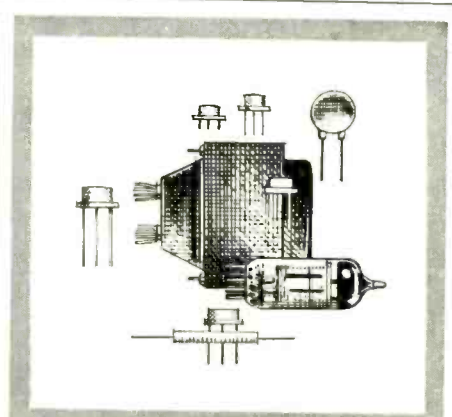
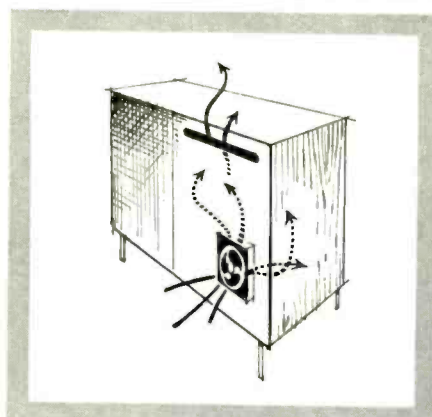
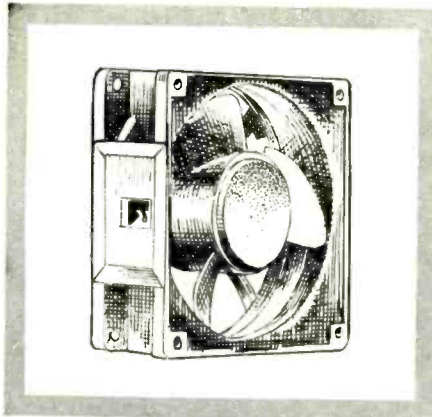
Ⓢ Ⓜ SHAKESPEARE: *The Two Gentlemen of Verona*. Peter Wyngarde, John Laurie, Joanna Dunham, Edward De Souza, Elvi Hale, Murray Melvin, others. CAEDMON SHAKESPEARE RECORDING SOCIETY 202 three discs stereo and mono \$17.85.

Performance: Graceful
Recording: Clear
Stereo Quality: Excellent

Who is Sylvia? What is she? Why, Sylvia is the lady-friend of Valentine. And Valentine is one of the two gentlemen of Verona. The other gentleman is Proteus, a fellow who thinks all's fair in love and therefore feels he is justified in jilting another girl, named Julia, and trying to steal Sylvia away from Valentine. He learns otherwise, and Julia gets him back, Sylvia gets Valentine back, and that is all there is to *The Two Gentlemen of Verona*.

The elements of the plot are as neatly juxtaposed as parts in a fine watch. Each of the upper-class protagonists is provided with a servant, and each of the servants in turn is provided with speeches of balloon-puncturing sagacity to give relief to what might otherwise have been the most mechanical of love stories. Julia has her witty waiting-woman Lucetta, and Valentine has Speed, a frank and lascivious clown, while Launce serves as "the like to Proteus."

The present production is beautifully acted. Peter Wyngarde's Valentine and Ed-
(Continued on page 184)



KEEP

A QUICKLY AND EASILY INSTALLED
WHISPER FAN KIT COOLING YOUR
HI-FI EQUIPMENT...

Whisper Fan
KIT

IT

BREATHES 65 CUBIC FEET OF COOL
AIR PER MINUTE THROUGHOUT THE
ENCLOSURE...

COOL

THOSE HEAT GENERATING TRANSIS-
TORS, TUBES AND COMPONENTS
FOR ADDED LIFE...

the WHISPER FAN beats the heat that wrecks the set. Engineers have found that up to 40% or more life can be added to computer systems when components are properly cooled. And the life of your hi-fi, TV or ham equipment will be shortened unless you provide for the dissipation of the heat generated by transistors, tubes, transformers and other components. In addition, the Whisper Fan improves equipment performance by minimizing component drift due to heat and eliminates hot spots due to eddies.

Measuring only 4 1/4" square and 1 1/2" deep, it can be set in a corner or mounted on the rear panel in just minutes. The Whisper Fan requires only 7 watts, just pennies a week to operate. Whisper Fan Kit comes complete with mounting hardware, plug and cord for electrical connections and installation instructions. Cost only \$14.85 Write for descriptive literature and name of nearest dealer.



ROTRON MANUFACTURING
COMPANY, INC.
WOODSTOCK, NEW YORK
West Coast: Rotron / Pacific, Glendale, Calif.

Live Better Electronically With
LAFAYETTE
 RADIO ELECTRONICS



**NEW! Model LR-1200T Super Deluxe 120-Watt
 Solid State FM/AM Stereo Receiver**

259⁹⁵
 No Money Down
 99-0150WX*

- Cool, Long Life Performance
- Powerful 120 Watt Amplifier
- Center Channel Output
- Transistor Overload Protection
- Automatic FM Stereo/Mono Switching
- 1.5 μ V FM Sensitivity
- Capture Ratio 2.2 db
- 4 Position Tape Monitor Switch
- Interstation Muting
- Variable AFC
- Plug-in Transistors

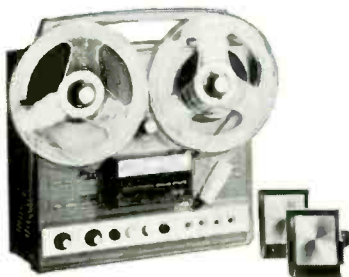
**NEW! LR-900T 65-WATT
 SOLID STATE
 FM/AM STEREO RECEIVER**



No Money Down

99-0157WX* **199⁹⁵**

**NEW! RK-815 SOLID STATE
 STEREO TAPE RECORDER**



No Money Down
 99-1532WX* **129⁹⁵**

**NEW! DELUXE CRITERION™ 3X
 12-INCH 3-WAY
 ACOUSTIC SUSPENSION
 SPEAKER SYSTEM**



No Money Down
 99-0176WX* **89⁹⁵**

*Imported



FREE
1967 CATALOG
NO. 670

Over 500 Pages

Convenient Locations

NEW YORK
 Bronx
 Brooklyn
 Jamaica
 Manhattan
 Scarsdale
 Syosset

NEW JERSEY
 Newark
 Paramus
 Plainfield

MASSACHUSETTS
 Boston
 Natick
 Saugus

WASHINGTON, D.C.
 (Area)
 Falls Church, Va.
 Mt. Rainier, Md.

CONNECTICUT
 Hamden
 W. Hartford

PENNSYLVANIA
 Pittsburgh

NOW! OFF PRESS—BETTER THAN EVER!

Featuring Everything in Electronics for • HOME • INDUSTRY • LABORATORY
 from the "World's Hi-Fi & Electronics Center"

LAFAYETTE Radio ELECTRONICS
 Dept. HMJ-6, P.O. Box 10
 Syosset, L. I., N. Y. 11791

Send me the FREE 1967 Lafayette Catalog 670

HMJ-6

Name _____

Address _____

City _____

State _____ Zip _____

HI-FI SHOPPERS

BEFORE YOU BUY
GET A RABSONS QUOTE
... YOU'LL BE GLAD YOU DID!

At Rabsons Competitive Prices, Reliability and Personal Service have been bywords for over 61 years

It's so EASY and SAFE to deal with Rabsons

• Up to 36 months to pay on Easy Pay Plan • Centrally located—as close as your telephone—as near as your mail box • Free Mail Order—Hi Fi Clinic Service • Fast Air Mail Response on Quotation Requests • Franchised Distributor for Hi Fi Lines • 61 Years of business "Know How" to serve you better • Shipments **DOUBLE PACKED** and **FULLY INSURED** • "Attractive" Prices • Warehouse on premises • Fast Delivery—Large inventory permits processing and shipment promptly • All merchandise brand new in factory sealed cartons • Save even more on complete system quotes • Export Packing—220 Volts 50 cycle merchandise a specialty • Free list of monthly specials.

free

BALL POINT PEN with every quote

RABSONS

57 ST. INC.
119 West 57th Street, New York, N. Y. 10019
Tel. Area Code 212-247-0070

"Our **61**st Year
of Reliability"

CIRCLE NO. 75 ON READER SERVICE CARD

SAVE MONEY on
NATIONALLY
ADVERTISED BRANDS
**HI-FI
COMPONENTS
TAPE
RECORDERS**



TAPES,
ACCESSORIES
SLEEP LEARN KITS
MERITAPE
Top Quality Recording Tape

- Franchised Distributors
- Factory Sealed Cartons
- Lowest Prices
- Integrity • Service

Write for our
VERY LOW QUOTATIONS

FREE CATALOG

DRESSNER

1523-Jericha Tpke. New Hyde Park 31, N.Y.

Visit Our Showroom

CIRCLE NO. 33 ON READER SERVICE CARD

184

ward De Souza's Proteus are as well matched in sonorosity of voice as they are in clever lines. Elvi Hale is spirited as Julia, especially during those inevitable scenes when she's disguised as a page to win Proteus back, and Joanna Dunham makes of Sylvia as "holy, fair and wise" a creature as is claimed in the song.

P. K.

RECORDING OF SPECIAL MERIT

© PETER WEISS: *Marat/Sade* (The Persecution and Assassination of Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade). Ian Richardson, Patrick Magee, Glenda Jackson, and members of the Royal Shakespeare Company (performers). English version by Geoffrey Skelton. Verse adaptation by Adrian Mitchell. Music by Richard Peaslee. Peter Brook, director. CAEDMON THEATRE RECORDING SOCIETY TRS 312 three discs \$17.85 mono or stereo.



TOM HOLLYMAN

MARAT AT CENTER STAGE: Ian Richardson as Marat surrounded by inmates of Charenton

Performance: Unforgettable
Recording: Sensational
Stereo Quality: Artful

So much has been written about this play-within-a-play that many who saw it found themselves wondering afterward how much of its power might be attributed to the playwright, how much to the music, how much to the performers, and how much to the ingenuity and taste of the director who staged it so sensationally for the New York production. The experts tossed about those categorical expressions so dear to a floundering public's heart—"theater of cruelty," "total theater," and "theater of alienation." From abroad came reports that there were differences in the text, the emphasis, and even the ending in various countries where the drama was done. The actors themselves broke into print to complain how exhausted they were by their assignments, and indeed, the production was so complicated, the various inmates of the asylum where it takes place at once so distracting and so absorbing in their agonies and athletics, that one frequently lost track of the main event.

Caedmon's remarkable original-cast recording restores the action of *Marat/Sade* to a foreground focus and clarifies the theme and the nature of its conflict, while making full use of all the groans, screams, ditties,

and orchestral embellishments in discreet and intelligent perspective.

The time is 1808, just after the blood baths that followed the French Revolution. The Marquis de Sade, interned in the Charenton asylum as a patient, has been producing plays with the inmates, including himself, as actors.

Sade's latest effort is a piece about the revolutionary leader Jean-Paul Marat, culminating in the stabbing of Marat in his tub by the fanatical Charlotte Corday when the terror of the Revolution was at its height. Two points of view are presented: the skepticism and individualism of Sade, and the impersonal visionary idealism of Marat.

But all is not talk, or rhetoric, or even politics in *Marat/Sade*. The momentum leads tensely toward the murder of Marat by Corday, while the inmates join in fierce chants expressing by turns the disillusionment, horror, and hopes of the people for the fruits of revolt, and the orchestra weaves a wild

ornamentation of tunes and strange rhythms over the action.

Since the play is being performed by "lunatics," there is an extra dimension of impending chaos and disintegration hovering over every line. Sade and Marat deliver their pieces in the soft-spoken tones of the conventionally sane, but the rest halt, sputter, stammer, break into piercing screams, forget their lines, have to be restrained by Coulmier, the director of the mental home, by the "sisters" (played by men), and by various attendants.

As the Marquis de Sade, Patrick Magee purrs his way through a stupefying role with commendable restraint. Ian Richardson, as Marat, also underplays superbly, avoiding all the temptations the part offers to rant or bludgeon. Even more remarkable, I think, is the Charlotte Corday of Glenda Jackson, who maintains perceptively the double image of the character and the halting, timid, bewildered inmate portraying her. The rest of the cast is also admirable.

On records, the play gains in aural sharpness to compensate for the loss of its visual aspect. A complete paperback of the unpunctuated rhymed text is provided (although the actors sometimes depart from it), as well as a shiny booklet containing photographs, biographies of the actors and original protagonists, and a thoughtful essay by Martin Esslin.

P. K.

The new KLH* Model Twelve is the result of some pointed questions about what kind of improvements might go into a speaker system designed for perfectionists.

The KLH Model Twelve is the finest moving-coil loudspeaker we have ever made. Not by a spectacular margin (there just isn't that much room for improvement in today's best speakers), but by some important degrees.

Before we began to design the Model Twelve, we asked ourselves some pointed questions. We knew we would not be willing to settle for just a set of more impressive measurements. What real improvements could we conceive of for a speaker designed unabashedly for perfectionists? Which of the improvements that we could make on paper would, in fact, be audible and meaningful? Above all, how could we design a speaker that would be *useful* under the widest range of conditions?

A few answers

We decided that there were a few absolute factors we could improve upon or change significantly in a system for the perfectionist. We could supply a bit more response at extremely low frequencies. We could offer the potential for more very-high-frequency response—for use only with exceptionally good program material. We could make the overall impedance of the system eight ohms for optimum performance with today's transistor amplifiers.

By using an acoustic-suspension enclosure slightly larger than usual, we could also provide a bit more speaker efficiency. The amount we could gain would be just enough to allow the listener a choice of many excellent amplifiers of less than super-power.

A final step

With the aim of *usefulness* uppermost in mind, what else could we do?

We could offer the listener the opportunity to make adjustments in the

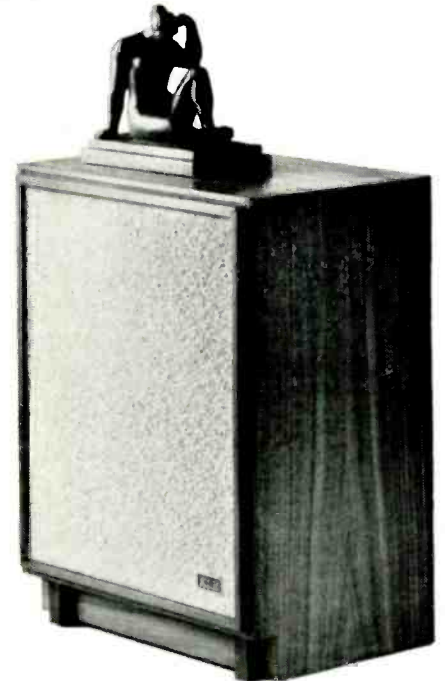
speaker's overall sound quality—subtle but important adjustments. Adjustments that would allow the listener to modify the speaker's musical balance to account for differences in program material, associated equipment, room acoustics, and personal musical judgments. Instead of the usual mid-range or "brilliance" controls, we could provide the listener, for the first time, with an effective way to tailor the speaker to his own needs.

This is why the Model Twelve comes with a unique series of four multi-position control switches. These adjust the level of broad segments of the frequency range: 300-800 cps; 800-2500 cps; 2500-7000 cps; and 7000-20,000 cps. They are housed in a remote switchbox (connected to the speaker by a thin four-conductor cable) that can be placed next to your favorite seat for maximum effectiveness and ease of use. The amount of adjustment from each switch is limited so that you can make only meaningful adjustments. The Model Twelve cannot be made to sound bad under any conditions. It can only be made better for your own requirements.

Perfectionist's speaker system

We think our approach to the Model Twelve makes sense only for a perfectionist's speaker system. And the Model Twelve is just that. It will reproduce the highest and the lowest frequencies of any conceivable musical interest. Its very-high-frequency capabilities are actually in advance of most of today's program material; as the noise content drops on future recordings, the 7000-20,000 cps control can be turned up for ever more realistic music reproduction.

The Model Twelve's four speakers are used conservatively (in a three-way



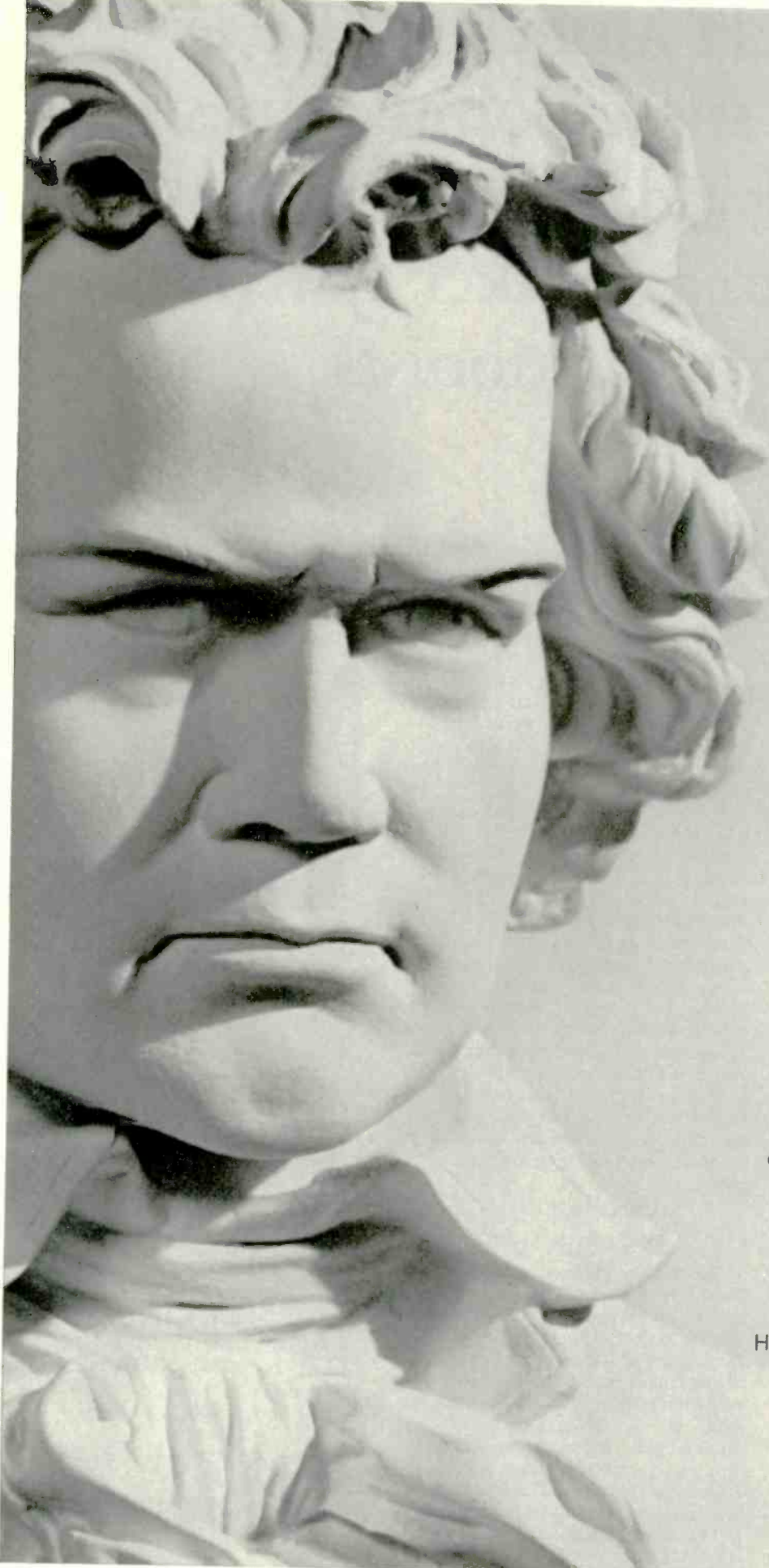
Suggested Retail Price: \$275.00

design) to cover a range at least an octave short of their upper and/or lower limits. The mid-range drivers are housed in special sub-enclosures that are acoustic-suspension in principle. The cabinet is made of one-inch plywood, with quarter-sliced walnut veneer selected for beauty and uniformity of grain. The overall design of the 29" x 22¼" x 15" enclosure has been understated to make the cabinet as unobtrusive as possible in any room.

We believe we have done everything we can to make the Model Twelve the best moving-coil speaker system we have ever made. If you are an unabashed perfectionist, you should go hear the Twelve. It's at your KLH Dealer now. For more information, write: KLH, 30 Cross Street, Cambridge, Mass. 02139, Dept. 700.

*A trademark of KLH Research and Development Corp.





How long will Beethoven be around?

A real long time — on pre-recorded tapes with a base of MYLAR*. Like blank tapes on a base of MYLAR, they contain no plasticizer, so they can't dry out or become brittle with age. They can be stored anywhere — indefinitely. That's why MYLAR is the base used for "play-in-car" hi-fi tapes.

Pre-recorded tapes represent an investment. Why not invest a little more for MYLAR and have the added insurance and protection of the strongest, longest-lasting tape base you can buy?

Make sure your favorite pre-recorded tapes are on a base of MYLAR polyester film. And look for the label on the box that says MYLAR.

How long will pre-recorded tapes of MYLAR last? Well, how long has Beethoven been around?

*Du Pont's registered trademark for its polyester film



Better Things for Better Living . . . through Chemistry



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by MORGAN AMES • DAVID HALL • IGOR KIPNIS

RECORDING OF SPECIAL MERIT

Ⓢ DVORÁK: *Symphony No. 7 in D Minor; Symphony No. 8 in G Major; Symphony No. 9 in E Minor ("New World")*. Cleveland Orchestra, George Szell cond. EPIC E3C 848 \$11.59.

Performance: Among the best
Recording: Good for 3¾ ips
Stereo Quality: Superior
Speed and Playing Time: 3¾ ips; 113'42"

Although I can't imagine wanting to listen to Dvořák's final trio of symphonies all in a row, this package may well appeal to collectors whose penchant for listening for longer periods of time is less limited, or to those who appreciate the complete unit concept of merchandising. Regardless of format, the performances, which were issued in a three-disc album (as well as separately) several years ago, are among the best to be had. The orchestral playing is first rate, and the conceptions are properly dynamic and lyrical where necessary. The recording is rather better than some tapes of this speed, with an impressive bass response and an excellent feeling of presence. Full string passages, however, don't entirely avoid stridency, and there was a slight wow during the final bars of the "New World." Stereo separation is remarkably good, and the box represents a sizable price drop over the equivalent disc version. No program notes are included, however. I. K.

RECORDING OF SPECIAL MERIT

Ⓢ HINDEMITH: *Mathis der Maler (excerpts)*. Dietrich Fischer-Dieskau (baritone), Mathis; Pilar Lorengar (soprano), Regina; Donald Grobe (tenor), Albrecht; Radio Symphony Orchestra of Berlin. Leopold Ludwig cond. DEUTSCHE GRAMMOPHON DGC 8769 \$7.95.

Performance: Vivid
Recording: Superior
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 57'9"

Curiously, this set of excerpts is the only one in either tape or disc form to be had from this opera, other than the well-known suite. Two movements from the suite are also included here, and other themes in the suite are heard periodically in the vocal excerpts. Judging from this selection, it is a fine work,

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

and one wonders when a complete recording will be forthcoming. In the meantime, the seven vocal scenes (plus two orchestral ones) presented here are superbly done, not least by the ubiquitous Fischer-Dieskau. The singing and orchestral playing are remarkably vivid, and though I have enjoyed the disc version since its release a few years ago, I am even more impressed by the tape's sound, which is cleaner. Separation is excellent, and the tape box includes the texts and translations (but without a synopsis of the opera). I. K.

COLUMBIA



MASON JONES

Ease and velvet tone in Mozart concertos

RECORDING OF SPECIAL MERIT

Ⓢ MOZART: *Horn Concertos: No. 1, in D Major (K. 412); No. 2, in E-flat (K. 417); No. 3, in E-flat (K. 447); No. 4, in E-flat (K. 495)*. Mason Jones (horn); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 796 \$7.95.

Performance: A-1
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 52'41"

Mozart's friend Ignaz Joseph Leutgeb may have felt put upon by some of the difficulties Mozart posed in these concertos written for him—especially in that he had no modern valved instrument to ease matters—but musicians and listeners of subsequent generations have been wholly delighted, and justifiably so. These works rank among the most ingratiatingly lovely items of lighter

Mozartiana. Despite the generally prevailing key of E-flat (dictated by the nature of the instrument), the horn concertos are not lacking in variety. Pert humor is dominant in the initial D Major piece, and the special lyrical touch of the mature Mozart comes to the fore in the last.

Mason Jones, first-chair horn of the Philadelphia Orchestra, courses through this music (including cadenzas of his own composition) with the utmost ease and velvet tone—even when using the old-style valveless *Waldhorn* for the finale of the D Major Concerto; and Ormandy provides an accompaniment of cat-like lightness and agility. First-rate sound all the way! D. H.

Ⓢ MOZART: *Seventeen Sonatas for Organ and Orchestra*. E. Power Biggs (organ); Columbia Symphony Orchestra, Zoltán Rozsnyai cond. COLUMBIA MQ 799 \$7.95.

Performance: Stylish
Recording: Spacious
Stereo Quality: Good enough
Speed and Playing Time: 7½ ips; 47'55"

The cheerfully festive one-movement sonatas contained on this tape, "E. Power Biggs Plays Mozart," were composed for use as interludes for services at the Salzburg Cathedral, and as recorded here in chronological order, they range from the somewhat elementary juvenilia of K. 67-68 (Mozart was eleven at the time!) to the compressed but full-scale symphonic treatments represented by the last four of the series.

In the four-track tape format, Biggs, playing on a reconstructed Austrian organ from Mozart's time and backed by excellent orchestral accompaniment, has the field all to himself. The performances are neat; the recorded sound is somewhat reverberant, but not uncomfortably so. D. H.

Ⓢ TELEMANN: *Water Music ("The Tides of Hamburg"); Suite No. 6, in D Minor, for Oboe, Violin, and Continuo; Concerto No. 3, in A Major, for Flute, Harpsichord concertante, and Continuo; Trio Sonata, in E-flat, for Oboe, Harpsichord concertante, and Continuo*. Schola Cantorum Basiliensis, August Wenzinger cond.; Nuremberg Chamber Music Ensemble. DEUTSCHE GRAMMOPHON ARCHIVE ARC 3198 \$7.95.

Performance: Authentic
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 53'31"

The fierce vitality of Handel's *Water Music* is not to be found in Telemann's Hamburg-inspired sequence, but there is great

We Own The
Sharpest Pencils
In Town!



YOU SAVE MORE
ON HI-FI
COMPONENTS & TAPE RECORDERS

- We invite your test of our "We Will Not Be Undersold Policy."
- 15-day money-back guarantee.
- 2-yr. unconditional guarantee parts & labor no charge, at local warranty station, factory or our service dept.
- Trade-ins—highest allow. Send your list.
- Most items shipped promptly from our 250,000 inventory, fully insured.
- Our specialty—APO & Export.
- 21st yr. dependable service world wide.

Easy-Pay-Plan—Up to 24 mos. to pay.
Write for our price First!

HI-FIDELITY

CENTER

"The House of Low Low Prices"

239-A East 149th St.,
New York, N.Y. 10451

CIRCLE NO. 53 ON READER SERVICE CARD

Olson



FREE

Fill in coupon for a FREE One Year Subscription to OLSON ELECTRONICS' Fantastic Value Packed Catalog—Unheard of LOW, LOW PRICES on Brand Name Speakers, Changers, Tubes, Tools, Stereo Amps, Tuners, CB, Hi-Fi's, and thousands of other Electronic Values. Credit plan available.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

If you have a friend interested in electronics send his name and address for a FREE subscription also.

OLSON ELECTRONICS, INC.

515 S. Forge Street Akron, Ohio 44308

CIRCLE NO. 71 ON READER SERVICE CARD

elegance in both its scoring and melodic content. The same holds for the chamber pieces played by the Nuremberg ensemble. Particularly effective is the dialogue writing for flute and harpsichord in the Concerto.

The performances stress refinement and stylistic authenticity, notably in the *Water Music* with its extensive use of the gentled-toned recorders. While Telemann is fairly well represented on four-track tape, the repertoire on the present reel is without competition. The recorded sound is clean and transparent from beginning to end, but I wish the box had contained program notes, and that the blank tape had been at the end rather than the beginning of side one. *D. H.*

COLLECTIONS

© **MARILYN HORNE:** *Souvenir of a Golden Era.* Arias by Rossini, Bellini, Beethoven, Gluck, Gounod, Meyerbeer, and Verdi. Marilyn Horne (mezzo-soprano); Geneva Opera Chorus; Suisse Romande Orchestra. Henry Lewis cond. LONDON LOH 90117 \$12.95.

Performance: Spectacular vocal display

Recording: Very good

Stereo Quality: Satisfactory

Speed and Playing Time: 7½ ips; 81'33"

Marilyn Horne's tribute to the famous Garcia sisters, Maria Malibran and Pauline Viardot, consists of a sizable sampling of these two famous nineteenth-century singers' repertoire. From a technical standpoint, Miss Horne is rather like Joan Sutherland: for agility, runs, trills—and, one might add, enormous range—these performances are extraordinarily impressive. I am less happy about some of the interpretations, especially of the better known arias. The fault is not in Miss Horne's technique, but rather in her inability to present some of the characters in a histrionically convincing manner. Thus the Beethoven "*Abscheulich*," the two Gluck arias, and even the second part of Azucena's "*Srìde la vampa*" seem dramatically noncommittal. If she achieved more variety of color in the voice, Miss Horne would do a great deal to make up for this lack, but then the ability to color one's tone is closely linked with dramatic interpretation. The accompaniments by Miss Horne's husband, Henry Lewis, are competent but not outstanding, and the tape reproduction is most satisfactory. A text booklet is enclosed.

I. K.

ENTERTAINMENT

© **RAY CHARLES SINGERS:** *Command Performances, Volume Two.* Ray Charles Singers (vocals); Ray Charles cond. *Woodpecker Song; Aloha Oe; Arrivederci, Roma;* and nine others. COMMAND CMX 896 \$5.95.

Performance: Smooth as a marble

Recording: Poor

Stereo Quality: Unnatural

Speed and Playing Time: 3¾ ips; 30'35"

Whenever I read liner notes on Command tapes, I envision the writer punching in, sitting at his typewriter, and flipping on his *terribly-sincere* button. The first sentence, for example, includes these adjectives: "fabulous," "most brilliant," "very special," and "world's most famous." The same glossary of enthusiasm applies to a great number of Command tapes, in the same

crowded style. Now then, about the music.

Ray Charles is a practiced, professional choral leader. He leads skilled studio singers through technically proper, emotionally sparse vocal renditions of inoffensive pop tunes. Although there's nothing unpleasant about it, there's little here to satisfy a substantial musical appetite. The most that can be said is that these people sing smoothly and in tune.

One track is a little weird: *She Loves Me* (to my joy, misprinted in the notes as *She Love Me*), using an all-male chorus. The balance is terrible and in many places the melody is missing altogether. Perhaps the girls were late that day and the men started without them.

Aside from *She Love Me*, the album is suitable dinner music for people on salt-free diets. *M. A.*

© **ESQUIVEL:** *The Best of Esquivel.* Juan Garcia Esquivel (piano); orchestra and chorus, Esquivel cond. *Guadalajara; Take the "A" Train; My Reverie;* and nine others. RCA VICTOR FTP 1324 \$6.95.

Performance: Interesting

Recording: Good

Stereo Quality: Good

Speed and Playing Time: 7½ ips; 33'38"

It's unusual, and gratifying, to be surprised with good music from a release one feared would be dull. When I saw titles like *Poinciana, Jalousie,* and *Granada* on this set, I was prepared for another dose of hopelessly trivial cocktail music. But though, indeed, this is cocktail music, it's quite pleasant, and superior to almost everything in that dreadful field.

Mr. Esquivel's piano playing is pure Carmen Cavallaro, full of jolly, pointless arpeggios. But the liner notes hint that Esquivel also did the arranging, and it's the writing that makes the album. It's bright, tasteful, and inventive.

Malagueña is of special note, opening with a harpsichord solo accompanied by strings. *Poinciana* is reminiscent of the beautiful mood created some years ago by Les Baxter in *Quiet Village*. Too often the arrangements make use of a brass section that screams. This was probably meant to generate excitement, but the effect is harsh in an otherwise peaceful album.

Despite its shortcomings, this is the best cocktail music you're likely to find. *M. A.*

© **MARTY GOLD:** *Classic Bossa Nova.* Phil Bodner (tenor saxophone); Clark Terry (trumpet, flugelhorn); Dick Hyman (piano); Lois Winter (vocals); orchestra, Marty Gold cond. *My Reverie; No Other Love; If You Are but a Dream;* and nine others. RCA VICTOR FTP 1318 \$6.95.

Performance: Smooth

Recording: All right

Stereo Quality: All right

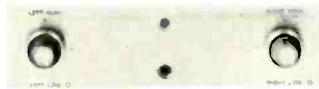
Speed and Playing Time: 7½ ips; 32' 26"

Here's a good album for shy people—shy about the new (bossa nova) and the old (classical music). It's a polite blend of the two.

The album is based on themes of classical composers. However, arranger Marty Gold has worked with pop tunes taken from classical pieces (*The Lamp is Low*, based on Ravel's *Pavane for a Dead Princess; Full* (Continued on page 190)

try the new Koss pro-4A stereophones on this page

right here



... They plug right in. . .

Slip the plug into the headphone jack on your amplifier or receiver. It's right there on the front panel. You never noticed it? Now lay on a good record or tape. Breathtaking? We knew it. Highs . . . Right! Clean and crisp. Ever hear a cymbal like that, or a flute? Yeah, lots of people tell us that. Bass . . . well, they're made to order for bass. BOOM, BOOM, BOOM. After all, there's perfect channel separation and not a sound wasted. Expensive? Man, this is the new, improved PRO-4A! \$50.00. How cheap do you expect to get something like that? Almost every hi fi dealer has 'em.

specifications: Ultra-sensitive sound reproducers mounted in new, acoustically improved, high-impact ear cups. Fluid-filled, washable ear cushions contours closely to head. 8-ft. coiled cord. 15-30,000 hz (cps). Impedance: 8 ohms.



Model PRO-4A \$50.00

koss electronics, inc.

2227 N. 31st Street Milwaukee, Wis. 53208
Koss-Impetus 2 Via Berna Lugano, Switzerland

CIRCLE NO. 61 ON READER SERVICE CARD

WRITE FOR QUOTATION

FACTORY SEALED CARTONS
FRANCHISED DISTRIBUTOR
QUICK SHIPMENT

WE GIVE DISCOUNTS ON HI-FI COMPONENTS

SOUND REPRODUCTION INC.

34 New Street, Newark, N. J. (07102)
(201) Mitchell 2-6816

CIRCLE NO. 90 QN READER SERVICE CARD

The World's **FIRST**
AUTO TAPE CLUB
Now Offers the
WORLD'S LARGEST SELECTION
of **STEREO CAR TAPES**

at **Lowest Possible Discount Prices.**



Universal, one of the first and most popular independent record clubs, now offers tapes for autos, both 4 track & 8 track, at great savings.

Choose any tape made for autos. Universal has it! No quotas. No restrictions. No limitations. Just fill out the coupon below, send \$4 one-time membership fee and all car tapes are yours on immediate delivery at discount prices.

Complete price list on request. Special savings each month to club members.

MANY SATISFIED MEMBERS NOW ENJOY CAR TAPES FROM UNIVERSAL AT GREAT SAVINGS.

All tapes guaranteed factory fresh. Defects will be replaced immediately.

Act Now! FREE Storage Case (\$5. Value) with Your Membership. Limited Time Only.

UNIVERSAL STEREO 8 CAR TAPE CLUB
P.O. Box 1111-T8, Mountainside, N. J.

Yes! Enroll me now. My Check Money Order enclosed for \$4 one-time membership fee.

NAME

ADDRESS

CITY STATE

CIRCLE NO. 96 ON READER SERVICE CARD
190

Moon and Empty Arms, from Rachmaninoff's Piano Concerto No. 2, and so forth). Now, classical works invariably outclass pop versions of themselves, but it must be said that Gold's handling of them here is well-bred and calm, sparked by Clark Terry's trumpet or fluegelhorn, then rubbed down again by Phil Bodner's restful tenor sax.

All the songs are set in bossa-nova rhythm. It will be clear to the knowledgeable that this is American bossa nova, as opposed to the authentic Brazilian variety. Almost always, the Brazilians outclass American musicians in executing the floating bossa-nova feeling.

Any way you play it, it's a hybrid album, but a most relaxing one. It is highly recommended for people with sore feet or foul tempers. *M. A.*

© HENRY MANCINI: *The Second Time Around and Others*. Orchestra and chorus, Henry Mancini cond. *The Second Time Around: Moon Talk; The Old College Try Cha-Cha; High Time; Tiger; Fanny; Love Music from "The Great Impostor"; Frish Frosh; My Cousin from Naples; Theme from "The Great Impostor."* RCA CAMDEN CTR 928 \$4.95.

Performance: Velvet
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 7½ ips; 23'36"

All or many of the songs on this Camden tape have been released in earlier albums. All the titles are listed for you above, in case there's something here that you don't already have. For to my mind, all Mancini is worth having. Even the tracks you're not crazy about are tolerable because they invariably precede something beautiful.

The best ballad track is Mancini's original, *Moon Talk*, and the second best is his *Love Music from The Great Impostor*. But in case you're in the mood to buy an all-romantic album, it should be noted that several selections are fast and bright.

The album is priced low. But since there are only 23½ minutes of music, it's not my idea of a bargain. *M. A.*

© HERBIE MANN: *Monday Night at the Village Gate*. Herbie Mann (flute); John Hitchcock, Mark Weinstein (trombones); Chick Corea (piano); Dave Pike (vibes); Earl May (bass); Bruno Carr (drums); Carlos "Potato" Valdes (conga drums). *The Young Turks; In Escambrun; You're Gonna Make It with Me;* and two others. ATLANTIC ALX 1938 \$5.95.

Performance: Uneven
Recording: Good
Stereo Quality: All right
Speed and Playing Time: 3¾ ips; 32'39"

In this set, recorded live at the Village Gate in New York, flutist Herbie Mann and his group fade in and out, in terms of musical interest. Many of the tunes are colorless, such as *Away from the Crowd*, and provide a poor springboard for solo choruses. Thus, the players often do little more than run up and down the chord changes. This is especially true of vibraphonist Dave Pike and pianist Chick Corea, both of whom are technically proficient, though Corea's solos in this set are too right-handed for my tastes.

All but one song suffer from monotony.

The exception is *Motherless Child*, where for once the pace is altered to a ballad tempo, and Mann and the others begin to get into the material. According to the notes, this one tune was arranged by Oliver Nelson. Because of the powerful and tight format Nelson has laid down, this song gets off the ground. It's the high point in an otherwise uninspiring album. *M. A.*

RECORDING OF SPECIAL MERIT

© MODERN JAZZ QUARTET AND THE ALL-STAR JAZZ BAND: *Jazz Dialogue*. John Lewis (piano); Milt Jackson (vibraharp); Percy Heath (bass); Connie Kay (drums); Clark Terry, Ernie Royal, Snooky Young, Bernie Glow (trumpets); Jimmy Cleveland, Kai Winding, Tony Studd (trombones); Phil Woods, Charlie Mariano (alto saxes); Seldon Powell, Richie Kamuca (tenor saxes); Wally Kane (baritone sax);



MONTE KAY, MGMT.

THE MJQ: CONNIE KAY AND JOHN LEWIS (standing); PERCY HEATH AND MILT JACKSON
In a big-band format, freshness and life

Howard Collins (guitar); Jimmy Lewis (fender bass). *Home: One Never Knows; The Golden Striker;* and four others. ATLANTIC ALX 1939 \$5.95.

Performance: Exciting
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 3¾ ips; 33'22"

Since, as the notes say, this is the first time the MJQ has recorded with a brass/reed big band, there was no way of knowing, until now, what we were missing. But this superb band seems to have breathed into the MJQ the one quality it sometimes lacks: vibrancy, a sense of life. MJQ pianist John Lewis has done all the arranging, and it's fine work, full of authority and grace. *Home* is the liveliest track. *Django*, an MJQ standard, is performed here, but in a fresh way.

The introductory phrase of *Intima* broke me up. Its four familiar notes spell out: "Stronger than dirt." But then, notes are only notes; it's what you do with them that counts. After the intro, this group makes the song their own.

Go out of your way to hear this set. It's a live one. *M. A.*

(Continued on page 192)

Don't just take our word for it...

READ WHAT THE EXPERTS HAVE TO SAY ABOUT THE NEW **knight-kit** TAPE DECK



**Excerpts from Hirsch-Houck Laboratories
Equipment Test Report in July, 1966
HI FI/STEREO REVIEW:**

"Until quite recently, it was rare to find a tape recorder selling for less than \$400 to \$500 that could record and play back an FM radio broadcast with such fidelity that it could not be distinguished from the direct broadcast. The Knight-Kit KG-415 satisfies this requirement of a true hi-fi tape recorder, yet costs only \$249.95.

Wow and flutter, 0.02 and 0.09 per cent, respectively, at 7½ ips, were negligible and significantly bettered the Knight rating of 0.2 per cent. The KG-415 worked flawlessly, producing recordings which at normal listening levels could not be distinguished from the original FM program. Other recorders can do this, too, but they generally cost \$500 or more. The Knight KG-415 is, without a doubt, one of today's best values in tape recorders. It is made to order for the hobbyist on a budget who will not compromise his quality standards."

From April, 1966 AMERICAN RECORD GUIDE:

"At \$249.95 FOB Allied Radio in Chicago, this recorder is not inexpensive. Still, I think it is remarkably cheap considering what it is and what it provides in the way of features and qualities.

It took me 14 leisurely hours to build the unit—start to finish...

Right off the bat, this kit performed right up to, or better than, all its specifications. I am jaded enough not to impress easily, but this got to me.

It all comes down to this in the end: the test bench indicates that this KG-415 should sound good. And it does."

From January, 1966 AUDIO:

"This is a kit which is a perfect delight to profile for two reasons—it was a pleasure to construct it, and it performed so well after it was completed.

At the relatively low price of \$249.95 plus some 20 hours of pleasurable work, we think the KG-415 is an excellent buy."

From March, 1966 ELECTRONICS ILLUSTRATED:

"When the job is complete the builder has a deck of unquestioned high quality with all the functions and conveniences of a professional model. A comparable factory-wired deck would cost upwards of \$400.

The instruction manual is well done, being logical and easy to follow.

Our KG-415 met or exceeded all Knight's specs."

From March, 1966 POPULAR SCIENCE:

"Judging by the almost flawless way it records and reproduces sound, the Knight-Kit KG-415 stereo tape deck costs a full third less than it's worth."

Knight-Kit 4-Track Stereo Tape Deck With Solid-State Stereo Record-Playback Preamp

Unmatched performance, quality and value! And so easy to build, too. You need only follow simple, illustrated, step-by-step instructions to assemble six solid-state plug-in modules. The Viking tape transport, built to Knight-Kit specs, is completely preassembled. When you complete your Knight-Kit Tape Deck you'll enjoy stereo of unsurpassed realism, plus monophonic sound of highest fidelity... plus many features found only on professional quality decks: Separate monitor switch with monitor-level controls, mixing facilities, exclusive low impedance stereo headphone amplifier module, bias test oscillator, switch-selected sound-on-sound and echo, push-to-reset digital counter for quick indexing of recorded selection, easy-edit head cover, studio-type VU meters for accurate control of record and playback on each channel, and more.

Complete with all parts, instructions and 7" take-up reel (less base and tape)..... **\$249.95**

Read the unique money-back guarantee below... exclusive in the industry... then rush the coupon at right for full details and Special Introductory Offer.

KNIGHT-KIT GUARANTEE

Build a Knight-Kit in accordance with our easy-to-follow instructions. When you have completely assembled the kit, you must be satisfied or we will return your money, less transportation charges, under the Allied guarantee of satisfaction.

ALLIED RADIO

ALLIED RADIO, Knight-Kit Div.

Dept. 10-KK, P.O. Box 4398
Chicago, Illinois 60680

Please rush Special Introductory Offer on the
Knight-Kit KG-415 Tape Deck.

Name _____ PLEASE PRINT

Address _____

City _____ State _____ Zip _____

brings the whole world
into your
home, car or boat...



NORDMENDE

GLOBETRAVELER

the very first and only

**15 BAND
PORTABLE**

Hi-fidelity radio: FM • AM • Marine
• LW, with 2½ watts of audio
power plus 11 spread band short
wave bands. AC adapter, boat or
auto bracket available (5 watts).

Precision built
in West Germany!
Sole U. S. Importers

\$169⁹⁵

STERLING HI-FIDELITY • 22-20 40th Ave., L.I.C., N.Y.

CIRCLE NO. 111 ON READER SERVICE CARD

DEFA ELECTRONICS

STEREO PACKAGE SPECIALISTS

FISHER • JENSEN • GARRARD • ADC

**FISHER 440-T
ALL-IN-ONE RECEIVER**
A solid state 70 watt
stereo control ampli-
fier plus FM stereo
tuner with automatic
mono/stereo switch-
ing. Housed in a hand-

some cabinet only 11
inches deep by 16¾
inches wide.
*Cabinet 24.95



**NEW GARRARD
50 MKII**
Rated with finest rec-
ord players ever made.
Includes beautiful wal-
nut record player base.
PLUS: ADC-770 Car-
tridge. For fine sound
reproduction.

**2 ALL NEW
JENSEN X40
SPEAKER SYSTEMS**
Ultra compact —
Book Shelf. Hand
rubbed oiled walnut.
Delivers full 30-18,
000 CPS.



Your Total
Cost For
Package **399⁵⁰**

OTHER STEREO SYSTEMS COMPONENTS
AT LOW DISCOUNT PRICES
SEND FOR YOUR QUOTE

Enclosed check or money order—Mdse.
shipped prepaid in USA in factory sealed
cartons.

DEFA ELECTRONICS CORP.
2207 Broadway, N. Y., N. Y. 10024
Phone 874-3800 & 874-3896

CIRCLE NO. 30 ON READER SERVICE CARD
192

© JIMMY SMITH: *Got My Mojo Workin'*. Jimmy Smith (organ, vocal); Kenny Burrell (guitar); Ron Carter, Ben Tucker, George Duvivier (bass); Grady Tate (drums); Jerome Richardson (baritone sax); Phil Woods (alto sax); Romeo Penque (tenor sax, flute); Ernie Royal (trumpet); Oliver Nelson cond. *High Heel Sneakers*; *C Jam Blues*; *Mustard Greens*; and five others. VERVE VSTC 343 \$7.95.

Performance: Fine
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 37'23"

For those who are knowledgeable about today's jazz, the above list of players, headed by organist Jimmy Smith, should tell the story. How could a group like this make a bad album?

Technically, Jimmy Smith has complete mastery of his instrument. More important, he has as much fun playing as anyone in jazz. Many who are not organ fans are Jimmy Smith fans. On one side of this tape, Smith works with a rhythm section, in which guitarist Kenny Burrell fits especially well into Smith's groove. The other side uses a few brasses and reeds, mostly, as the notes say, for background "stings." Smith's vocal on the blues *Got My Mojo Workin'* sets such a happy mood that everyone's playing lifts to it, particularly drummer Grady Tate's.

If your jazz collection needs refreshing, this album is a good bet. M. A.

© THE SUPREMES: *I Hear a Symphony*. The Supremes (vocals); unidentified orchestra. *Stranger in Paradise*; *Unchained Melody*; *He's All I Got*; and nine others. MOTOWN MTX 643 \$5.95.

Performance: Limited
Recording: Poor
Stereo Quality: Indistinct
Speed and Playing Time: 3¾ ips; 34'30"

The Supremes, three very attractive young women, are among the few rock-and-roll groups who have survived not only within, but outside their own circle. Impeccably gowned and groomed, they're considered a "class" act and can work just about any room in the country. Built around a recently successful single, *I Hear a Symphony*, this album includes many standards and a lovely cover photograph of the three girls. Evidently it was aimed at the popular, as well as the rock-and-roll, market. But it didn't work.

While the album has the surface attractions of quality records (good songs, pretty pictures), it's irrevocably tied to the style that makes r-&-r distasteful to so many listeners. The Supremes record for Motown, one of the largest of the r-&-r record companies. Either Motown won't release an album unless it's securely r-&-r-based, lest it fail, or the company is at a loss in coping with non-r-&-r music. The recording has the overly loud percussion and muggy sound common to r-&-r, plus dead dull arrangements. The editing seems almost deliberately sloppy. Many tracks (*Unchained Melody*, *Without a Song*) are abruptly torn off at the end, so that the presence is altered between tracks.

But the album's greatest problem is in its ballad premise, and this trouble is greater than the Supremes, or Motown, or any single

project in r-&-r. It's as big as the field itself. The problem is ballads. Most rock-and-rollers simply don't know what to do with them. Those who can swing beautifully on fast or funky tempos become instant amateurs when the pace is slowed. What's more, today's dancers don't know how to handle ballads.

Here the Supremes have produced an album made up primarily of ballads. The traditional rock-and-roll nervousness at slow speeds is counteracted with the traditional rock-and-roll ploy: the backbeat. It doesn't work. It never did.

There has never been a back-beat ballad recording that wouldn't have been better off replacing that ugly percussive mannerism with thoughtful musical foundations. After all, pretty music can swing too. R-&-R defenders submit that the kids have to have a BEAT to dance to. Of course they do. But who thought up the foolish idea that kids are so stupid and dense they must have the



BIANCHINI GALLERY

THE SUPREMES

Standing before their portraits by Bob Stanley at the Bianchini Gallery, New York

beat force-fed to them at the cost of musical sensitivity?

From the outset, rock-and-roll has placed its emphasis—and its destiny—solely in the hands of momentum: the Big Beat. Rhythm alone does not make music, though they go together. Of the two, music must support the deeper growth. In rock-and-roll, harmonic fads come and go: some player discovers major ninths, the Beatles discover Vivaldi. But rarely are discoveries pursued. Anyone with ears and a memory can tell that r-&-r doesn't grow much—certainly not in comparison with the enormous harmonic development in other fields.

The musical lacks and resultant rhythmic defensiveness of rock-and-roll make this album a failure by all but r-&-r standards. Yet the Supremes show enough buried potential to warrant their becoming involved in a project devoid of r-&-r and Motown, using skilled arrangements and slow, smooth tempos. Let's hope they make it. M. A.

RECORDING OF SPECIAL MERIT

© CAL TJADER: *Soul Burst*. Cal Tjader (vibraharp); Chick Corea (piano); Jerome Richardson, Jerry Dodgion, Seldon Powell (flute); Bobby Rodriguez, Richard Davis
(Continued on page 194)

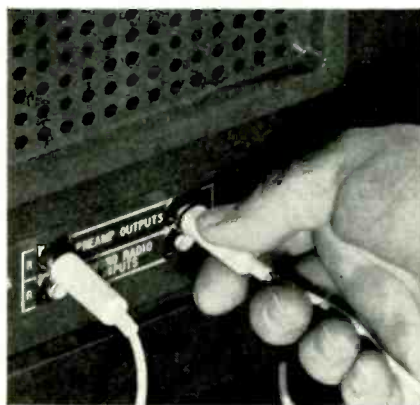
Some plain talk from Kodak about tape:

Kodak
TRADEMARK

Double or nothing... or the noble art of dubbing

One good tape deserves another. That's another way of saying that half the fun in having a good-quality, home tape-recording system should consist of being able to make tape duplicates. The reasons for dubbing can be as varied as you want. Perhaps as simple as sending your Aunt Mabel a particularly good tape of the kids—a tape you also want for your own tape library . . . or because you want to exchange tapes with a fellow audiophile . . . or because you want to edit a tape to go along with a movie or slide film without chopping up the original tape . . . or simply to preserve your early tape recordings on modern, more efficient KODAK Sound Recording Tape.

Takes two to swing. If you already have a second tape recorder on hand, you're ready to get started. If not, find a good friend that will lend you his. But do be particular about your friend. Because that old cliché about the weakest link applies in spades as far as dubbing equipment goes. Also be particular about the tape you use . . . but as they say on radio, more on this later.



Read the instructions. First off—and though it may seem obvious—make sure your two tape systems are in the best possible condition. Look at it this way—the dubbed recording will be at best a second generation recording . . . it's going to combine all the deficiencies present in your original tape recording, in the playback recorder, and in the recording equipment. So read both instruction books . . . then clean the heads with one of the commercial preparations available for that purpose . . . and demagnetize the heads if you can lay your hands on a degausser.

Next, connect your two tape machines—the “master” and the “slave.” If you have a choice, take your output from the master at the pre-amp stage rather than at the amplifier. No reason to add its distortion to your dubbing. For the input to the slave, you usually have a choice—one marked “mike” or “high-impedance” (usually in the 50,000-200,000 ohms range), the other marked either “radio,” “phono,” “tuner,” “tape” or “low-impedance” (in the 500-ohm range). You want the latter one.

Choose your tape. Signal-to-noise is the touchiest area in dubbing. Picking a tape that will give you the lowest noise level on the duplicate without lowered output makes a lot of sense. We've got just the tape for you: KODAK Sound Recording Tape, Type 34A. It packs five or more additional decibels of undistorted output than the usual low-noise tapes. When dubbing on KODAK Sound Recording Tape, Type 34A, set the recording level on your slave unit at 4 decibels over your normal level—that's just slightly higher than normal if you set your level by a VU meter. Because you can put a lot of signal on this tape, you can play it back at lower gain . . . and, Eureka, there's your low noise!

KODAK Tapes—on DUROL and Polyester Bases—are available at most electronics, camera, and department stores. To get the most out of your tape system, send for free, 24-page “Plain Talk” booklet which covers the major aspects of tape performance. Write: Eastman Kodak Company, Department 940, Rochester, N.Y. 14650.



EASTMAN KODAK COMPANY, Rochester, N. Y.



Now — more Capitol and Angel stereo tape albums — and many more to come!

When it comes to stereo tape albums, things are growing — and growing better!

Browse over the lists. Not only are selections greater than ever, but you can now build your tape collection for no more than you'd spend for the same performances on stereo discs.

Send for a free catalog, too. That's where you'll find everything in the ever-growing Capitol/Angel stereo tape library. Write: Special Products, 1750 No. Vine St., Hollywood, California 90028.

5 BRAND NEW TAPE RELEASES FOR SEPTEMBER

Matt Monro This Is The Life YT 2540
Tennessee Ernie Ford Wonderful Peace YT 2557

Billy May Billy May Today! YT 2560
The New Philharmonia Orchestra Conducted by **Otto Klemperer**
 Haydn: Symphony No. 104 In D ("London"); Symphony No. 88 in G YS 36346

All New Stereo Recording Victoria de Los Angeles, Soprano **Falla: La Vida Breve (Complete)** Orquesta Nacional de Espana Conducted by **Rafael Frühbeck de Burgos**

AND 10 MORE JUST ABOUT TO BE RELEASED!

The Beach Boys Pet Sounds YT 2458

The Beatles Revolver YT 2576

Jackie Gleason How Sweet It Is! For Lovers YT 2582

The Southern California Mormon Choir Sings The Songs of Christmas YT 2590

Al Martino Just Yesterday YT 2592

The London Philharmonic Orchestra Conducted by **Wyn Morris** Mahler: The Youth's Magic Horn YS 36380
Wayne Newton The Old Rugged Cross YT 2563

Lou Rawls Soulin' YT 2566

Gordon MacRae If She Walked Into My Life YT 2578

The Paris Conservatoire Orchestra Conducted by **Georges Pretre** Peter Ustinov Tells the Stories of Babar The Elephant & The Little Tailor YS 36357



(bass); Grady Tate (drums); Attila Zoller (guitar); Victor Pantoja, Jose Manguhl, Carlos Valdes (latin percussion). *Curaçao; Manteca; My Ship*; and seven others. VERVE VSTX 340 \$5.95.

Performance: First-rate
 Recording: Very good
 Stereo Quality: Good
 Speed and Playing Time: 3¾ ips; 39'06"

In the liner notes, Cal Tjader is quoted as saying, "If there is to be a renaissance in jazz, it's not going to be avant-avant-avant-garde; it's going to be in the direction of beauty." Well said. Communicative people make communicative musicians, such as Paul Desmond, Bill Evans, Billy Taylor, and J. J. Johnson.

And Cal Tjader. Through all the spirals of his career, Tjader has made an effort toward freedom *within* structure. With his penchant for surrounding himself with excellent musicians and arrangers, his work is both robust and thoughtful. And you can always count on a couple of fragile, lovely ballads in his albums. In this case, the one to note is Kurt Weill's *Bilbao Song*.

The album is highly recommended. Even if you don't buy it, look at it: the striking album cover is a charmer. M. A.

© **ANDY WILLIAMS: Canadian Sunset; Hawaiian Wedding Song.** Andy Williams (vocals); unidentified orchestra and chorus. *The Bilbao Song; Don't Go to Strangers; Blue Hawaii; Beyond the Reef*; and twenty others. COLUMBIA H2C 10 \$9.95.

Performance: Competent
 Recording: Good
 Stereo Quality: Good
 Speed and Playing Time: 3¾ ips; 62'

It's possible that the key to Andy Williams' singing style is that it's relatively styleless. Whatever the material at hand, he executes it purely and correctly.

The frustrating thing about Williams is that, with a superbly graceful voice, he persists in recording relentlessly banal songs, aimed at the adult commercial market. Here we have a double-album collection of pap, ranging from idiotic to mediocre. The only worthwhile song in the first album is Henry Mancini's *Dreamsville*, in which a splendid melody overcomes a rather dull lyric. The second album is a group of Hawaiian songs, such as *Sweet Leilani* and *Aloha Oe*, all of which are colossal in their ordinariness. (One tune, *The Hawaiian Love Song*, is in both albums.)

There's almost no variation in tempo, instrumentation, lyric meaning, or musical shape. One can barely tell where one song ends and another begins. The arranging has occasional moments of prettiness, and the chart for *Dreamsville*, based on Mancini's original scoring, is quite good. But overall, the writing is as vaporous and uninteresting as the songs.

It's naïve to think that a professional like Williams miscalculates the effect of his albums. Although from time to time he throws a bone to sensitive listeners, as with his recent and well-done recording of *The Shadow of Your Smile*, it appears that he means to maintain mediocrity. It is unfortunate, in fact disastrous, that a singer of his stature and skill feels so little responsibility for presenting the *quality* popular music being composed today. M. A.

HOW CAN YOU TELL A GOOD TAPE RECORDER WHEN YOU HEAR ONE?



A lot of Magnecord owners tell us they had to buy and use as many as four different tape instruments before they knew a good recorder/reproducer when they heard one. But we've got an easier and much less expensive way for you to learn what it takes to satisfy a tape recorder owner. Our new brochure waiting for you *free* at your Magnecord dealer's, tells you exactly what to look and listen for in a high fidelity tape instrument. Just follow the simple suggestions when you shop, and you'll be discerning the fine points of difference between tape recorder/reproducers like an expert in no time! . . . And you know what? The minute you do learn what it takes to tell a good tape recorder, we'll bet you take home a Magnecord!



**NEW 8 + REELS A MAGNECORD EXCLUSIVE
THAT INCREASES PLAYING TIME 50%!**

**NOTE: ASK YOUR DEALER ABOUT THE NEW EASY
FINANCE PLAN FOR MAGNECORD EQUIPMENT.**

Magnecord

DIVISION OF THE
TELEX CORPORATION

P. O. Box 1526 / Tulsa, Oklahoma 74101

MANUFACTURER OF TELEX HEADSETS AND
OTHER FINE ACOUSTIC DEVICES

Come to the New York High Fidelity Music Show with your wife.



Go home with a sound idea.

The sound idea that's right for your home...just one of hundreds of decorating ideas presented at this year's brightly new High Fidelity Music Show.

Your wife will enjoy the many model rooms designed by America's leading decorators. Each of them shows how today's high fidelity components can do more than fit into a room; they can actually enhance it. (Making it a lot easier for you to sell your wife on the system you want.)

You can look at any of over 100 rooms filled with the latest in high fidelity components from virtually all of the leading manufacturers. This year they include video tape recorders and automobile stereo high fidelity systems. Plus the latest in tuners, amplifiers, speakers, turntables, record changers, tape recorders, cartridges and headphones. On the second floor attend seminars given by experts. Get all your technical and non-technical questions answered. Consult show program for seminar hours.

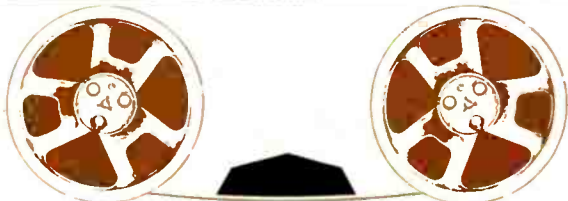
Don't forget to bring your wife. It'll keep her out of the department stores.

NEW YORK HIGH FIDELITY MUSIC SHOW

September 28th thru
October 2nd 1966

New York Trade Show Building,
35th Street and 8th Avenue.





TAPE HORIZONS

By DRUMMOND McINNIS

DO-IT-YOURSELF SING-ALONG

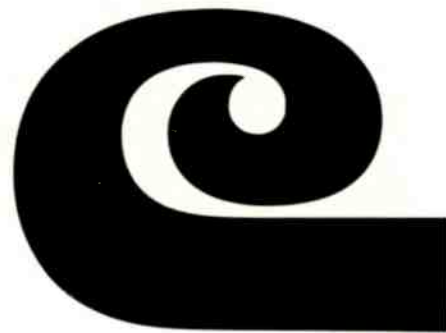
“**O**VERDUBBING” your voice so that you can sing duets with yourself or be all four members of a close-harmony quartet is simple with much of today’s home tape recording equipment. The basic technique consists of recording the first part of the program, then rewinding back to the beginning of the tape and playing the first track while recording a second track in synchronization with it.

The commonest and best overdubbing technique is through the use of so-called “sound-on-sound.” The first material recorded is mixed with the new material (be sure to match the sound levels), and the two parts are recorded together on a second track. This mixture can then be re-recorded, together with a third part, onto the original track, and the process can be kept up as long as desired. But with every re-recording, noise and distortion increase. The number of tracks you can re-record is, in the end, a function of how little noise and distortion your recorder adds to the mix. Distortion effects can be minimized, however, if the least loud and prominent parts are recorded first, and the most important parts—such as the melody—are recorded last.

Many stereo recorders have a sound-on-sound switch that transfers the signal from the channel being played back to the one being recorded, but recorders without this feature can also be used. A stereo recorder with separate auxiliary/radio and microphone inputs can be used with an external patchcord feeding the playback output of the first channel into the auxiliary input of the second. The microphone input is mixed with the output of the first channel. This technique is easiest when there are separate record-level controls for the microphone and auxiliary inputs, but, if there are not, you can adjust the level of the signal being transferred from the first track with the playback-level control. The same technique can also be used with two monophonic recorders. Stereo sound-on-sound, of course, requires two stereo recorders.

“Sound-with-sound” is an even simpler system, but it is limited to two-part harmony. Record the first part on one channel of a stereo machine, record the second part separately on the other channel, and then play them back together. Alas, not quite all stereo machines can play back one channel while recording the other; and three-head machines pose a different problem—synchronization. When separate record and playback heads are used, the playback head is not monitoring the same spot along the tape’s length that the other channel’s record head is recording on. When both are played back together, the second-track signal will lag an inch or so behind the first. The solution is to temporarily connect the playback preamplifiers of the first channel to that channel’s record head for synchronous monitoring. At least one recorder now on the market has a “sync” button that does this for you automatically.

Overdubbing requires no special microphone technique, but the performer, in adding a new track to one already recorded, must monitor the previously-recorded track through headphones or the microphones will pick it up all over again.



CELANESE

Acetate

When you think high fidelity, think acetate. No other film base has taken the place of acetate for fidelity of reproduction... resistance to stretch... freedom from print through. With all these advantages, acetate based tapes cost less.

Celanese does not manufacture recording tape. It produces and supplies acetate film for this purpose to leading tape manufacturers.



CELANESE

CELANESE PLASTICS COMPANY

CIRCLE NO. 21 ON READER SERVICE CARD

PURCHASING A HI-FI SYSTEM?

TRADE-INS OK—TIME PAYMENTS
Up to 3 years to pay!

Send Us
Your List of
Components
For A
Package
Quotation

Altec Lansing
Electrovoice
Jensen • Harlicrofter
University
Acoustic Research
Janszen • Viking
Wharfedale
Marantz*
Harman-Kardon
Eico • Ampex*
Sherwood*
Crown Recorders*
Superscope
Scotch Tape
Dual Changer*
Bogen
Dynakit • Fisher
H. H. Scott • Leak*
ECl • Roberts
National
Sony • Challenger
Garrard
Miracord
Rek-O-Kut • Finco
Fairchild
Pickering • Sonar
ADC Cartridges
Audio Tape
Magnecord*
ADC Speakers
*Fair Traded

Visit our 3 N.Y. Showrooms
FREE Hi Fi Catalog.

Mail orders accepted.

Send inquiries to main store
at 132 Nassau St., New York, N.Y. 10038

AIREX RADIO

69 West 23 St., New York, N.Y., 10011
12 East 42 St., New York, N.Y., 10017
132 Nassau St., N.Y., N.Y., 212-964-1820

CIRCLE NO. 4 ON READER SERVICE CARD

HIFI/STEREO REVIEW CLASSIFIED

COMMERCIAL RATE: For firms or individuals offering commercial products or services. 75¢ per word (including name and address). Minimum order \$7.50. 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.

READER RATE: For individuals with a personal item to buy or sell. 45¢ per word (including name and address). **No minimum!** Payment must accompany copy.

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

FOR SALE

MESHNA'S TRANSISTORIZED CONVERTER KIT \$5.00. Two models convert car radio to receive 30-50 mc or 100-200 mc (one mc tuning). Meshna, North Reading, Mass. 01864.

TRANSISTORS—Miniature Electronic Parts. Send for Free Catalog. Electronic Control Design Company, P.O. Box 1432N, Plainfield, N.J.

JAPAN & Hong Kong Electronics Directory. Products, components, supplies. 50 firms—just \$1.00. Ippano Kaisha Ltd., Box 6266, Spokane, Washington 99207.

TRANSISTORIZED Products Importers Catalog. \$1.00. Intercontinental. CPO 1717, Tokyo, Japan.

ELECTRONIC Bargains—Diodes, Transistors, Tubes, Courses, Free Catalog—Immediate Shipment. Cornell, 4215-H University, San Diego, Calif. 92105.

WHOLESALE: Microphones 89¢, Speakers 49¢, Amplifiers \$4.39. Hundreds of items. Catalog 25¢. Royal, 8632 La Mesa Blvd., La Mesa, Calif.

EQUIPMENT

LOW, Low quotes: all components and recorders. HiFi, Roslyn 9, Penna.

WRITE for quotation on any Hi Fi components: Sound Reproduction Inc., 34 New St., Newark, N.J. Mitchell 2-6816.

BEFORE You Buy Receiving Tubes, Transistors, Diodes, Electronics Components and Accessories... send for your **Giant Free Zalytron Current Catalog**, featuring Standard Brand Tubes: RCA, GE, Etc.—all Brand New Premium Quality Individually Boxed, One Year Guarantee—all at Biggest Discounts in America! We serve professional servicemen, hobbyists, experimenters, engineers, technicians. Why Pay More? Zalytron Tube Corp., 469-H Jericho Turnpike, Mineola, N.Y.

KIT Experts—Dynaco Specialists—Kits at reasonable prices are our specialty. Also custom wired kits guaranteed to exceed factory standards at substantial savings. Beautiful handcrafted Walnut cases for complete Dynaco line, plus everything in audio. Kitcraft, Dept. HS1066, 738 Washington Avenue, Brooklyn, N.Y. 11238. MA-2-5230.

HI-FI Components Tape Recorders, at guaranteed "We Will Not Be Undersold" prices. 15-day money-back guarantee. Two-year warranty. No Catalog. Quotations Free Hi-Fidelity Center, 239 (HC) East 149th St., New York 10451.

FREE! Send for money saving stereo catalog #H10R and lowest quotations on your individual component, tape recorder, or system requirements. Electronic Values, Inc., 200 West 20th St., N.Y., N.Y. 10011.

CANADIANS—Giant Surplus Bargain Packed Catalogs Electronics, HiFi Shortwave, Amateur, Citizens Radio. Rush \$1.00 (refunded). ETCO, Dept. Z, Box 741, Montreal, CANADA.

FREE Catalog Electronic parts, tubes. Wholesale. Thousands of items. Unbeatable prices. Arcturus Electronics ZD, 502-22 St., Union City, N.J. 07087.

TAPE recorders. Hi-Fi components. Sleep Learning Equipment tapes. Unusual values. Free catalog. Dressner, 1523HF Jericho Turnpike, New Hyde Park 9, N.Y.

LONDON CALLING AMERICA! BUY BRITISH HI-FI EQUIPMENT DIRECT FROM THE U.K. HI-FI MAIL ORDER SPECIALISTS AND SAVE UP TO 40%. WRITE TODAY FOR FREE LIST OR MAIL \$1 BILL FOR FULLY ILLUSTRATED CATALOG. (\$2. AIR POST) C.C. GOODWIN (SALES) LTD. 7, THE BROADWAY, WOOD GREEN, LONDON, N. 22. ENGLAND.

USED HIFI, Bought, Sold, Trade, List \$1.00. Tang, Box 162, Framingham Center, Mass. 01701.

CANADIANS—FREE AUDIO CATALOGUE, OLSON'S AUDIO HOUSE. BOX 1075, WATASKIWIN, ALBERTA.

COMPONENTS—Tapes 1800" Mylar \$1.49. Bayla, Box 131R, Wantagh, N.Y. 11793.

THE Price is Right! Hi-Fi Components. J. Wright Co., 65-B Jensen St., East Brunswick, N.J. 08816.

HIFI speaker system. Small, walnut. Magnificent. \$29.95. Tang, Box 162A, Framingham Ctr., Mass. 01701.

HI-FI COMPONENT QUOTATIONS, FAST DELIVERY. Franchised Dealers for Top Hi-Fi Brands. Read Bros., 593 King St., Charleston, S.C.

McGEE RADIO COMPANY. Big 1966-1967 Catalog sent free. America's best values. HiFi amplifiers—speakers—electronic parts. Send name, address and zip code number to McGee Radio Company, 1901 McGee Street, Dept. EG, Kansas City, Missouri 64108.

NAME BRAND Stereo Components at dealer's cost plus 10%. Interested? Send 10¢ for details to **STEREO CLUB OF AMERICA**, P.O. Box 2474, Milwaukee, Wisconsin 53214.

AR and DYNACO products 25% discount from list. Send check today. We ship collect. Stereo City, P.O. Box 2474, Milwaukee, Wisconsin 53214.

TAPE AND RECORDERS

RENT Stereo Tapes—over 2,500 different—all major labels—free brochure. Stereo Parti, 1616-G Terrace Way, Santa Rosa, California.

BEFORE RENTING Stereo Tapes try us. Postpaid both ways—no deposit—immediate delivery. Quality—Dependability—Service—Satisfaction—prevail here. If you've been dissatisfied in the past, your initial order will prove this is no idle boast. Free catalog. Gold Coast Tape Library, Box 2262, Palm Village Station, Hialeah, Fla. 33012.

TAPE RECORDER SALE. Brand new, latest models, \$10.00 above cost. Arkay Sales, 1028-A Commonwealth Ave., Boston, Mass. 02215.

STEREO TAPES. Save up to 60% (no membership fees, postpaid anywhere USA). Free 60-page catalog. We discount batteries, recorders, tape accessories. Beware of slogans "not undersold," as the discount information you supply our competitor is usually reported to the factory. **SAXITONE**, 1776 Columbia Road, Washington, D.C. 20009.

TAPE-MATES now offers **ALL TAPES—ALL LABELS** at **TREMENDOUS SAVINGS** plus **FREE** Tape-Mates Membership. For **FREE** brochure write **TAPE-MATES**, 5727-H W. Jefferson Blvd., Los Angeles 90016.

TAPES. TAPE RECORDERS—sold, exchanged. Free catalog. Tower, Lafayette Hill, Pa. 19444.

DALLAS TERROR! Kennedy/Tippit/Oswald murders! Actual events and voices! (Police recordings; Warren Commission witnesses!) Stereonic \$8.95. Columbia, 9651 Foxbury, Rivera, California 90660.

RENT STEREO RECORDS, \$1.00 three days. **FREE** offer—write: **DISCO-TAPE**, P.O. Box 5202HO, Sta. #4, North Hollywood, California 91604.

RECORDERS. SOLD/EXCHANGED. Tapes—3600' \$3.79. Catalogues: Tower, Lafayette Hill, Pa. 19444.

LPs, STEREO TAPES, TAPE CARTRIDGES AT COST-PLUS. No membership, no postage. Pent House Hi-Fi, Box 3507, New York 10017.

STEREO tapes at wholesale. Why pay more? Free particulars. Roberts, 4554 Broadway, Chicago, Illinois 60640.

RENT 4-TRACK STEREO TAPES—Dependable service our keynote—**ALL MAJOR LABELS—FREE CATALOG** (48 States)—**TRIMOR** Company, P.O. Box 748, Flushing, N.Y. 11352.

BLANK RECORDING cartridges for all auto tape players. Free Catalog. CarMaster, 306 W. 100th St., N.Y.C. 10025.

HEAD CLEANING Tape Cartridge for all tape players. Specify type. \$1.99 prepaid. CarMaster, 306 W. 100th St., N.Y.C. 10025.

RECORDS

RARE 78's. State Category. Write Record-Lists, P.O. Box 2122, Riverside, California.

THE Record Collector Journal—comprehensive, valuable data, varied record mart. Introductory six issues—\$1.50. Record Research, 131 Hart, Brooklyn 6, N.Y.

"HARD To Get" records—all speeds. Record Exchange, 812 Seventh Avenue, New York, N.Y.

REPLACE worn LP jackets—white 20¢, Colors 25¢. Min order 20, Samples 50¢. LP Supplies, Hillburn P.O., New York.

PROTECT your LPs—Heavy poly sleeves 5¢, Min 60. Light inner sleeves 3¢, Min 100. Poly Sleeves, Hillburn P.O., New York.

CLASSIFIED ADVERTISING ORDER FORM

Please refer to heading on first page of this section for complete data concerning terms, frequency discounts, closing dates, etc.

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31	32	33	34	35

Words { @ \$.45 Reader Rate } = \$ _____
 { @ .75 Commercial Rate }

Insert _____ time(s) Total Enclosed \$ _____

NAME _____

ADDRESS _____

CITY _____ **ZONE** _____ **STATE** _____

SIGNATURE _____

WORD COUNT: Include name and address. Name of city (Des Moines) or of state (New York) counts as one word each. Zone or Zip Code numbers not counted. (Publisher reserves right to omit Zip Code if space does not permit.) Count each abbreviation, initial, single figure or group of figures or letters as a word. Symbols such as 35mm, COD, PO, AC, etc., count as one word. Hyphenated words count as two words. HF-1066

RARE Record Finders. Write Post Office 95007, Los Angeles, Calif. 90045.

2506 UNUSUAL hard-to-find war, fiction, sound effects, hobby, party records, free catalogue, Recordings; 300 Chelsea, Louisville, Ky. 40207.

CASH for unwanted LPs. Reder, 81 Forshay Road, Monsey, New York.

RECORD JACKETS. Replace old, torn, dirty LP covers with clean, glossy, pure white jackets. Plastic lined inner sleeves and 78 RPM covers available. Free details, samples \$1.00. CABCO, Dept. 111, 89 East Woodruff, Columbus, Ohio.

HARD to find collectors LPs, Like new, Lists 50¢. Records, Hillburn, New York P.O.

CHALLENGE YOUR STEREO SYSTEM with the most demanding sound ever put on record. For information, write **CONCERT RECORDING**, Box 531, Lynwood, California 90262. International producers of both popular and classical pipe organ recordings.

78 RPM COVERS AVAILABLE. 10" and 12". CABCO, Dept. 80, 89 East Woodruff, Columbus, Ohio.

REPAIRS AND SERVICES

ALL Makes of Hi-Fi Speakers Repaired. Amprite, 168 W. 23 St., N.Y.C. 10011. CH 3-4812.

HI-FI Problems solved by "The Hi-Fi Doctor" on the spot. Audio, Acoustic, Radio Engineer, Professional visits, day, evening. New York area. William Bohn, Plaza 7-8569.

TV TUNERS Rebuilt and Aligned per manufacturers specification Only \$9.50. Any Make UHF or VHF. We ship COD Ninety day written guarantee. Ship complete with tubes or write for free mailing kit and dealer brochure. JW Electronics, Box 51F, Bloomington, Ind.

WANTED

QUICKSILVER, Platinum, Silver, Gold. Ores Analyzed. Free Circular. Mercury Terminal, Norwood, Mass.

JOANIE SOMMERS album "Positively" WS1346. Write: Norman Hallock, Box 402, Bartow, Florida.

WANTED: Met Broadcast of Zinka Milanov's Andrea Chenier or any other Milanov's operas. Would like to trade as soon as possible. Robert Ranallo, 1572 Parker Drive, Mayfield Hts. 24, Ohio.

AUTHORS' SERVICES

AUTHORS' Learn how to have your book published, promoted, distributed. Free booklet "ZD," Vantage, 120 West 31 St., New York 1.

SONGWRITERS WANTED. Send songs for recordings—royalty contract. Tin Pan Alley, 1650-H Broadway, New York 10019.

WANTED WRITERS! Short stories, articles, books, plays, poetry. Will help place, sell your work. Write today, free particulars! Literary Agent Mead, Dept. C-45, 915 Broadway, N.Y. 10, N.Y.

RUBBER STAMPS

RUBBER Address Stamp \$1.00. Signature \$2.88. Free catalog. Jackson Products, 1433 Winnemac, Chicago, Ill. 60640.

INVENTIONS WANTED

INVENTIONS—IDEAS developed: Cash/Royalty Sales. Member: United States Chamber Commerce. Raymond Lee, 130-G West 42nd, New York City 10036.

BUSINESS OPPORTUNITIES

INVESTIGATE Accidents—Earn \$750 to \$1,400 monthly. Men urgently needed. Car furnished. Business expenses paid. No selling. No college education necessary. Pick own job location. Investigate full time. Or earn \$6.44 hour spare time. Write for Free Literature. No obligation. Universal, CZ-10, 6801 Hillcrest, Dallas, Texas 75205.

I MADE \$40,000.00 Year by mailorder! Helped others make money! Start with \$10.00—Free Proof. Torrey, Box 63566-N. Oklahoma City, Oklahoma 73106.

FREE BOOK "990 Successful Little-Known Businesses." Work home! Plymouth-945-M, Brooklyn, New York 11218.

IT'S FUN to sell by Mailorder! Free catalogue. Methods, 1406-FD, Lafayette Hill, Pa. 19444.

CITIZENS BAND Radio Dealerships Available. Sell Full or Part Time. Knox Electronic, Dept. 274, Galesburg, Ill. 61401.

EXCELLENT OPPORTUNITY. One of the largest HiFi Stereo sales and service businesses. Established six years in a rapidly growing and ideal city on the West Coast of Florida. Will consider outright sale. P.O. Box 432, Largo, Florida.

REAL ESTATE

FREE Fall-Holidays CATALOG! Big 180 pages! Selected Best thruout the U.S. Thousands of properties described, pictured—Land, Farms, Homes, Businesses—Waterfront, Recreation, Retirement. 66 Years' service, 490 Offices, 36 states Coast to Coast. Mailed **FREE** from the World's Largest! **STROUT REALTY**, 50-ZD, East 42nd St., N.Y., N.Y. 10017.

INSTRUCTION

REI First Class Radio Telephone License in (5) weeks Guaranteed. Tuition \$295.00. Job placement free. Radio Engineering Institute, 1336 Main Street, Sarasota, Fla.

LEARN Electronic Organ Servicing at home. All makes including transistors. Experimental kit—trouble-shooting. Accredited NHSC, Free Booklet. Niles Bryant School. 3631 Stockton, Dept. A. Sacramento 20, Calif.

F.C.C. LICENSE (first class) in seven weeks. Resident classes or correspondence. Grantham, 1505 N. Western, Hollywood, California 90027.

DRAFTING (Electronic, Mechanical, Architectural, Art), Home Courses \$25.00. Send \$2.00 first lesson. **PRIOR, INC.**, 23-09 169 Street, Whitestone 57, New York.

PHOTOGRAPHY—FILM EQUIPMENT, SERVICES

SCIENCE Bargains—Request Free Giant Catalog "CJ" —148 pages—Astronomical Telescopes, Microscopes, Lenses, Binoculars, Kits, Parts. War surplus bargains. Edmund Scientific Co., Barrington, New Jersey.

MEDICAL FILM—Adults only—"Childbirth" one reef, 8mm \$7.50; 16mm \$14.95. International H, Greenvale, Long Island, New York.

COINS

BARGAIN LISTS—coins and supplies, 25¢. Bill Comby, Conover, N.C. 28613.

PAINTINGS AND PRINTS

HANDPAINTED PORTRAIT, LANDSCAPE: Canvas \$18 (9"x11"); Silk \$10 (8"x10"). Send photograph . . . write colors. **TOYO OIL PORTRAITS**, Seljo, P.O. Box 2, Tokyo, Japan.

MUSIC

POEMS wanted for songs. Send poems. Crown Music, 49-EL West 32, New York 1.

BE MAD. Buy M.A.D. Enjoy "music-only" programs now broadcast on FM and MA's sub carrier detector plugged or wired into your tuner. Kit \$49.50. Wired \$75.00. List of FM stations with SCA authorization \$1. Music Associated, 65 Glenwood Road, Upper Montclair, New Jersey (201) 744-3387.

HYPNOTISM

FREE Hypnotism, Self-Hypnosis, Sleep Learning Catalog! Drawer H400. Ruidoso, New Mexico 88345.

FREE TRIAL!! Sensational self-hypnosis record kit. Forum, 333-AA10 Michigan, Chicago 60601.

EDUCATIONAL OPPORTUNITIES

LEARN While Asleep, hypnotize with your recorder, phonograph. Astonishing details, sensational catalog free! Sleep-Learning Association, Box 24-ZD, Olympia, Washington.

LEARN While Asleep. Remarkable. Scientific, 92% Effective. Details Free, ASR Foundation, Box 7021, Dept. e g., Lexington, Kentucky.

HIGHLY—effective home study review for FCC commercial phone exams. Free literature! **COOK'S SCHOOL OF ELECTRONICS**, P.O. Box 10634, Jackson, Miss. 39209.

MOVIE FILMS

16mm SOUND-Projectors, Films, New, Used for Sale, Free Catalog. National Cinema, 333 W. 57 St., N.Y., N.Y. 10019.

GOVERNMENT SURPLUS

GOVERNMENT Surplus Receivers, Transmitters, Snooperscopes. Radios, Parts, Picture Catalog 25¢. Meshna, Nahant, Mass. 09108.

CHEEP JEEPS. Buy From Gov't. Full Information 25¢. Box 789TFD, York, Penna.

CHEEP JEEPS. \$53? (Repairable) Buy one or hundreds from U.S. Surplus. Official information plus Free Surplus Catalogue 50¢. Box 9TFZD, Abbottstown, Penna.

EMPLOYMENT INFORMATION

FOREIGN and USA job opportunities available now. Construction, all trades. Earnings to \$2,000.00 monthly. Paid overtime, travel, bonuses. Write: Universal Employment, Woodbridge, Connecticut 06525.

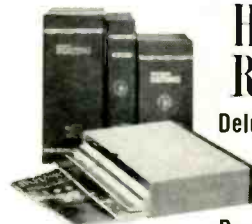
MISCELLANEOUS

WINEMAKERS: Free illustrated catalog of yeasts, equipment. Semplex, Box 7208, Minneapolis, Minn. 55412.

EMPLOYMENT Resumes. Get a better job & earn more! Send only \$2.00 for expert, complete Resume Writing Instructions. J. Ross, 80-34 Kent St., Jamaica 32, N.Y. Dept. HF.

KARATE—JUDO supplies new 36 page catalog 25¢. Nozawa Trading, 2534 West Pico Blvd., Los Angeles, Calif. 90006.

PERMANENT PROTECTION!



Hi-Fi/Stereo Review

Deluxe Magazine Files that hold a full year's copies!

Designed to keep your periodicals orderly and easy to refer to. These durable files guard against soiling, tearing, wear or misplacement of issues. They look, feel like leather and are washable! 23kt. gold lettering and exquisite 2-color binding make them highly-decorative additions to your bookshelves.

Shipped POSTPAID! FULLY GUARANTEED!
Only \$3.50 each—3 for \$10, 6 for \$19

Order several today—for HIFI/STEREO REVIEW and all your other favorite magazines.

Jesse Jones Box Corp., Dept. HF

Box 5120
Philadelphia 41, Pa.

Please send me:

TITLE	QTY.	BLACK BACKING/MAROON SIDES	MAROON BACKING/BLACK SIDES
Hi-Fi/Stereo Review	___ □	___ □	(other publications shipped in colors available.)

Total amount enclosed \$ _____

name _____

address _____

city _____ state _____ zip-code _____

----- (Payment Must Accompany Order) -----

HIFI/STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE NO.	READER SERVICE NO.	ADVERTISER	PAGE NO.
1	Acoustech, Inc.	181	58	Kenwood Electronics, Inc.	28
2	Acoustic Research, Inc.	162	59	KLH Research & Development Corp.	123
3	Acoustic Research, Inc.	115	60	KLH Research & Development Corp.	157, 185
4	Airex Radio Corporation	197	6	Knight-Kit Div., Allied Radio Corp.	191
5	Allied Radio	164	61	Koss/Rek-O-Kut	189
7	Altec Lansing Corporation	173	62	Lafayette Radio Electronics	183
8	Ampex Corporation	43 to 46	63	Lansing Sound, James B.	144
	Angel Records	142, 143	45	Leak & Co., Ltd., H. J.	169
9	Artisan Organ	170	64	Lear Jet Industries	2
10	Audio Devices, Inc.	165	15	Lear Siegler, Inc.	41
50	Audio Dynamics Corporation	37	65	Magnecord	195
11	Audio Dynamics Corporation	26, 27	66	Marantz, Inc.	141
12	Audio Exchange	176	39	Martel Electronics	126
	Audio Unlimited, Inc.	170	67	Mattes	149
13	Aztec Sound Corporation	134	54	Minneapolis-Honeywell	172
14	Benjamin Electronic Sound Corp.	48, 49		Minnesota Mining & Mfg., Co.	50
110	Beseler Company, Charles	178	68	Minolta Corporation	160
15	Bogen Communications	41	69	Motorola, Inc.	109
16	Bozak, R. T.	154	70	McIntosh Laboratory, Inc.	25
	British Industries—Garrard	8 to 24	40	Nonesuch Records	120
	British Industries—Wharfedale	55 to 60	111	NordMende	192
17	BSR McDonald	179	71	Olson Electronics	188
18	Capitol/Angel Tape	194	72	Philips Records Div. of Mercury Records	122
20	Carston Studios	174	41	Pickering & Company, Inc.	Cover 2, 1
21	Celanese Plastics Company	197	73	Pioneer Electronic Corp.	127
22	Citadel Record Club	7	74	Ponder & Best	158
23	Clark Company, David	158	75	Rabsons—57th Street, Inc.	184
24	Clevite-Brush Instruments	144	76	RCA Victor Records	110
	Columbia Records	112, 113	77	Record Club of America	73
27	Command Records	145		Records Unlimited	5
28	Computron-BASF Tape	177	78	Roberts Tape Recorders	156
29	Crown International	6	108	Rotron Manufacturing Co., Inc.	182
30	Defa Electronics Corp.	192	79	Sansui Electric Co., Ltd.	168
31	Deutsche Grammophon (DGG)	148	100	Scott, Inc., H. H.	Cover 2, 1
32	Deutsche Grammophon (Verve)	166		Seraphim Records	142, 143
33	Dressner	184	80	Sharpe Instruments, E. J.	47
95	Dual	116, 117, 119	81	Sherwood Electronics Laboratories, Inc.	75
34	DuPont (Mylar Magnetic Tape Div.)	186	82	Shure Brothers, Inc.	30, 31
35	Dynaco, Inc.	159	83	Sonotone Corporation	36
36	Eastman Kodak Company	193	106	Sonotone Corporation	68
19	Electro-Voice, Inc.	Cover 4	84	Sony Corporation of America	121
37	Electro-Voice, Inc.	29	85	Sony Corporation of America	147
38	Electro-Voice, Inc.	131	86	Sony/Superscope, Inc.	135
42	Elpa Marketing Industries, Inc.	52	87	Sony/Superscope, Inc.	137
43	Elpa Marketing Industries, Ortofon Div.	133	89	Sony/Superscope, Inc.	139
44	EMI Scope Electronics Corp.	51	90	Sound Reproduction, Inc.	190
88	Empire Scientific Corp.	125, 134	91	Stanton Magnetics, Inc.	76
45	Ercona Corporation	169	92	Stereo-Parti	176
46	Finney Company, The	171	111	Sterling Hi-Fidelity	192
47	Fisher Radio Corporation	63, 65, 67, 69, 70, 71	93	Superex	178
48	Fuji Photo Optical Products, Inc.	66	94	Tang Speakers	174
27	Grand Award Record Co.	145	107	Telex	129
49	Grundig-Triumph-Adler Sales Corp.	70	39	Uher by Martel	126
51	Harman-Kardon, Inc.	167	95	United Audio	119
52	Heath Company	150 to 153	96	Universal Stereo & Car Tape Club	190
53	Hi-Fidelity Center	188	97	University Record & Tape Club	32
54	Honeywell Photographic Products	172	98	University Sound	38, 39
	Institute of High Fidelity	196	99	University Sound	161
56	Intercontinental Seaway Products Co., Inc.	64	102	UTC Sound Division	138
57	Jensen Manufacturing Co.	35	104	Vanguard Records	146
			105	Viking of Minneapolis, Inc.	175

Classified Advertising 198, 199

HIFI/STEREO REVIEW PRODUCT INDEX

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

CLASSIFICATION	PAGE NUMBERS
Accessories	37, 52, 176, 182, 199
Amplification Systems	2nd Cover, 1, 37, 69, 141, 144, 147, 149, 159, 181
Antennas, FM	171
Cameras	66, 158, 160, 172, 178
Cartridges	30, 31, 37, 76, 133, 134, 3rd Cover
Catalogs	25, 164, 184, 188
Headphones	47, 129, 144, 158, 178, 181, 189
Microphones	36, 52
Music Systems	28, 109, 141, 167
Organ Kits	150, 151, 170
Portable Phonographs	150, 151
Receivers, Stereo	2nd Cover, 1, 28, 37, 41, 45, 67, 71, 75, 127, 150, 151, 157, 168, 173, 183, 4th Cover

CLASSIFICATION	PAGE NUMBERS
Records	110, 112, 113, 120, 122, 142, 143, 145, 146, 148, 166
Record Clubs	5, 7, 32, 73
Speakers and Speaker Systems	2nd Cover, 1, 26, 27, 29, 35, 37, 46, 51, 55, 56, 65, 68, 115, 123, 131, 138, 154, 161, 169, 174, 183, 185
Tapes, Prerecorded	165, 190, 194
Tapes, Recording	50, 177, 186, 193
Tape Recorders and Decks	2, 6, 43, 44, 45, 52, 64, 70, 135, 137, 139, 150, 151, 156, 175, 183, 191, 195
Television	150, 151
Tone Arms	37
Tuners	2nd Cover, 1, 63, 141, 159
Turntables and Changers	8-24, 48, 49, 116, 117, 119, 162, 179
Video Recorders	121

The total performance cartridge.



New Pickering V-15/3 Micro-Magnetic™ cartridge featuring Dustamatic™ stylus and Dynamic Coupling.

Now, Pickering offers you total performance from all your records with the newly designed V-15/3 cartridge.

The exclusive Pickering V-15 Micro-Magnetic cartridge assures you of the finest in natural sound, while the famous patented V-Guard Floating Stylus provides the ultimate in record protection.

And now, there's a new dimension in the V-15 line. The extremely functional Dustamatic brush assembly for cleaning records *as* you play them, and an entirely new moving system with Dynamic Coupling of stylus to record groove for positive tracking.

There's a Pickering for every installation, from conventional record changers to the most advanced turntable/tone arm systems.


That's *total* performance. Clean records for clean sound.

For free literature on the Pickering V-15/3, plus information on how to choose the correct "application engineered" cartridge for your system, write to Pickering & Co., Plainview, L. I., New York.

For those who can **hear** the difference. **Pickering**

You call it tiny.
We call it progress!



 This is the new E-V 1177. An FM stereo tuner and 50 watt stereo amplifier. All in one neat package.

Don't let its calm exterior fool you. The inside is packed with action. Solid-state circuitry born of our lengthy experience in aerospace electronics. Nothing wasted. Every ounce contributes to superb sound reproduction.

You can tackle the biggest musical sounds on record with the 1177. It's more than equal to the challenge.

When teamed with a pair of famed Electro-Voice speakers, you've achieved a matched high fidelity system of rare excellence. And the E-V approach to high fidelity design makes installation easy and operation effortless.

Oh. One other thing about the E-V 1177. The price. It's right in line with the size. Small. Just \$280.00, including the walnut-paneled case. See your E-V dealer for a demonstration. Or write for our complete high fidelity catalog. *It's big!*

ELECTRO-VOICE, INC., Dept. 1064F,
616 Cecil Street, Buchanan, Michigan 49107

Electro-Voice

High fidelity systems and speakers • tuners, amplifiers, receivers • public address loudspeakers • microphones • phonograph needles and cartridges • organs • space and defense electronics

CIRCLE NO. 19 ON READER SERVICE CARD