

# Stereo Review

NOVEMBER 1973 • 75 CENTS

## AMERICAN SONGWRITER HAROLD ARLEN



432936 BCH HAZEL693 MAY75 6 1J  
D BUCHANAN  
HAZEL GREEN ACAD 4  
KY 41332 SCF

*It's To*  
FREDERIC MARVIN





Power Bandwidth. 15-50  
KHz -0.9% dist.

FM Sensitivity [IHF]: 1.9 uv [-30  
dB noise & dist.].

Capture Ratio: 2.8 dB.

Distortion: 0.5% @ 100% mod.  
Alternate-channel selectivity; 50

What  
you  
don't  
see  
see



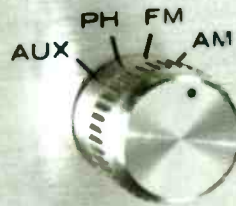
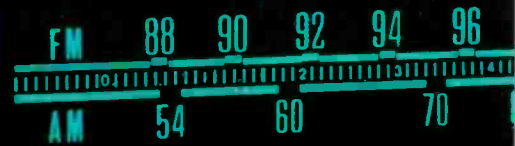


# is what you get

SHERWOOD | S-7100A



TUNING



SELECTOR

TAPE MON  
OUT

MODE  
STEREO

FM HUSH LOU  
OUT

IN

MONO

IN

Power Output—RMS, both channels driven.

27 watts × 2 @ 4 ohms, 1 KHz.

22 watts × 2 @ 8 ohms, 1 KHz.

14 watts × 2 @ 8 ohms,

20–20,000 Hz.

18 watts × 2 @ 8 ohms,

40–20,000 Hz.

Harmonic Distortion: 0.9% @ 8 ohms rated output, 0.20% @ 10 watts

Walnut case, included in the price.



**You won't see Sherwood advertised on television.**

Manufacturers are constantly faced with an agonizing choice: How much do you spend on the product and how much do you spend advertising it?

With products like receivers, which require a great deal of handcrafting, whatever is spent on advertising must literally come out of the product itself.

It must be obvious to you that Sherwood is not exactly a household word.

At the same time you see other manufacturers spending a great deal of money to advertise in very expensive places: The Johnny Carson Show, The Today Show, in Playboy, Penthouse, Time, etc.

**Advertising dollars must come right out of the product.**

Example: one of the two top hi-fi component manufacturers [and advertisers] in this field boasts that their \$200 receiver puts out 10 + 10 watts RMS power @ 8 ohms from 40-16,000 Hz. The walnut case is extra.

Compare that to our S7100A spec: 18 + 18 watts from 40-20,000 Hz. And we include the walnut case. For only \$219.95.

Another major manufacturer gives you 17 + 17 watts RMS [@ 1KHz] and charges \$260. Our S7100A offers 22 + 22 watts for \$40 less.

**Spec for spec, dollar for dollar, we'll match our receivers with any other manufacturer.**

We put our marketing dollar into

improving the receiver and rely on the equipment to speak for itself.

And that, obviously, is what's been happening. Our S7100A was recently given a "Best Buy" rating by a leading consumer testing publication.

(For a recent review of the S7100A, see Stereo & HiFi Times Spring issue. Or write to us: Sherwood Electronic Laboratories, 4300 North California Avenue, Chicago, Illinois 60618.)

**Who knows, we might be starting a trend:**

Television programs with fewer commercial interruptions.

Goodnight, Johnny



# Sherwood

The word is getting around.



# Garrard introduces its new models.

ZERO 100c



## The Zero Tracking Error Tonearm

True tangent tracking geometry. Zero 100c and Zero 92 tonearms.



ZERO 92



MODEL 82



MODEL 70



MODEL 62

This season, we have brought out four entirely new units in the Component Line, and refined the already famous ZERO 100, now in its third year of production. This unique Zero Tracking Error automatic turntable, which has earned the overwhelming regard of the critics, now becomes the ZERO 100c, and includes further advancements; including a built-in, automatic record counter . . . making the ZERO 100c the finest automatic turntable available at any price.

The Garrard policy of pursuing useful technical innovations and resisting "change for the sake of change," has paid off handsomely this year. Most notably, the articulating Zero Tracking Error Tonearm, Garrard's revolutionary patented design, has been incorporated in the ZERO 92, a new model at lower cost than the ZERO 100c. In addition, three other models, the 82, 70 and 62 have been introduced. The entire series both in styling and features, reflect the ZERO 100c design philosophy.

This year, more than ever, there is a Garrard automatic turntable to suit your specific needs. Your dealer will help you select the model that will best compliment your system . . . whether that system is mono, stereo, 4-channel, matrix or discreet.

### ZERO 100c

Two speed Automatic Turntable with articulated computer-designed Zero Tracking Error Tonearm. Features: Variable speed  $\pm 3\%$ ; Illuminated Stroboscope; Built-in automatic record counter; Magnetic anti-skating control; Sliding weight stylus force setting;  $15^\circ$  vertical tracking and cartridge overhang adjustment; Damped Cueing/Pausing in both directions; Patented Synchro-Lab Synchronous Motor. \$209.95\*

### ZERO 92

Three speed Automatic Turntable with articulated Zero Tracking Error Tonearm. Features: Lever type anti-skating adjustment; Sliding weight stylus force setting;  $15^\circ$  vertical tracking and cartridge overhang adjustments; Cueing/Pausing control, Damped in both directions; Patented Synchro-Lab Motor. \$169.95\*

### MODEL 82

Three speed Automatic Turntable with low-mass extruded aluminum tonearm. Features: Lever type sliding weight anti-skating adjustment; Sliding weight stylus force setting;  $15^\circ$  vertical tracking and cartridge overhang adjustments; Cueing/Pausing control, Damped in both directions; Patented Synchro-Lab Motor. \$119.95\*

### MODEL 70

Three speed Automatic Turntable with low-mass aluminum tonearm and fully adjustable stylus pressure setting. Features: Torsion spring anti-skating control; Cueing/Pausing control; 2 point record support; Patented Synchro-Lab Motor. \$89.95\*

### MODEL 62

Three speed Automatic Turntable with low-mass aluminum tonearm, fixed counterweight, and adjustable stylus pressure. Features: Torsion spring anti-skating control; Cueing/Pausing control; 2 point record support; Heavy duty four-pole Induction Surge Motor. \$69.95\*

\* Less base and cartridge.



# Stereo Review

NOVEMBER 1973 • VOLUME 31 • NUMBER 5

## THE MUSIC

<b>LA FAMOSA CECILIA VALDÉS</b> <i>Tropical and perennial in more ways than one</i> .....	WILLIAM LIVINGSTONE .....	46
<b>LONDON LETTER: DON McLEAN</b> <i>An independent young man with professionalism on his mind</i> .....	HENRY PLEASANTS .....	48
<b>THE BASIC REPERTOIRE</b> <i>Mozart's Symphony No. 29, in A Major</i> .....	MARTIN BOOKSPAN .....	53
<b>AMERICAN SONGWRITER HAROLD ARLEN</b> <i>"... the sound of one man singing"</i> .....	EDWARD JABLONSKI .....	54
<b>RÉGINE CRESPIN</b> <i>An interview with "the Joan of Arc of French vocalism"</i> .....	ROBERT CONNOLLY .....	70
<b>PEOPLE PAST AND PRESENT</b> <i>Some "portraits in sound" of lights literary and otherwise</i> .....	PAUL KRESH .....	108
<b>THE SIMELS REPORT</b> <i>A programmed audience, Southern-fried funk, and more</i> .....	STEVE SIMELS .....	111
<b>BACH'S "GOLDBERG" VARIATIONS</b> <i>A wise and witty new set by Igor Kipnis for Angel</i> .....	ERIC SALZMAN .....	114
<b>PROKOFIEV'S ROMEO AND JULIET</b> <i>Dilemma/delight: two new versions of the complete ballet</i> .....	RICHARD FREED .....	128
<b>LATE AMERICAN QUARTETS</b> <i>Vox releases the second set in a three-album survey</i> .....	ERIC SALZMAN .....	132
<b>CHOOSING SIDES</b> <i>The Extraordinary Alice Babs</i> .....	IRVING KOLODIN .....	136

## THE EQUIPMENT

<b>NEW PRODUCTS</b> <i>A roundup of the latest in high-fidelity equipment</i> .....		16
<b>AUDIO QUESTIONS AND ANSWERS</b> <i>Advice on readers' technical problems</i> .....	LARRY KLEIN .....	22
<b>TECHNICAL TALK</b> <i>Speaker Impedance; Hirsch-Houck Laboratory reports on the Sony STR-7055 AM/FM receiver, the Pioneer TX-9100 AM/FM tuner, the Kenwood KA-8004 integrated stereo amplifier, and the Ohm F speaker system</i> .....	JULIAN D. HIRSCH .....	27
<b>AUDIO BASICS</b> <i>Glossary of Technical Terms—5</i> .....	RALPH HODGES .....	44
<b>QUADCASTING: A PROGRESS REPORT</b> <i>The problematical timetable for four-channel FM broadcasting</i> .....	LEONARD FELDMAN .....	66
<b>TAPE HORIZONS</b> <i>Repairing Cassettes</i> .....	CRAIG STARK .....	140

## THE REVIEWS

<b>BEST RECORDINGS OF THE MONTH</b> .....	73
<b>POPULAR DISCS AND TAPES</b> .....	79
<b>CLASSICAL DISCS AND TAPES</b> .....	113

## THE REGULARS

<b>EDITORIALLY SPEAKING</b> .....	WILLIAM ANDERSON .....	6
<b>LETTERS TO THE EDITOR</b> .....		8
<b>GOING ON RECORD</b> .....	JAMES GOODFRIEND .....	24
<b>ADVERTISERS' INDEX</b> .....		140

COVER: Tempera by Frederic Marvin

Copyright © 1973 by Ziff-Davis Publishing Company. All rights reserved. Stereo Review, November 1973, Volume 31, Number 5. Published monthly by Ziff-Davis Publishing Company; Editorial and Executive Offices at One Park Avenue, New York, N.Y. 10016; Telephone: 212 679-7200. William Ziff, President; W. Bradford Briggs, Executive Vice President; Hershel B. Sarbin, Senior Vice President, Secretary, and Treasurer; Philip Sine, Senior Vice President. Also the publishers of Boating, Car and Driver, Cycle, Flying, Modern Bride, Popular Electronics Including Electronics World, Popular Photography, and Skiing. One year subscription rate for U.S., U.S. possessions, and Canada, \$7.00; all other countries, \$8.00. Second class postage paid at New York, N.Y. 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: Forms 3579 and all subscription correspondence should be addressed to Stereo Review, Circulation Department, P.O. Box 2771, 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.



# THE EAR VS.

Provisions for external CD-4 demodulator.

Unique new lumped-selectivity IF circuitry and ultra-sophisticated phase-locked-loop multiplex decoder on FM.

Studio-type fader control for volume.



Studio-type fader controls for bass and treble.

Built-in SQ decoder.

"Joystick" master balance control, with professional pan pots, for 360° localization and balance flexibility.

2/4-channel conversion with front-panel switch, for full use of every available watt in either stereo or 4-channel.

Two tape recording and monitoring facilities.

If you want the best 4-channel sound, you've got to pay for it, right?

And, conversely, if your budget is limited, you've got to accept something less than the very best. So goes the conventional wisdom of the audio world.

In these fast-moving times, however, conventional wisdom may be out of date by the time it becomes conventional. The new Fisher 304B is a case in point.

From the ear's point of view (if we may mix our metaphors) there isn't really *anything* better than the 304B. A few other 4-channel receivers are more powerful and somewhat more versatile, but they don't produce purer sound; nor does the 304B lack any important features that the others have. In a somewhat less luxurious form than

the latter, the 304B is "state-of-the-art."

That's why its remarkably low drain on the pocket, \$399.95\* is such a triumph.

Do you realize that a good *tube* receiver, for stereo only, cost about as much *ten years ago*?

How did we do it? With the latest IC chips, for one thing. They do save space and money. And with the kind of production techniques and plant facilities that simply didn't exist a few years ago.

But that's our business. Your concern is the performance of the 304B. The specifications below will give you an idea. They're factual and conservative, easily verifiable by anyone with measuring equipment. And audible to anyone with an ear.

Fisher Radio, Dept. SR-11, 11-40 45th Road, Long Island City, N.Y. 11101.

# THE POCKET.

## SPECIFICATIONS

Amplifier and Audio Section:	Stereo	4-Channel
1. Total Continuous Sine-Wave Power (RMS) (20 Hz - 20,000 Hz)		
4 ohms	76W (38/38W)	80W (20/20/20/20W)
8 ohms	76W (38/38W)	60W (15/15/15/15W)
2. Total Continuous Sine-Wave Power (RMS) (at 1 kHz)		
4 ohms	100W (50/50W)	112W (28/28/28/28W)
8 ohms	96W (48/48W)	80W (20/20/20/20W)
3. Total IHF Music Power (at 1 kHz)		
4 ohms	134W	156W
8 ohms	120W	100W
Total Harmonic Distortion (THD) at rated power, 4 ohms		0.5%
THD at rated power - 3 db 1M dist. (60 and 7,000 Hz, 4:1) at rated power, 4 ohms		0.15%
1M dist. at rated power - 3 db		0.8%
1M dist. at rated power - 3 db		0.3%
FM Tuner Section		
Usable Sensitivity (IHF Standard)		1.8uV
Harmonic Distortion (at 400Hz, 100% modulation)		
Mono		0.2%
Stereo		0.3%
Signal-to-Noise Ratio (at 100% mod. & 1 mv input)		70 db
Selectivity (IHF method) (alternate channel)		60 db
Max. Antenna Input Level (for 0.5% THD)		3 volts

**\$399.95\***



**THE FISHER**  
*Studio-Standard*

\*Fair trade price where applicable. Price slightly higher in the Far West and Southwest.



# Stereo Review

PUBLISHER  
EDGAR W. HOPPER

EDITOR  
WILLIAM ANDERSON

MANAGING EDITOR  
WILLIAM LIVINGSTONE

MUSIC EDITOR  
JAMES GOODFRIEND

TECHNICAL EDITOR  
LARRY KLEIN

ART DIRECTOR  
BORYS PATCHOWSKY

COPY EDITOR  
LOUISE GOOCH BOUNDAS

ASSOCIATE TECHNICAL EDITOR  
RALPH HODGES

POPULAR MUSIC EDITOR  
STEVE SIMELS

ASSISTANT MUSIC EDITOR  
VIVIENNE WINTERRY GOODMAN

PRODUCTION EDITOR  
PAULETTE WEISS

CONTRIBUTING EDITORS

CHRIS ALBERTSON  
MARTIN BOOKSPAN  
ROBERT S. CLARK  
NOEL COPPAGE  
RICHARD FREED  
DAVID HALL  
JULIAN D. HIRSCH  
GEORGE JELLINEK  
IGOR KIPNIS  
IRVING KOLODIN  
PAUL KRESH  
REX REED  
PETER REILLY  
STEPHEN E. RUBIN  
ERIC SALZMAN  
CRAIG STARK  
JOEL VANCE  
ROBERT WINDELER

LONDON EDITOR  
HENRY PLEASANTS

ADVERTISING DIRECTOR  
JAMES J. SULLIVAN

ADVERTISING SERVICE MANAGER  
MADELEINE LITTMAN

GROUP VICE PRESIDENT  
ELECTRONICS & PHOTOGRAPHIC  
FURMAN HEBB

ASSOCIATE PUBLISHER  
STANLEY NEUFELD

Editorial and Executive Offices  
Ziff-Davis Publishing Company  
One Park Avenue, New York, New York 10016  
212 679-7200  
Eastern Advertising Manager: Richard J. Halpern  
Midwestern Office: The Pattis Group  
4781 West Touhy Ave., Lincolnwood, Ill. 60464  
312-679-1100  
Arnold S. Hoffman  
Western Office  
9025 Wilshire Boulevard  
Beverly Hills, California 90211  
213 273-8050; 272-1161  
Western Advertising Manager: Bud Dean  
Japan: James Yagi  
Oji Palace Aoyama, 6-25, Minami Aoyama  
6-Chome, Minato-ku, Tokyo, Japan  
Telephone: 407-1930/6821

Circulation Office  
P.O. Box 2771, 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, photography, or manuscripts.

Member Audit Bureau of Circulations



ZIFF-DAVIS PUBLISHING COMPANY  
William Ziff, President  
W. Bradford Briggs, Executive Vice President  
Hershel B. Sarbin, Senior Vice President, Secretary, and Treasurer  
Philip Sine, Senior Vice President  
Phillip T. Heffernan, Vice President, Marketing  
Frank Pomerantz, Vice President, Creative Services  
Arthur W. Butzow, Vice President, Production  
Edward D. Muhlfeld, Vice President, Aviation Division  
Irwin Robinson, Vice President, Travel Division  
George Morrissey, Vice President  
Sydney H. Rogers, Vice President  
Sidney Holtz, Vice President  
Lawrence Sporn, Vice President, Circulation



## EDITORIALLY SPEAKING

By WILLIAM ANDERSON

### THE BLIND LEADING THE DEAF

CONSIDERING the amount of hot air that has been expended on it thus far, it is remarkable that the quadrasonic balloon is still earthbound. The reason, I think, is not far to seek: the industry—and by that I mean not so much the equipment manufacturers as the record companies—appears to have forgotten, insensibly lost sight of, or deliberately ignored what has historically been its first principle: *software comes before hardware*. Instead of concentrating on that one item central to the success of the whole enterprise—the quadrasonic disc itself—they have been piddling away their corporate energies in a War of the Press Releases that is as profitless to us all as any other paper chase has ever been. In the process, they have produced a *Summa theologica* of verbiage, half simple propaganda, half complex theory, the purpose of which is to convert the heathen from diabolical Matricism to holy Discretism, or double vice versa. Faith has its place, certainly, but not here; what we want from these preachers is less argument and more proof. This is not to say that the quadrasonic idea does not work; it works—when it works—splendidly, and in any number of formats. But, in my experience, and that of a number of acute listeners who have shared their impressions with me, it works only fitfully and, I am afraid, accidentally. That is not enough; there can be no viable quadrasonic technology—or, if you like, art—until those “accidents” are repeatable at will.

What is needed right now is a concerted (dare I suggest cooperative?) industry research effort, determinedly nonpartisan and chastely uncommitted to any single theory, to attack certain basic questions not at the typewriter but in the laboratory and, particularly, in the recording studio. If we are going to have quadrasonic records that really work, and work every time all the time, we must be able to demonstrate objectively the best answers to such questions as: (1) Just how much acoustic separation is actually needed (not theoretically possible) between speakers (left-right, back-front, and even kitty-corner) to create a satisfying quadrasonic ambience? (2) What are the optimum acoustic power levels between these same elements? (3) To what extent is it necessary, desirable, or possible to override pesky room-acoustics difficulties through quadrasonic means? (4) And many others. I submit that all these questions are best answered not through *ex cathedra* manifestos but in the recording studio, probably through a great deal of carefully documented manipulation of those relevant variables we know of. It will take much time and much careful listening.

Now, just where are we going to get all the golden ears this research project will require? Obviously, they are not in the recording studios, or we would already be living in the quadrasonic millenium. Therefore, a suggestion: we are all familiar with the apparently natural human tendency to close the eyes—apparently against distracting visual impressions—when we really want to concentrate on listening. It is a phenomenon easily observable not only in the concert hall but in the audio salon. So, if the deprivation of one sense contributes to more efficient functioning of another, why not appeal to those best qualified to demonstrate it—the blind? Both instinctually and through the programmed training of such organizations as the Lighthouse, the blind know the world acoustically. In the grossest sense, they know indoors from out; in the finer they can determine room sizes (or, more valuably, their *acoustic* sizes) and discriminate distance and direction with great precision. Some, certainly, are more gifted in this art than others—not all ears are alike, after all—but that merely suggests where this particular research project ought to begin: with the putting together of a crackerjack team whose best talent and first job is listening. And it is only a short step from there to reminding ourselves that, for many of the blind, music is already a profession. Musical training needn't be a necessary qualification for the listening panel, but surely a little, like chicken soup, wouldn't hurt.





# Who controls your four-channel destiny?

With Sansui you are right on. Sansui engineering provides a series of four-channel receivers that are enough ahead of their time to put the future in your hands, now. The unique Sansui QS vario matrix gives you richer, fuller four-channel sound from QS (Regular Matrix) as well as SQ (Phase Matrix) sources, plus demodulated CD-4 and discrete tape. With its superior QS synthesizing section, it creates realistic four-channel sound from conventional stereo. Control your future with the QRX-6500, 5500, 3500, or 3000. Hear them at your franchised Sansui dealer.



**QS**  
REGULAR MATRIX

**Sansui**

## SANSUI ELECTRONICS CORP.

Woodside, New York 11377 • Gardena, California 90247

SANSUI ELECTRIC CO., LTD., Tokyo, Japan

SANSUI AUDIO EUROPE S. A., Antwerp, Belgium • ELECTRONIC DISTRIBUTORS (Canada)

CIRCLE NO. 61 ON READER SERVICE CARD





## LETTERS TO THE EDITOR

### Opening the Classical Door

● In response to the Editor's request for door-opening classical works in his reply to the September letters of Ken Gould and Charles Martin, may I say that I've had almost total success with Vaughn Williams' *Fantasia on a Theme by Thomas Tallis*, my favorite recording being Morton Gould's on RCA. Also good are Vaughn Williams' *The Lark Ascending* and Barber's *Adagio for Strings*.

J. MCFADDEN  
Leawood, Kan.

● My first classical recordings, which I still have (along with 275 more) were Arturo Toscanini and the NBC Symphony's performance of Beethoven's Symphonies 5 and 8 (RCA LM 1757) and Paul Whiteman's version (with Leonard Pennario) of Gershwin's *Rhapsody in Blue* and *American in Paris* (Capitol T 1678). From this beginning at age twelve, and with time out for Viet Nam, I have become a junior working on a Bachelor of Music Education degree. I thank my grandfather for playing Verdi on his phonograph so loud it could be heard throughout the house; my high-school choral director, whose interest in music—and in his students—charted my course in college, and a twelve-year-old girl's performance of Beethoven's "Moonlight" Sonata: a fantastic musical masterpiece helps to nurture a musical appreciation, but friends, teachers, family, and fellow students have done more.

MATTHEW G. KARL  
Wichita Falls, Tex.

● I suggest that those persons who wish to develop a taste for classical music try "Switched-On Bach" or "The Well-Tempered Synthesizer." Being a former rock fan myself, I found these synthesized orchestrations of classical pieces by Walter Carlos a wonderful and painless introduction to classical music appreciation.

BOB HOLLIDAY  
Harrodsburg, Ky.

### Three things:

First, regarding the dilemma of getting started in classical music—there's always the Boston Pops, and if you're lucky enough to live near one of the sixteen remaining FM classical music stations in the country, you

should listen to it. Personally, I got my start in classical music through exposure to Wagner's *Ring*, but that might be a little heavy for many pop music lovers.

Second, STEREO REVIEW is to be commended for the article on Harry Nilsson, whose *Gotta Get Up* is one of my all-time favorite rock songs. I was glad to find out more about him.

And third, it might be a good idea for you to slow down a little on that publishing dateline. I admire promptness, but when the September issue arrives on August 8, one gets the idea that things are a little rushed around the office. And in case the content of this letter leaves you wondering at the catholicity of my musical taste, I feel you ought to know that I am only fourteen.

GEOFFREY ROMMEL  
Pewee Valley, Ky.

*The Editor replies: It is good news indeed to learn that there are still those about who haven't had their prejudices installed yet. Mr. Rommel has a head start on a lifetime of pleasure, and I envy him.*

● The September-issue letters about discovering an interest in classical music brought back memories of some fifteen years ago when I was browsing in record shops on the same quest. May I recommend three in particular which then turned me on?: (1) Saint-Saëns' Symphony No. 3, Boston Symphony under Munch, RCA LSC-2341; (2) Stokowski's collection of four short pieces by Smetana, Liszt, and Enesco, RCA LSC-2471; and (3) E. Power Biggs' recital of French music on the organ at St. George's Church in New York, Columbia MS-6307.

WESLEY NOTHDURFT  
Peoria, Ill.

● I am distressed by the reply you gave to Messrs. Martin and Gould (September) concerning their quest for enlightenment on classical music. Your recommendation is at best unhelpful and at worst disastrous. I am an ardent classical music lover who "graduated" from popular music (although I still listen to it). At one time I was unable to make head or tail of the music from records that were thought of as being "easy listening" classical. It was not until 1964, when I read *The Enjoyment of Music* by Joseph Machlis (W. W.

Norton & Co., New York) that I was able to grasp the basics of classical music and started to get some satisfaction and enjoyment from listening. Classical music, unlike rock and middle-of-the-road, must be listened to intelligently, and that requires an understanding of the basic structure of the music; understanding is the key which leads to enjoyment and fulfillment, which is what music is all about.

FERDINAND BENNETT  
Brooklyn, N. Y.

*The Editor replies: The notion that you have to know all about how something has been put together in order to appreciate it can easily be exploded by sampling the first item on the menu in any four-star French restaurant. The statement "I don't know anything about music, but I know what I like" seems to me to have perfect validity, but it is always met with sneering contempt by the cognoscenti—leading me to suspect that their motive may be to exclude the unwashed and selfishly reserve all those goodies for themselves.*

*I do not dispute that Mr. Bennett's entry into the world of classical music was through the analytical, intellectual portal. Fine; if it works, use it. It is, of course, the "approved" way, but that does not make it the only way or even the best way. If it were, then classical music would be enormously more popular than it is: there is scarcely a high-school or college student in this country who has been able to escape a compulsory course in "music appreciation," but the success of such courses in turning out music lovers is notoriously nil. I don't know about the rest of the world, but Americans at least seem to be strangely drawn to the belief that one can "take a course" or read a "how to" book on any subject whatsoever and come out the other side an expert. This reduces the world and everything in it to the rote learning of a collection of facts. There are undoubtedly some subjects that are well handled in this "scientific" fashion, but the arts (music and cooking) are not among them.*

*The craft of musical composition, its history, its formal structure, and even performance practice are fascinating areas for exploration that can be expected to add dimension and depth to one's listening. But the best way to learn to love music is to listen to it, not read about it. To suggest that mere listening is not enough, or that it is somehow an inferior kind of pleasure, is to say that a composer is incapable of making his points with the music alone, that there must be an accompanying trot, pony, or gloss to explain it. Mozart and I snort at such silliness. The avenue of music appreciation is that of discovery: I have rarely met a classical-music lover who could not tell me exactly when that discovery took place for him and what piece of music did the trick, and I suspect that even Mr. Bennett, if awakened in the middle of the night, would confess to being among that large company.*

● In response to the letters of Mr. Gould and Mr. Martin in the September issue: I too was a rock music fan. While looking at the Schwann catalog one day I noticed a listing for *Scheherazade* by Rimsky-Korsakov. In the past I have always had an idea of what I was getting before purchasing a record. In this case I decided to take a chance. My reasoning was that anything with an interesting name like that couldn't be all that bad. I sent to a mail-order house for the version by the Pitts-

(Continued on page 10)



# For those content to settle for mere greatness in an automatic.

We'll be the first to admit it. There is a more advanced automatic turntable than our Miracord 760. It's our own Miracord 50H Mark II, and it costs about \$35 more.

But to call the Miracord 760 "second best" is to call a Bentley "just another car."

For the similarities between the 760 and its more expensive big brother are rather awesome.

They begin with ELAC's unique push-button control system that takes the jolt and jar (however slight) out of operation, and permits enjoyment of ELAC's remarkable versatility with nary a thought about record damage caused by shake, rattle and roll.

And the 760 tracks with dead accuracy at as low as 1/2 gram stylus pressure (even when the turntable isn't on a level surface). Stylus force is applied at the pivot, in grams, by adjusting a calibrated scale. Anti-skating force is similarly adjustable, with equal precision.

Pitch control? Of course. Like our top-of-the-line Mark II, the 760 allows you to vary speed over a 6 percent range (equal to a semi-tone in pitch). And a built-in stroboscope allows for simple, unerring speed adjustment.

The family resemblance continues right on down to the two-inch, one-piece die-cast turntable platter, dynamically balanced

for smooth, steady performance and speed that never varies.

The difference? It's in the motor. The 760 has a specially-designed spectacularly consistent asynchronous motor. Its speed accuracy is virtually unsurpassed in the audio field.

Except, perhaps, by the 50H Mark II. At \$35 more.

Clearly, if the ultimate in fidelity is what interests you, you're bound to wind up with an ELAC. The only question is whether you want mere greatness. Or a little bit more.

For some assistance in making the decision, may we send you literature on the entire ELAC line? It may simplify your choice when you visit your ELAC dealer to hear these remarkable automatics in action.

A word of caution. All of our turntables are handcrafted. Because it's the only way to ensure the kind of precision that ELAC stands for. This means neither the 760 nor the 50H Mark II may be readily available at your corner audio dealer's. Frankly, we'd rather be great than easy to get. If you find yourself having to shop around for our turntables, take comfort in this obvious fact: you don't find a Rolls Royce dealer on every corner. Because greatness can't be mass produced.

ELAC Division, Benjamin Electronic Sound Company, Farmingdale, N.Y. 11735. A division of Instrument Systems Corporation.

## MIRACORD 760



**ELAC** You can't rush craftsmanship.

CIRCLE NO. 19 ON READER SERVICE CARD



burgh Symphony because it was the cheapest. The recording I received was the first of two hundred classical records I now own. I might never have started but for the \$2.98 recording of *Scheherazade*, which is still one of my favorites. Most important, it led to my discovery of Haydn, more Rimsky-Korsakov, Dvořák and many others.

THOMAS LEE  
Glens Falls, N.Y.

● Editor William Anderson failed to mention a few key items in his otherwise fascinating discussion of how to introduce people to the classics ("Letters," September).

1. The public library in most cities maintains a more or less extensive collection of classical recordings. This is a "free" introduction to discs for prospective purchase that is useful at whatever stage of collecting one might be, even though the records are almost always in much less than optimum condition. (I keep an old stylus for them.)

2. The folk at Schwann publish a *Basic Record Library*. This is a twelve-page list of winners.

3. Budget lines (Odyssey, Seraphim, and others) offer good to great performances of the classics for about half the cost of a normal "pop" disc.

4. How could anyone forget the music of the Strauss family? The waltzes, *Don Juan*, and the tone poems (need one even mention *2001*—er, ah, *Also Sprach Zarathustra?*). Richard Strauss' *Four Last Songs* (Angel S-36347) was my best aid with a young friend of mine, though he took readily to Mahler's *Kindertotenlieder* (Deutsche Grammophon 138879), *Duets with the Spanish Guitar* (Angel S-36070), Barber's *Knoxville: Summer of 1915* (coupled with an exquisite Berlioz *Nuits d'Été* now on Columbia Special Products), and Bach's *Jesu, Joy of Man's Desiring*.

5. And, fortunately, one thing does lead to another. . . .

HUGH FOSTER, JR.  
Manitowoc, Wis.

*The Editor replies: Well, yes, one thing does lead to another, which leads me to remark the absence on Mr. Foster's list of STEREO REVIEW's own Basic Repertoire, which has been made available to our readers in ever-expanding reprint form since 1964 (the 1973 updating is now being prepared and will be available shortly). But what our two correspondents were looking for was that one magic recording that would unlock the whole works, not another catalog—it is the catalog itself, infinitely long, infinitely various, that is so offputting to the neophyte.*

*And a remark to the side: why an "old stylus" for the library's records? Mr. Foster's contribution to keeping them in "optimum condition"?*

#### The Dark Side of Joel Vance

● I disagree with Joel Vance's review of Pink Floyd's "The Dark Side of the Moon" (August). I have read many of Mr. Vance's other reviews and I respect him as a capable reviewer who incorporates incisive wit into his less-than-positive reviews and an abundance of flowing praise into the most positive ones. I feel that someone more in favor of Pink Floyd should have done the review. To use the eloquence of another to state my viewpoint, I refer to Bernard Jacobson's review of the Babbitt-Wuorinen disc in the May

issue of STEREO REVIEW, from which I borrow a few lines to apply to Pink Floyd: "I do not think [this music] is, or ever will be, music for the many. The demands . . . on the listener's concentration mean that it will always be . . . for the segment of the public that may be termed initiates, or insiders, or specialists."

GARY WARD  
Deer Park, N.Y.

● It is a difficult to comment on Joel Vance as a reviewer. Generally he wallows in nonsense. One of his reviews concerned an excellent group by the name of Pink Floyd, but it sounded as if Mr. Vance hadn't really listened to them at all. In between his hot-air-powered huffings and puffings in this review (he must have been listening with a pillowcase over his head), there are some comatose attempts at humor. Why let an old fudge like him write your reviews anyhow? And just what does "etoain shrdlu" mean?

BRIAN DOHERTY  
Newport, R.I.

*Joel Vance has, sad to say, cleared thirty, so that perhaps makes him an "old fudge." But we keep him around anyway because we like his reviews. "Etoain shrdlu" is what you get when you run a finger down the two left-side columns of a Linotype keyboard, and is therefore an apt epithet to hang around the neck of any aimless, profitless activity.*

#### I Won't Work!

● I must take exception to the patronizing comment tossed off (I suppose in jest) by Steve Simels in his article "Rock Writers of the World Unite!" (September). I quote: ". . . the grandiose-sounding Rock Writers of the World, or RWW. The Wobblies live, I suppose." It may come as a surprise to him that the IWW really *does* still live, and is still extremely active. I learned this last year at a major folk festival where U. Utah Philips' workshop on Wobbly music and philosophy was probably the most crowded of any given during the three days.

DAVID BEN LEAVITT  
Pittsburgh, Pa.

#### More Coverage

● I was much taken with the cover of your July issue. I thought the calendar an excellent idea. I would like to have a calendar for the whole year with all birthdays indicated as on the July cover. Is such a thing available?

ROBERT E. LYONS  
Pittsburgh, Pa.

*No, but it is under consideration.*

#### All or Nothing at All

● If I weren't such an avid Frank Sinatra fan, I'd keep my mouth shut and let a small error pass by. Unfortunately, where Sinatra is concerned I can't do that.

While Henry Pleasants' article on songwriter Jack Lawrence in the September issue is pleasant reading (no pun intended), he or Lawrence errs in stating that *All or Nothing at All*, recorded by Frank Sinatra, was "a bomb with Harry James in 1940, a hit with Tommy Dorsey in 1943." Frank Sinatra never recorded *All or Nothing at All* with Dorsey. He *did* cut the record with Harry James on August 31, 1939, and it *did* bomb then when Sinatra was a lesser-known band singer. However, the big hit in 1943 was the very same recording, reissued by Columbia after

Sinatra's star skyrocketed with the Dorsey crew. What's one small goof, though? The September issue was, as always, enjoyable and informative.

KENNETH F. CARLEY  
Clifton, N.J.

*Reader Carley is correct. According to Jack Lawrence: "The song never happened until Frank went out on his own as a single. Just about that time the musicians' union pulled a strike—no bands could record. Columbia desperately wanted to cash in on Frank's success, and someone got the bright idea of reissuing the James recording of All or Nothing at All—with one difference: instead of 'Harry James and Orchestra (vocal by Frank Sinatra),' the label now read 'Frank Sinatra (accompanied by Harry James and Orchestra).'"*

#### "Musical Chairs"

● We enjoyed every word of the editor's "Musical Chairs" in the September issue and appreciate sincerely his efforts to give his readers interesting information concerning newcomers and those who are leaving active participation on the staff.

I was pleased also to read in the "Letters" column in the same issue of two gentlemen inquiring how they may experiment with and learn to enjoy and appreciate classical music. I am a great fan of the music of Johann Sebastian Bach. I have heard youthful admirers of this composer's music state that Bach is "'way out"! So, Mr. Martin and Mr. Gould, try some Bach—you'll like it. For instance, the Brandenburg Concertos, the Suites for Orchestra, or some of the orchestrated transcriptions of the preludes and fugues.

ERNEST L. LEHMANN, JR.  
Houston, Tex.

● The arrival of the September issue conveyed the news that Bernard Jacobson is leaving the staff of STEREO REVIEW. Permit me to thank Mr. Jacobson for the enlightenment his writing has communicated. His enthusiasm and affection for music have always shone through his reviews, and what's more, he has never failed to stir my interest in the works he reviewed.

ALAN KLEIN  
Pittsburgh, Pa.

#### Weiss Lute Recording

● Three cheers for the new Weiss lute record, and three cheers for Bernard Jacobson for bringing it to our attention ("Best of the Month," August). Lute recordings are scarce, and this one contains exciting music. American lutanist David Rhodes plays with technical mastery and great dignity, but with real warmth seldom heard in lute interpretations.

Mr. Jacobson can pick them, and he seldom steers us wrong. Thanks also to producer Charles Fischer of Cambridge Records. Now, when can we expect that French lute disc?

SEBASTIAN MITCHELL  
Hinsdale, Ill.

#### Speaker Taste

● I was pleased to read Larry Klein's "Is Speaker Preference a 'Matter of Taste'?" in the August issue. Mr. Klein has taken the strongest stand for natural sound and sanity that I can remember!

Aside from theoretical considerations, my observations of literally thousands of people over the years during their initial listening  
(Continued on page 12)



# Five disturbing facts about loudspeakers no other manufacturer has the guts to tell you.



**The Loudspeaker Jungle**

and manufacturing philosophy, whether successful or not. The remaining eighty are opportunistic marketing ventures, big and small, responding to the merchandising needs of stores, not the listening needs of the public.

**2.** About nine out of ten speaker manufacturers, the good guys as well as the bad guys, buy their drivers (woofers, tweeters, etc.) from outside suppliers in the U.S., Europe and Japan.

There are only a handful of these "raw speaker" houses and they stand ready to make anything their customers specify, from the most sophisticated drivers to the cheapest, a hundred thousand units or just five hundred.

There's nothing *inherently* wrong with assembling systems from other people's speakers, as long as a talented and experienced speaker designer is doing it.

At Rectilinear, we buy our drivers only from the best suppliers, who make them to our own rigid specifications to match the system designs we've developed. We make our own crossover networks and cabinets.

But not every manufacturer is like us.

**3.** Among the approximately twenty technologically and ethically respectable speaker brands, some six or seven are relevant only to a small coterie of dedicated audiophiles.

These are the avant-garde designs, utilizing electrostatic or other unconventional drive principles as well as diaphragms of exotic shape and construction.

In most cases, these speakers require special, expensive amplifiers and compulsive owners who enjoy fussing and fiddling.

**4.** The thirteen or fourteen speaker makers who are both serious and reasonably conservative, and among whom we confidently number ourselves, are hopelessly split on the issues of sound dispersion and speaker "personality."

Some believe, and so far we're one of them, that a speaker should radiate sound only forward, over as wide



**The West Coast Sound**

**1.** There are approximately one hundred different makes of "high fidelity" speakers sold in the United States, confronting the buyer with an incredible clutter of names, types, claims and counterclaims.

Of the hundred, no more than twenty are relevant, in the sense that they represent some sort of serious engineering effort



**The Avant-Garde**

an angle as possible. Others aim various drivers at the back wall or the ceiling, to bounce off the sound before it reaches the listener.

We feel that the arguments for the latter approach are unscientific and that the resulting sound is phony. (When somebody comes up with a reflective design that presents a correct spatial perspective, we may change our mind.)

As for personality or character, a speaker should theoretically have none, since it's a reproducer, not a musical instrument.

*When two speakers sound different playing the same program material, at least one of them is wrong. Maybe both.*

But they do sound different, even in this heavily screened group.

There's the West Coast sound, for example, favored mainly by California-based firms and characterized by sizzling highs, a huge bass and lots of so-called presence.

Everything a bit overstated and larger than life.

There's also the polite New England sound, with its origins in the Boston area. Nice and smooth, neutral, everything in its place, nothing shrill, but somehow muffled and less vivid than real life.

We believe that, despite their charms, both of these personalities are wrong. Only a totally characterless accuracy is right. What goes in must come out, no more and no less. Let the record producer create the type of sound you hear, not the speaker manufacturer. At least not Rectilinear.

**5.** There's also a new impediment to accurate sound reproduction: the epidemic of "three-dimensional" or "sculptured" speaker grilles made of polyfoam.

A speaker grille should be, above all things, acoustically transparent.

There should be no audible, and virtually no measurable, difference in the output of the speaker with the grille on or off.

But the foam material these newfangled grilles are made of is the same as the appliance people use for muffling the mechanical noises of air conditioners!

**RECTILINEAR SPEAKER SYSTEMS**

Rectilinear III floor-standing speaker (6 drivers, 3-way crossover)	\$299.00
Rectilinear III Lowboy (6 drivers, 3-way crossover)	299.00
Rectilinear XII bookshelf speaker (3 drivers, 3-way crossover)	149.00
Rectilinear Mini-III bookshelf speaker (3 drivers, 3-way crossover)	109.00
Rectilinear XIa bookshelf speaker (2 drivers, 2-way crossover)	89.00

available, our grilles will remain prosaically two-dimensional.

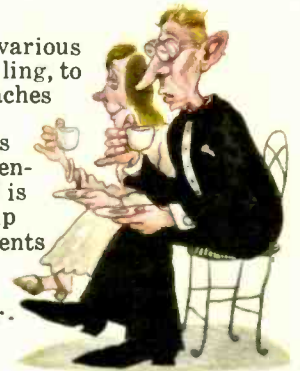
**So.** Okay. Besides Rectilinear, are there any sincere, serious, nonexotic speaker companies that make forward-radiating, personality-less, accurate-sounding systems without 3-D grilles?

We don't know of any.

In our own cautious, methodical way, we're unique.

**RECTILINEAR®**

Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, N.Y. 10464  
Canada: H. Roy Gray Limited, Ontario



**The Polite**

**New England Sound**



**The 3-D Grille**

How a reputable manufacturer can use a *sound deadener* for a speaker grille is beyond us, but everybody seems to be doing it.

Until acoustically transparent three-dimensional materials become







The APL-9 Reflecting Speaker System combines contemporary styling with the latest in sound technology. It is available with either an inlaid synthetic slate top or an oiled walnut top. In appearance, size, and versatility of room placement, the APL-9 will enhance any decor.

The APL-9, pentagonal in cross section, utilizes 9 identical, acoustically coupled full range 5 1/4" high compliance drivers.

The efficiency of the APL-9 permits effective use with amplifiers and receivers capable of delivering only 20 watts r.m.s. per channel while having a maximum power handling capacity of 110 watts r.m.s. each.

# APL-9



All APL speakers carry a lifetime guarantee to the original owner.

**Applied Physics Laboratory, Inc.**  
P. O. Box 5301,  
Knoxville, Tennessee 37918

experiences in my retail stores indicate some practical reasons for choosing an accurate and uncolored speaker. We make comparisons in mono with one speaker switched instantly against another at the same volume and location, and with an amplifier powerful enough for the less efficient speaker. Personally made wide-range recordings of voice and simple instrumentation are played first. Then, as the person's ears become "attuned," recordings of larger musical groups or orchestras are used. Under these conditions eighty to ninety per cent of the time the speaker chosen is the one with wider frequency range, cleaner transients, and lower coloration.

We have found also that there is greater long-term satisfaction with a more accurate speaker. Sooner or later, following their purchase, most owners of high-coloration units begin to hear something wrong—and this dissatisfaction results in early trade-in. In contrast, the owner of an accurate speaker tends to hold on to his purchase for many years. The record indicates that it is most economical to buy the more accurate speaker the first time around.

TASSO G. SPANOS  
Opus One, Inc.  
Pittsburg, Pa.

● In Technical Editor Larry Klein's entertaining and all-too-true article on speaker design there was one error. Despite Mr. Klein's statement that such is not available, the Electrical Engineering Department of the University of Colorado at Colorado Springs does offer several courses in speaker-system design, including one on computer-aided design. Dr. J. R. Ashley, a noted author and member of the editorial board of the *Journal of the Audio Engineering Society*, instructs most of the classes.

WILLIAM GELOW  
Fender/Rogers  
Fullerton, Cal.

● Technical Editor Larry Klein's August article "Is Speaker Preference a 'Matter of Taste'?" contains several statements that, to quote a phrase of Mr. Klein's, seem "arrogantly presumptuous" to me. For example, Mr. Klein states that recording artists and engineers have worked together to obtain a "specific sound experience."

The factor Mr. Klein overlooks is that the equalization and sonic balancing used in the recording of that "specific sound" have been monitored on a specific set of monitor loudspeakers whose sonic characteristics certainly play a role in the evaluation of the resulting sound of the music. Therefore, if we are to follow Mr. Klein's logic, the only way to realize the artist's intended effect would be on a set of the particular monitor speakers used in the mastering of the recording, and not with a pair of acoustically "flat" loudspeakers.

KEVIN J. BYRNE  
Arrow Electronics Inc.  
Farmingdale, N.Y.

*Mr. Klein replies: Mr. Byrne raises a good point that I should have discussed in the article. Even assuming that speakers with some deviation from flat response are used as monitors for the original recording, it would still make good sense to use a flat-response speaker for playback. This would allow the listener to start from neutral, so to speak, and then employ tone controls or equalizers to inject whatever frequency aberrations are neces-*

*sary for subjectively satisfactory results. Incidentally, different brands of monitor speakers tend to sound more like each other than different brands of home speakers—and the majority of monitor speakers in use (Billboard's Directory of Recording Studios lists Altec as the leading supplier) are reasonably flat and uncolored throughout the mid-range—which is where many home speakers run into trouble. (For further information on what studio monitoring is all about, see John Eargle's August 1972 article on the subject in STEREO REVIEW.)*

#### Audio Qua(n)dary Continued

● I have just finished reading William Anderson's editorial entitled "Audio Qua(n)dary" in the August issue, and it appears that what the two major record companies are saying in essence is that if you want to listen to their records in four-channel sound you must choose either a discrete or a matrix system, as the two are incompatible. Why must we choose? Why can't we have the best of both on the same record?

I have read several articles in the last year which state that it is theoretically possible to put both on the same disc. One of them is in the July 1972 issue of *Audio*, entitled "Why the Four-Channel War Need Not Take Place" by Leonard Feldman. I do not have sufficient electronic expertise to fully evaluate his conclusions, but they appear valid. If Mr. Feldman's and other authors' statements are correct, then it would seem that the power struggle between RCA and CBS is being propagated with complete disregard for the detrimental effect it could have upon the industry and the consumer.

Even if the conclusions of Mr. Feldman and others are incorrect, I believe that every effort should be made to perfect such a record. This would allow the consumer to determine which method of four-channel reproduction he wants and give him a complete selection of records.

DONALD KOLB  
Odessa, Tex.

*The Editor replies: "Theoretically possible," yes—but keep in mind that "theoretically possible" is usually just another way of saying "economically horrifying." However, as I mentioned in my editorial, four-channel was hustled prematurely out of the laboratories and neither matrix nor discrete can be said to have reached its individual potential as yet. Both still have many problems to solve, and entirely new, as-yet-unthought-of problems would undoubtedly surface if the two systems were "married," so to speak, on one disc. It is rather like the loan-company pitch: take out a big loan, pay all those little bills, and your troubles are over. Funny, but it never seems to work out that way. For the time being, at least, the onus falls on the equipment manufacturers and the public, who must respectively produce and buy units that will accommodate both systems—as I said, muddling through.*

#### Thumbs Up

● Wow! That big fat thumb right in the middle of that record pictured in the ad on page ninety-one in the September issue—I wouldn't even like to see that happen to the Broadside Reunion disc reviewed in the same issue.

BERNARD J. VAN DYKE  
Lewiston, Id.



# Our new receiver demodulates or decodes any kind of 4-channel. Even some that haven't been invented yet.

The Technics SA-8000X is master of all 4-channel systems. With special talents in discrete. Like a built-in demodulator for CD-4 records. Plus jacks for up to three 4-channel tape sources. And jacks for future discrete 4-channel FM.



It can handle any matrix method with ease. Because the Acoustic Field Dimension (AFD) controls and phase shift selector adjust to the coefficients of all the popular systems. Plus some that haven't been tried yet. And the same controls can help compensate for poor speaker placement and unfortunate room acoustics.

The 4 direct-coupled amplifiers each have 22 watts of RMS power at  $8\Omega$ , each channel driven. And because they can be strapped together, you get 57 watts RMS per channel at

$8\Omega$ , each channel driven, in the 2-channel mode. That's double-power stereo.

In the FM section, we have combined a 4-pole MOS FET, ceramic IF filters, a monolithic IC and epoxy resin coils for superb reception. FM sensitivity measures  $1.9\mu\text{V}$ .

Insist on the SA-8000X for total 4-channel. The concept is simple. The execution is precise. The performance is outstanding. The name is Technics.

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

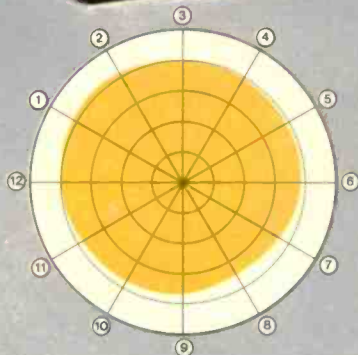
## Technics

by Panasonic

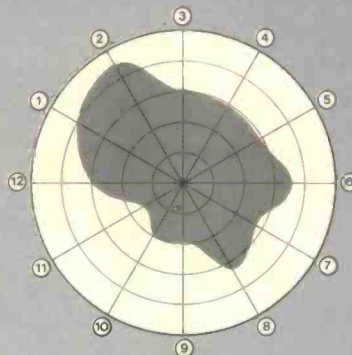




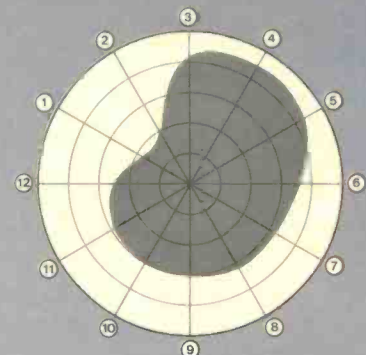
# TDK's ED has more of what audiophiles want...



TDK EXTRA DYNAMIC (ED)



Competitor A



Competitor B

## extra dynamic performance

If you're an audiophile you know what you want—the best cassette there is. That's why you'll insist on TDK's top-of-the-line EXTRA DYNAMIC (ED). Once you discover ED's superior total performance, you won't settle for anything less than the cassette with more of everything.

EXTRA DYNAMIC offers audiophiles an entirely new dimension in cassette recording fidelity. Its performance characteristics—shown above on TDK's Circle of Tape Performance (see opposite page) — are better balanced and superior to those of any other cassette now on the market, including the two competitive so-called "hi-fi" cassettes also shown.

ED's superior total performance results from use of TDK's exclusive new "Stagnetite"® (stabilized magnetite) coating plus a special binder and proprietary techniques. ED cassettes have the industry's highest MOL (maximum output level), broader dynamic range, extended frequency response, higher signal-to-noise ratio and other characteristics for incomparably fresh, rich and full-bodied sound on *any* recorder, without need for special bias.

Ask your dealer for TDK EXTRA DYNAMIC cassettes when nothing but the very best total performance will do. Once you try ED, you'll wonder why you ever used anything else.

the new dynamic world of



TDK ELECTRONICS CORP.  
755 Eastgate Boulevard, Garden City, New York 11530



TDK's EXTRA DYNAMIC (ED), SUPER DYNAMIC (SD) and DYNAMIC (D) cassettes are available in 45, 60, 90, 120 (SD & D) and even 180-minute (D only) lengths, TDK KROM (KR) chromium-dioxide cassettes are available in 60 and 90-minute lengths. At quality sound shops and other fine stores.



# more about

# TDK's circle of tape performance

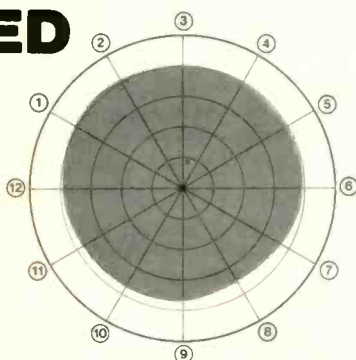
## ....a whole new way to evaluate tape

A tape's ability to provide "real-life" sound reproduction depends not only on its MOL (maximum output level) values and the familiar frequency response characteristics, but also on the value and proper balance of a number of other properties. TDK has arranged the twelve most important tape characteristics on their exclusive CIRCLE OF TAPE PERFORMANCE diagrams, shown below. Each of the radii represents one of the twelve factors, and the outer circle represents the ideal, well-balanced character-

istics of a "perfect" tape. The closer the characteristics of any cassette tape approach those of the ideal (the larger and more regular the pattern), the better the sound reproduction capabilities of the cassette. The goal is to reach the outer circle.

Compare TDK's well-balanced characteristics with those of the two leading so-called "hi-fi" competitive cassettes and a typical conventional tape. Judge for yourself which provides the best characteristics for true high fidelity performance.

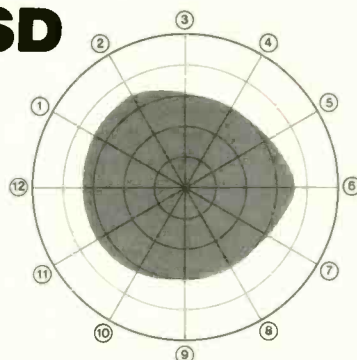
### ED



#### EXTRA DYNAMIC

for the discriminating audiophile, an entirely new dimension in cassette recording fidelity. Vastly superior to any other cassette, with unmatched performance on any deck. 45, 60 and 90-minute lengths.

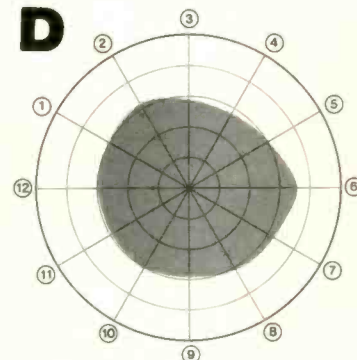
### SD



#### SUPER DYNAMIC

turned the cassette into a true high-fidelity medium. Outstandingly clear, crisp, delicate reproduction of the complex characteristics of "real-life" sound. 45, 60, 90 and 120-minute lengths.

### D



#### DYNAMIC

excellent hi-fidelity at moderate prices, with well-balanced performance characteristics superior to most "premium" cassettes. 45, 60, 90, 120 and 180-minute lengths — the world's only 3-hour cassette.

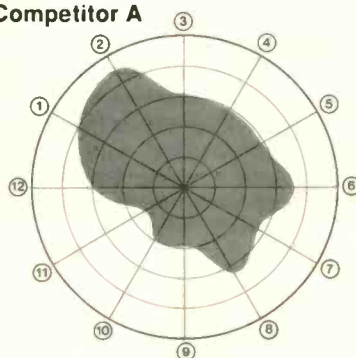
1-MOL @ 333Hz  
2-Sensitivity @ 333Hz  
3-Sensitivity @ 8kHz

4-Sensitivity @ 12.5kHz  
5-MOL @ 8kHz  
6-Erasability

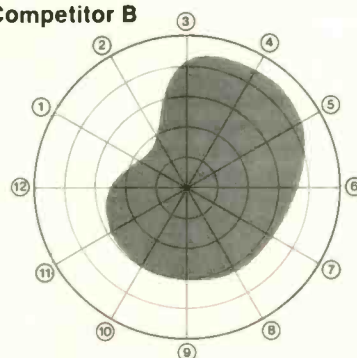
7-Bias Noise  
8-Print-Through  
9-Modulation Noise

10-Output Uniformity  
11-Uniformity of Sensitivity  
12-Bias Range

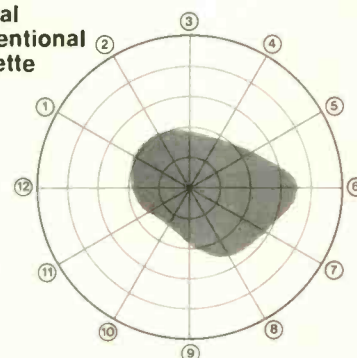
#### Competitor A



#### Competitor B



#### Typical Conventional Cassette



### ED'S EXCLUSIVE NEW "STAGNETITE® COATING

TDK EXTRA DYNAMIC is the world's only tape with a magnetic coating of "Stagnetite". The coating consists of microscopically fine particles of stabilized magnetite in a special binder. Magnetite is a material with magnetic properties which make it ideal as a recording medium, except that in its natural state it is not sufficiently stable. TDK discovered a way to permanently stabilize magnetite particles; the result (Stagnetite) is a perfect coating material for magnetic recording tape, contributing to ED's unrivaled "real-life" sound reproduction capabilities.

### THE IMPORTANCE OF HIGH MOL

TDK's EXTRA DYNAMIC tape has the highest MOL values of any cassettes on the market today. MOL means maximum output level, and is perhaps the most important single characteristic of a recording tape. MOL is the output signal level resulting from an input signal which produces 5% distortion in the output. A tape with high MOL can be recorded at higher input levels without audible distortion on playback. High MOL lets you faithfully reproduce all the complex transient phenomena, subtle overtones and important harmonics that give the original sound its natural warmth, richness, depth and feeling.



# NEW PRODUCTS

THE LATEST IN  
HIGH-FIDELITY  
EQUIPMENT

## Trusonic JR-100M Speaker System

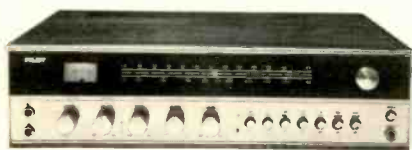


● THE JR-100M, a new speaker system just introduced by Trusonic, is a three-way design employing a 10-inch woofer in a ported enclosure measuring 23 x 14 x 10 inches. The 5-inch cone midrange driver is installed in its own internal sub-enclosure to isolate it from the woofer-generated pressures in the main cabinet. High frequencies are handled by a 1-inch phenolic-dome tweeter with a short, circular horn. The crossover network, with 12-dB-per-octave rolloff characteristics, divides the audio band at 1,500 and 5,000 Hz. A rear-panel control adjusts

the output levels of both the mid-range and high-frequency drivers. The frequency response of the JR-100M is 30 to 20,000 Hz, with a rated power-handling capacity of 40 watts program material. Nominal impedance of the system is 8 ohms. The cabinet is constructed of 3/4-inch hardwood panels with oiled walnut veneers. The sculpted acoustically transparent foam grille, which is removable, comes in a choice of shades including brown, orange, and violet. Price: \$119.95.

Circle 115 on reader service card

## Pilot 252 and 253 AM/Stereo FM Receivers



● PILOT's moderately priced receivers, Models 252 and 253 (shown), provide 25 and 35 watts per channel continuous, respectively, into 8-ohm loads with both channels driven. Distortion, both harmonic and intermodulation, is 0.5 per cent at rated output. Hum and noise are

down 75 dB (high-level inputs) and 65 dB (phono inputs) in both receivers. FM IHF sensitivities for the two receivers are 2.2 and 1.8 microvolts, and their capture ratios are 2 dB and 1.5 dB. Further FM specifications for the Models 252 and 253 include: alternate-channel selectivities, 50 and 65 dB, respectively; image rejection, 50 and 80 dB; i.f. rejection, 70 and 90 dB; stereo separation (at 400 Hz), 35 and 36 dB. Both tuner sections are rated at 0.8 per cent harmonic distortion for stereo reception.

The control sections of the 252 and 253 are quite similar, with volume, balance, bass, and treble controls (the last two are separate adjustments for each

channel), and pushbuttons for such functions as switching loudness compensation, mono/stereo mode, tape monitor, high-cut filter, FM interstation-noise muting, and two stereo pairs of speakers. The 252 has inputs for external phono and auxiliary sources, and the 253 has a second phono input that can also be used for a microphone plugged into the front-panel jack. Both units have stereo-headphone outputs; the 253 also has a front-panel tape-dubbing jack. The receivers are identical in size—18 x 5 1/8 x 13 1/2 inches—and both come with walnut cabinets. The Model 252 is priced at \$249.90; the Model 253, \$299.90.

Circle 116 on reader service card

## Shure-SME Improved Tone Arm



● THE venerable SME Model 3009 tone arm, distributed in this country by Shure Brothers, has now become the Model 3009 Series II Improved, incor-

porating modifications that result in reduced effective mass and more accurate anti-skating compensation. The new design has a lighter counterweight that is located closer to the pivot assembly, requiring less installation clearance than the previous model. The detachable cartridge shell has also been replaced with a fixed version. These reductions in mass result in improvements in the tracking of warped records and susceptibility to vibration. The counterweight now rotates

to establish tone-arm balance, and the thread-and-weight anti-skating system has been provided with a pulley to diminish drag. The arm is intended for phono cartridges weighing from 4 to 9 grams; the tracking-force adjustment covers a range of 0 to 1 1/2 grams in 1/4-gram increments. Price: \$135. The Model 3009/S2 Improved (\$147) retains the detachable cartridge shell with the penalty of slightly increased mass.

Circle 117 on reader service card

## Kirksaeter RTX AM/Stereo FM Receivers



● AUDIOSON is importing two new Kirksaeter stereo receivers, the RTX 85.55 (shown) and the RTX 120.85, identical except for their power outputs. The RTX 85.55 is rated at 65 watts con-

tinuous per channel, and the RTX 120.85 at 85 watts per channel, both channels driven simultaneously into 8-ohm loads. Harmonic distortion is under 0.09 per cent at the rated outputs, and the signal-to-noise ratio for both units is 90 dB. The power amplifiers of the RTX receivers are in the form of plug-in modules, each with its own power supply. The tuner and control sections operate from separate supplies. IHF FM sensitivity is 1.5 microvolts, with a capture ratio of 2.5 dB and alternate-channel selectivity and AM suppression of 60 dB. Stereo FM separation is greater than 36 dB at

1,000 Hz; image rejection is 65 dB. Controls include volume, balance, bass, and treble (separate for each channel), and pushbutton selection of inputs (including two phono inputs, microphone, and one auxiliary), tape monitor, high- and low-cut filters, stereo/mono, FM interstation-noise muting, loudness compensation, AFC, and mid-range boost for augmented presence. Five FM stations can be pretuned so that they are selectable at the touch of a pushbutton. The receivers have signal-strength and channel-center tuning meters, and two stereo

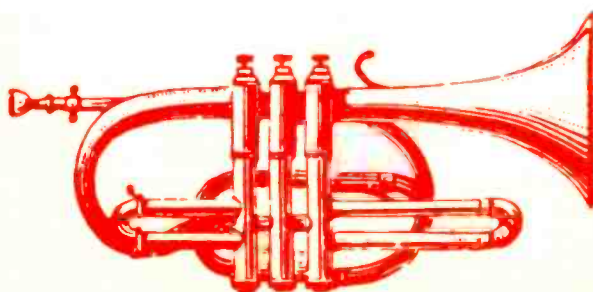
(Continued on page 20)





# FREE INFORMATION SERVICE

- a** Here's an easy and convenient way for you to get additional information about products advertised or mentioned editorially in this issue. Just follow the directions below ...and the literature will be sent to you promptly and free of charge.
- b** Tear out one of the perforated postage-free cards. Please print or type your name and address where indicated.
- c** Circle the number on the card that corresponds to the key number at the bottom of the advertisement or editorial mention that interests you. (Key numbers for advertised products also appear in the Advertisers' Index.)
- d** Simply mail the card. No postage is required.
- e** This address is for our "Free Information Service" only. All other inquiries are to be directed to, Stereo Review, One Park Ave., New York, N.Y. 10016.



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 36 37 38 39 40 41 42 43 44 45  
 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60  
 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75  
 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90  
 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105  
 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120  
 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135  
 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150

SR11733

NAME \_\_\_\_\_  
PLEASE PRINT

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
(Zip Code must be included to insure delivery) (Void after Jan. 31, 1974)

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 36 37 38 39 40 41 42 43 44 45  
 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60  
 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75  
 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90  
 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105  
 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120  
 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135  
 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150

SR11732

NAME \_\_\_\_\_  
PLEASE PRINT

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
(Zip Code must be included to insure delivery) (Void after Jan. 31, 1974)

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 36 37 38 39 40 41 42 43 44 45  
 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60  
 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75  
 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90  
 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105  
 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120  
 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135  
 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150

SR11731

NAME \_\_\_\_\_  
PLEASE PRINT

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
(Zip Code must be included to insure delivery) (Void after Jan. 31, 1974)



# FREE INFORMATION SERVICE

(SEE REVERSE SIDE)

FIRST CLASS  
PERMIT NO. 217  
CLINTON, IOWA

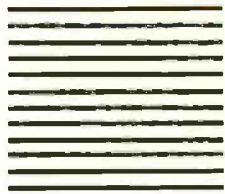
## BUSINESS REPLY MAIL

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

POSTAGE WILL BE PAID BY—

**Stereo Review**

P.O. BOX 2908  
CLINTON, IOWA 52732



FIRST CLASS  
PERMIT NO. 217  
CLINTON, IOWA

## BUSINESS REPLY MAIL

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

POSTAGE WILL BE PAID BY—

**Stereo Review**

P.O. BOX 2908  
CLINTON, IOWA 52732



FIRST CLASS  
PERMIT NO. 217  
CLINTON, IOWA

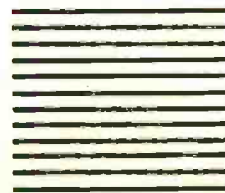
## BUSINESS REPLY MAIL

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

POSTAGE WILL BE PAID BY—

**Stereo Review**

P.O. BOX 2908  
CLINTON, IOWA 52732



*The Most Spectacular Sound Exhibition of*  
**STEREO FIDELITY**  
*Ever Available on one Disc.*

Stereo Review **STEREO DEMONSTRATION RECORD**  
A series of demonstrations, each designed to show off one or more aspects of musical sound and its stereo reproduction.

**NOW AVAILABLE ON STEREO CASSETTE**

THESE EXCITING SOUNDS ARE NOW AVAILABLE ON STEREO CASSETTE!  
Place your order by using coupon below.  
**ONLY \$6.98 POSTPAID**

This record is the result of two years of intensive research in the sound libraries of Deutsche Grammophon Gesellschaft, Connoisseur Society, Westminster Recording Company and Cambridge Records Incorporated. The Editors of Stereo Review have selected and edited those excerpts that best demonstrate each of the many aspects of the stereo reproduction of music. The record offers you a greater variety of sound than has ever before been included on a single disc. It is a series of independent demonstrations, each designed to show off one or more aspects of musical sound and its reproduction. Entirely music, the Record has been edited to provide self-sufficient capsule presentations of an enormous variety of music arranged in a contrasting and pleasing order. It includes all the basic musical and acoustical sounds that you hear when you listen to records, isolated and pointed up to give you a basis for future critical listening.

### WIDE RANGE OF DEMONSTRATIONS

- Techniques of Separation & Multiple Sound Sources
- Acoustic Depth
- Ambiance of Concert Hall
- Sharp Contrasts of Dynamics
- Crescendo & Diminuendo
- Very High & Very Low Pitched Musical Sounds
- Polyphony (2 or more melodies at once) With Both Similar & Contrasting Instruments
- Tonal Qualities of Wind, String & Percussion Instruments
- Sounds of Ancient Instruments
- Sounds of Oriental Instruments
- Sound of Singing Voice, Both Classically Trained and Untrained
- Plus a Large Sampling of Finger Snapping, Hand Clapping, Foot Stamping & Other Musical & Percussive Sounds.

### 13 SUPERB SELECTIONS

**STRAUSS:** Festive Prelude, Op. 61 (excerpt) DGG.  
**DEBUSSY:** Feux d'artifice (excerpt) Connoisseur Society.  
**BEETHOVEN:** Wellington's Victory (Battle Symphony) (excerpt from the first movement) Westminster Records.  
**MASSAINO:** Canzona XXXV à 16 (complete) DGG Archive.  
**CORRETTE:** Concerto Comique Op. 8, No. 6, "Le Plaisir des Dames" (third movement) Connoisseur Society.  
**KHAN:** Raga Chandranandan (excerpt) Connoisseur Society.  
**RODRIGO:** Concert—Serenade for Harp and Orchestra (excerpt from the first movement) DGG.  
**MANITAS DE PLATA:** Gypsy Rhumba (complete) Conn. Soc.  
**MARCELLO:** (arr. King): Psalm XVII "The Heavens are Telling" (complete) Connoisseur Society.  
**PRAETORIUS:** Terpsichore: La Bourrée XXXII (complete) DGG Archive.  
**BERG:** Wozzeck (excerpt from Act III) DGG.  
**BARTOK:** Sonata for two pianos and Percussion (excerpt from the first movement) Cambridge Records.  
**BEETHOVEN:** Wellington's Victory (Battle Victory) (excerpt from the last movement) Westminster.

### AVAILABLE IN YOUR CHOICE OF 33½ RPM OR 45 RPM

The Stereo Demonstration Record is processed and pressed on a newly developed, improved vinyl. It is permanently anti-static, repels dust and dirt and promotes longer stylus wear. The use of this material is conducive to low surface noise and contributes to the production of full dynamics and frequency range. The record continually looks new, sounds new and wears longer.

**FREE** Descriptive Booklet Enclosed Includes discussion of the selections on the record, plus a complete description of each selection and the purpose behind its demonstration.

### HERE'S HOW TO ORDER YOUR STEREO DEMONSTRATION RECORD

**CASH:** Mail your order along with your name, address and remittance in the amount of \$5.98, postpaid.

**CHARGE:** Your American Express or BankAmericard account! Mail your order, name, address and credit card number. You will be billed at \$5.98, postpaid.

MAIL ALL ORDERS TO: RECORDS,  
ZIFF-DAVIS SERVICE DIVISION,  
595 BROADWAY, NEW YORK, N.Y. 10012.  
OUTSIDE U.S.A. RECORDS ARE \$8.00 POSTPAID.







“...the most powerful stereo receiver in its price class by a considerable margin...”

A challenging claim?

Not at all. Just a statement of fact by Hirsch-Houck Laboratories as published in Stereo Review, September 1973.

They're describing the new Pilot 254 and they go on to say, "Our test measurements clearly showed that the advertised specifications for the Pilot 254 are not only honest, but quite conservative."

Separating verifiable fact from advertising fiction is a testing lab's specialty. Making sure that every Pilot product meets or exceeds every one of its specifications is our specialty.

How well we do our part, may be judged from the rest of the Hirsch-Houck report.

The Pilot 254 specifications read: 65 honest watts per channel, 8 ohms, both channels driven. The Lab finds, "At 1000 Hz, the outputs clipped (were overdriven) at 82 watts per channel..."

We rate harmonic and I.M. distortion at 0.4% and 0.5% respectively. They find, "At Pilot's rated 65 watts per channel output level, distortion was 0.1% to 0.15% from 20 to beyond 10,000 Hz, reaching a maximum of 0.25% at 20,000 Hz."

In evaluating the FM tuner section, the Lab reports, "FM tuner performance was well up to the standards of the audio section."

We rate IHF sensitivity at 1.8  $\mu$ V with harmonic distortion at 0.4% mono and 0.8% stereo. They find, "...a 1.7  $\mu$ V IHF sensitivity and only 0.16% harmonic distortion at almost any useful signal level with mono reception. The stereo distortion was about 0.5%."

We list capture ratio at 1.5 dB. They find, "The capture ratio was an excellent 1 dB..."

And they go on to confirm the same outstanding performance figures for noise, stereo separation, image rejection and all the rest.

Finally, they sum it all up with, "...we could not fault this fine receiver in any respect."

Listen to the Pilot 254 and you will agree.

For the complete text of the report and additional information write: Pilot, 66 Field Point Road, Greenwich, Conn. 06830.

**PILOT**  
performance is more than great specs

**The Pilot 254 Stereo Receiver \$429.00\***

\*Manufacturer's suggested retail price

NOVEMBER 1973

CIRCLE NO. 42 ON READER SERVICE CARD



# NEW PRODUCTS

THE LATEST IN  
HIGH-FIDELITY  
EQUIPMENT

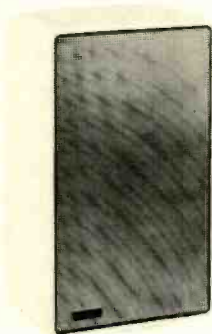
headphone jacks. A speaker selector chooses between two pairs of speakers, or silences both pairs for headphone listening. The receivers also have rear-speaker output terminals, providing some decoding capability for matrixed four-channel recordings as well as giving

a four-channel effect with two-channel material. In addition, there are two channels of tape-playback-head preamplification/equalization for stereo tape decks that lack electronics or for two-channel tape decks in which a four-channel playback head has been installed. The re-

ceivers measure approximately 19¼ x 5¼ x 14¼ inches; they come with walnut-finish wood cabinets. Prices: RTX 85.55, \$649.95; RTX 120.85, \$749.95. Decorator cabinets in matte white or black finishes cost \$20 extra.

Circle 118 on reader service card

## Advent/2 Speaker System



● FROM Advent Corporation comes a new speaker system, the Advent/2, that is smaller still than the existing models, and intended for use in audio systems of moderate cost and power. The Advent/2's enclosure is molded of thermoplastic materials (only the back of the cabinet is of wood) and costs significantly less than an equivalent wood enclosure, thereby permitting the use of more expensive drivers. The two-way Advent/2 employs three drivers: an acoustic-suspension woofer with the same magnet assembly as the Advent Smaller Speaker, and two 1½-inch cone tweeters. The tweeters are positioned

side by side, with each directed 25 degrees outward from the system's frontal plane (the angled mounting surfaces are molded right into the thermoplastic cabinet). This arrangement is said to provide maximum dispersion with a minimum of interference effects. The crossover frequency is 1,500 Hz and the nominal impedance is 8 ohms. System resonance is 58 Hz. At least 10 watts per channel of amplifier power is recommended to drive the system. The cabinet of the Advent/2 is soft white with a silver-gray grille. Dimensions are 11½ x 19 x 7¼ inches. Price: \$58.

Circle 119 on reader service card

## Pioneer AM/FM Four-Channel Receivers



● THREE new receivers from U.S. Pioneer are fully equipped to handle all current four-channel program material, including discrete tapes, recordings encoded via the SQ, RM, or other matrix systems, and CD-4 "discrete" discs. In order of increasing price they are the Models QX-646 (\$499.95), QX-747 (\$599.95), and QX-949 (\$699.95, shown). Basically similar in function and configuration, with each increase in price they offer somewhat more control flexibility and incremental improvements in most specifications, as well as an approximate doubling of output power,

from 10 watts per channel (continuous, all four channels driven into 8 ohms at 1,000 Hz with 1 per cent harmonic distortion) for the QX-646 to 40 watts per channel (as above, except that harmonic distortion is 0.3 per cent at any frequency from 20 to 20,000 Hz) for the QX-949. Signal-to-noise ratios exceed 90 dB for high-level inputs and 70 dB for phono inputs. For the FM sections, IHF sensitivities range from 2.2 to 1.8 microvolts, capture ratios from 3 to 1 dB, and alternate-channel selectivities from 40 to 80 dB. In general, from 50 to 100 per cent more power per channel is available when the receivers are used in the two-channel mode.

All three receivers have master volume controls affecting all four channels. The Models QX-949 and QX-747 also have separate level controls for each channel, along with unique four-channel visual level displays employing filament coils of progressively increasing thick-

ness (with each increase in signal strength, a longer segment of the coil is set aglow). The QX-646 lacks the visual display, and has an array of three balance knobs for complete left-to-right and front-to-back adjustment. All three receivers share such operating features as signal-strength tuning meters, switchable loudness compensation, FM interstation-noise muting, tape monitoring, and bass and treble controls for the front and rear channels. The two more expensive models have jacks and front-panel switching for add-on Dolby noise-reduction units, and the QX-949 adds a channel-center tuning meter, an additional phono input, and high- and low-cut filters. Dimensions of the receivers are approximately 20⅔ x 5¾ x 14¼ inches (QX-646), 21⅔ x 6¼ x 16½ inches (QX-747), and 21⅔ x 6¼ x 17¼ inches (QX-949). Their prices include walnut cabinets.

Circle 120 on reader service card

## Teac Tape-Recording Booklets

● Two free booklets available from Teac serve as guides to the manufacturer's current line of tape-recorder accessories and also offer suggestions on routine recorder maintenance, troubleshooting, and special-effects recording techniques. The first, entitled *Expanding the Art of Tape Recording*, is principally a catalog that describes and illustrates such Teac products as dynamic and elec-

tret-condenser microphones, microphone and line impedance-matching transformers, various remote-control devices, reels and reel-hub adapters, and maintenance aids. Three pages are devoted to simple troubleshooting procedures and tips on preventive care. The second booklet, *Meet the Creator*, is a guide to creative multi-track recording that covers the topics of artificial echo and simple "pan-pot" effects in some depth. It is based on the operating facili-

ties of Teac's 3340 four-channel tape deck with "Simul-Sync," but many of the techniques are applicable to similar machines from other manufacturers and, to a limited extent, to two-channel recorders. Both booklets are twenty-three pages long and are illustrated with diagrams and black-and-white photos. They are available from Teac dealers or by writing Teac Corporation of America, 7733 Telegraph Road, Montebello, Calif. 90640.



(The Ortofon M15 E Super)

# THE ONLY CARTRIDGE WE KNOW OF THAT WILL DO FULL JUSTICE TO A NEW GENERATION OF STEREO RECORDS.



For the first time in many years, all that can be put onto stereo records by professional disc-cutting equipment can be gotten off them by a cartridge—the new Ortofon M15 E Super.

It is the only pickup we know of that not only can handle the peak levels and full dynamic range now possible on records, but while doing so can operate below the wear threshold of modern discs, preserving their full quality for playing after playing.

As makers of studio record-cutting equipment (Ortofon supplies equipment to recording companies and studios around the world), we know the capabilities of the newest generation of cutters, which for the first time can clearly put onto records a dynamic range approaching that of master tape. The maximum high-frequency levels these cutters will record also permit the first real approximation of the full "live" intensity of cymbals, brass, snares, and other demanding instruments.

On the test record that best reflects these new capabilities (#2 in a series recorded by the German High-Fidelity Institute), most other pickups begin to reveal audible (and, on an oscilloscope, visible) shatter at a recording level of 70 to 80  $\mu\text{m}$ . Only the Ortofon M15 E Super goes to the record's 100  $\mu\text{m}$  limit (and beyond) with *no* audible or visible indication of difficulty. The photos of oscilloscope traces at right are an accurate indication of the new Ortofon's superior performance.

That test is a decidedly accurate reflection of audible differences in the real world of the listener's living

room. What it means is that on the most demanding stereo records that can now be made, exactly the records that someone with really excellent equipment and a habit of listening closely is likely to buy, only the new Ortofon is likely to handle *everything* with no sign of strain or "fuzzing."

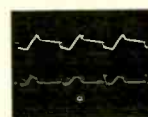
The M15 E Super was designed specifically to achieve this performance while tracking (at a force



A) Essentially undistorted lateral tracking by the Ortofon M15 E Super of a 300-Hz test tone recorded at a peak amplitude of 100  $\mu\text{m}$ . Tracking force: 1 gram.



B) A more expensive cartridge shows significant distortion at an amplitude of only 70  $\mu\text{m}$ , tracking at 1½ grams in the same tone arm.



C) The same cartridge (same arm and tracking force) indicates unlistenable performance at 100  $\mu\text{m}$ .

of 1 gram) below the modulus of elasticity—the threshold beyond which the vinyl of a record groove doesn't immediately spring back into shape after the stylus passes. (It is an absolute must to track below this point if permanent damage is to be avoided.) To make this possible, the Ortofon's unique VMS (Variable Magnetic Shunt) design combines very low moving mass (0.5 milligram), very high structural strength in the moving system, and very high stylus compliance — 50 x 10<sup>-6</sup> cm/dyne in the horizontal plane, 30 x 10<sup>-6</sup> cm/dyne vertically.

The new Ortofon is the latest product of a company involved with records and professional studio recording equipment for more than fifty years. Manufactured and tested at Ortofon's factories in Denmark, the M15 E Super is also rechecked in the United States after shipment.

We will be happy to send you full specifications, descriptive material (including reviews), and a list of Ortofon dealers if you will write us at the address below.

## ortofon

9 EAST 38TH STREET, NEW YORK 10016



# AUDIO QUESTIONS and ANSWERS

By LARRY KLEIN, *Technical Editor*



## Speaker Rumble

**Q.** *To compensate for poor bass response on some records, I turn up the bass control on my stereo receiver until the tonal balance becomes satisfactory. Although the sound is then all right, I develop a loud rumble in my speakers. The slightest movements I make near the turntable or even a small bump in a record will cause this distortion. Does this problem exist because of overload in my magnetic cartridge?*

IRA BEHR  
Glen Oaks, N.Y.

**A.** No, your system is suffering from acoustic feedback. Judging from my mail, this problem is quite prevalent and is usually misdiagnosed by those suffering from it. Acoustic feedback occurs in a hi-fi system when the sound energy from the speakers is sufficient to vibrate the turntable and/or tone arm. This may occur because the turntable is installed on (or in) furniture that somehow captures and transmits the acoustic energy, or because the turntable is installed at a point in the room where low-frequency standing waves hit their maximums, or because the turntable assembly itself is particularly sensitive to external vibrations. The solution in all cases is to relocate your turntable or to remount it using soft foam pads as shock-isolating elements between the base and the surface on which it rests.

## Eight-track Cartridge Cleaning

**Q.** *I have a good collection of eight-track cartridges and every so often I clean the little rubber pressure rollers in the cartridges. I decided to do this after reading that it is a good idea to clean the capstan and pressure roller in open-reel recorders. Is this a good practice and does it help my machine?*

CHARLES MARSH  
North Little Rock, Ark.

**A.** It seems a good idea to me, although I have never seen it suggested as a recommended practice. The

only caution I can think of is to keep the cleaning fluid (rubbing alcohol would be best) away from the tape itself as it may dissolve the lubricant normally used in cartridge tapes. Pull out two or three inches of the tape so as to form a loop over the cartridge's pressure roller and rotate the roller by hand while rubbing it briskly with a cotton swab dampened with the alcohol. And make sure the roller is dry before pushing the tape back in place.

## U.S. vs. Imported Equipment

**Q.** *As military men in the Far East we have access to all types of Japanese stereo equipment, and, being electronic technicians, we find ourselves spending countless hours arguing the merits of the various units. As perhaps could be expected, we are divided into opposed camps: the "cheap Japanese stuff" group, and the "it's as good as American equipment, and perhaps even better" group.*

*In addition, another source of argument is that we seldom find magazine test reports complete enough because they are concerned only with measured specifications and operating features. Seldom do we read so much as a "seems to be well constructed." We feel that the quality of construction is a major factor in determining the total worth of a unit, and failure to mention it is a serious shortcoming of hi-fi publications. Can you help us resolve our questions? We desperately need an outside voice before blood is spilled.*

B. BELKIN, M. BRANDT, J. MCGREW  
FPO, San Francisco, Cal.

**A.** In reply to the first part of your question, our experience over the years indicates that there is no hard and fast answer possible. We have found excellent, mediocre, and poor equipment originating on both sides of both big ponds. Therefore, it's simply not possible to generalize using the national origin of any piece of hi-fi equipment as an indicator of its worth.

I've discussed your second question at length in previous columns, but I'll give it one more go-round. It is difficult, if not impossible, for *any* test lab to establish the durability of an audio component by a visual examination. Sure, industrial/computer-style wiring and layout appears impressive, but it is *no* guarantee of performance or reliability. I've seen equipment that looked as though it was wired by a drunken monkey (or by me when I was in a rush to check out a design) that worked fine for years, and, conversely, some sleek-looking, apparently heavy-duty devices that seemed to break down every fifteen minutes.

I'm afraid you are looking for an answer that no one can supply. The vast majority of the factors that result in lack of reliability seldom appear during the testing done in product evaluation, and are rarely disclosed by an examination of the circuit diagram.

As one example of the difficulty: how can anyone know when the "doping" of the silicon that goes into a transistor has some impurity that perhaps will, after several months of use, cause the transistor to self-destruct? If the manufacturer of the transistor knew of the potential problem he wouldn't have sold it; if the component manufacturer knew, he wouldn't have used the transistor in his amplifier; and if the test labs knew, they wouldn't have run a favorable report.

## Induced Hum

**Q.** *I recently bought an expensive cassette deck from a friend after having listened to it connected to his system and being impressed by its performance. When I installed it in my system, where it fit conveniently on top of the receiver, it suffered from a bad hum in one channel. I tried changing the leads and everything else I could think of, but the hum remained. When I returned the cassette deck to my friend and he connected it to his system, the hum was gone. Is there something in my system that was causing the cassette deck to hum? Everything else worked fine.*

NEWTON STANFIELD  
Greenwich, Conn.

**A.** Yes, there is something in your system that's giving trouble—probably the 60-Hz electromagnetic field produced by the a.c. power transformer in your receiver. All power transformers—unless they are specially constructed to eliminate it—radiate such an electromagnetic field. Placing the cassette deck on top of the receiver brought the record/play head (or possibly some other component) in your deck within the hum field, which was picked up and converted into a 60-Hz audio signal. My hypothesis can be easily tested by operating the cassette deck alongside your receiver—not on top of it—to see if the hum trouble disappears.





# GOING ON RECORD

By JAMES GOODFRIEND

Music Editor



## QUADRAPHONICS OR BUST

LAST NIGHT, which was Saturday, I installed a quadraphonic record-playing setup in my apartment. It took about four hours and six screwdrivers (from force of habit I took out the Phillips-head screwdriver too, but I didn't use it), two wire cutters, a pair of pliers, a staple gun, and gummed paper labels to identify the ends of some unconnected wires I was not going to use (in case the future should demand that I use them after all). In truth, a good part of the labor expended, and of the formidable assemblage of tools, went into removing older equipment, and this deserves a few words of explanation.

The four-channel receiver I was about to install was more than twice the size of the two-channel receiver it was replacing—and in all the wrong ways. It was low and long and deep. The old receiver had been set upon a shelf (which it overhung in front by about two and a half inches) that had formerly held my monophonic equipment, which had fit the space easily, with room to spare. The new receiver would have overhung the same shelf by about six inches, as well as provoking a major excavational effort, once it was installed, if I ever had to change a wire around. I find it fascinating that the development of electronic miniaturization, from hand-wired tube circuits to printed circuits, transistors, and now circuit chips (IC's), has had no effect whatever on the appearance of receivers, which merely seem to double in size and complexity as the number of channels doubles.

At any rate, I decided not to do it; I simply could not face the prospect of pushing that behemoth on and off the shelf even once to change connections on four separate speakers. The only other place for it was on a lower, much deeper shelf next to the record player itself, a position that was then occupied by a monster disc-cutting apparatus which hadn't been used in ten years, but still looked impressive to visitors. So three of

the six screwdrivers and one wire cutter were employed to loosen the disc cutter from its moorings (together with the monitoring arm and its rest), disconnect whatever parts of the overall circuit it was still hooked up to, and hoist the thing up out of its setting and down onto the floor. This left a great, gaping hole in the shelf (for the disc cutter had been set into it), which was, fortunately, nicely straddled by the four rubber feet of the receiver (size has its *advantages* too).

I have learned from experience, when changing any piece of equipment, never to remove all the connections from the old before substituting the new. I went about it one step, and one wire, at a time. Left-tape-out removed, passed through the hole in the shelf, and replugged into the new unit; right-tape-out, ditto; and so on. I didn't lose one wire down the back of the cabinet. However, two completely new connections had to be made, the two to the rear speakers, which, though positioned in anticipation of four channels a year ago, were not connected to anything and had functioned as mute end tables until now.

After an abortive attempt to draw the connecting wires upward to the molding on the wall, along the molding across the double-door entrance to the room, and down again behind the bookcase on the opposite side of the room, thence along the floor to the speakers, my wife and I settled on an alternate method, drawing them down to the floor, and stapling them as closely as possible to the door-sill, and then around the opposing bookcase and along the floor to the speakers.

We got as far as the bookcase when the wire ran out. With great aplomb, I went to my spare wire bag and came back with a short length of filthy but serviceable speaker wire, plus the remains of a roll of lamp cord. The speaker wire, which I spliced with twenty-year-old friction tape because the roll of modern plastic electrical tape has

become the single most elusive object in our apartment, did for one connection. The lamp cord brought me to within two feet of the second speaker. Back to the record-playing equipment, where two feet of unused wire, carefully labeled for an unknown future, were snipped off to solve the problem. Mounting the new cartridge took no time at all. And so we were finished.

I FREELY admit to experiencing a thrill of excitement when turning on any newly installed piece of equipment and finding that it works as it is supposed to. I have never determined whether this springs from my inherent cynicism regarding both mechanical and electrical equipment, or from some deeply imbedded insecurity about my own abilities to put two wires together without shorting out Con Edison's principal generator. At any rate, the music (Benjamin Britten it was) poured out gloriously—from the two front speakers. Manipulate controls as I might, the rear speakers remained as mute as in their end-table days.

Systematic research led eventually to the speaker fuses, and I discovered that the two for the rear speakers were blown—3AG two-ampere fuses. It was, as I said earlier, Saturday night. I mentally ran down the list (it was not a very long list) of who in my neighborhood might just happen to have a pair of 3AG two-amp fuses kicking around on a hot Saturday night in August and quickly came to the conclusion that my best hopes rested in my own junk box of spare everythings. A search brought to light one five-amp fuse, a half-amp one, and a previously missing measuring device for the now displaced disc cutter. Sunday would bring no better.

I think my wife was more disappointed than I, but we both got over it quickly. The new cartridge sounded marvelous and the new receiver's two-channel amplification system *had*, after all, replaced a dying unit whose left channel made occasional gasping sounds and had to be smartly rapped back into life every so often. The records went onto the turntable and we couldn't seem to get enough music: Brahms waltzes, Johnny Guarneri's stride piano, Poulenc for two keyboards, Purcell, Britten again, forty-five minutes of London pub music and comedy routines (a marvelous record—London International SW 99436), Satie, Debussy and Ravel, Jacques Brel, Chopin, Joel Grey, and Prokofiev. We didn't (couldn't) play a quadraphonic record all night or the next day.

The new equipment did for me what, somehow, new equipment always does for me: it reminded me of my love of music and reawakened my hunger for great gobs of it—which I endeavored to satisfy. I suppose that's enough excitement for one weekend. Quadrasonics can wait—until tomorrow at least.

# Before you buy just any high powered receiver

	Power output continuous (RMS) watts per channel, both channels at rated distortion	Power output continuous (RMS) watts per channel, both channels driven into 4 ohms, 20-20,000 Hz at rated distortion, or as shown	Harmonic distortion at rated output, %	IHF power bandwidth, Hz	IHF sensitivity, $\mu$ V (30dB quieting)	FM signal-to-noise ratio dB	FM distortion, mono, %	Capture ratio, dB	Spurious response rejection, dB	Manufacturer's suggested retail price
Harman-Kardon 930	45	NA	0.5	10-40,000	1.8	70	0.5	2.0	90	\$479.95
Kenwood 7200	55	75 at 1kHz	0.5	10-30,000	1.6	68	0.4	1.5	100	\$499.95
Marantz 2270	70	70	0.3	7-50,000	2.3	NA	0.2	1.6	95	\$599.95
McIntosh 1900	55	NA	0.25	NA	2.5	70	0.15	1.8	90	\$799.00
Pioneer SX-828	54	75 at 1kHz	0.5	10-60,000	1.7	70	0.2	1.5	100	\$469.95
Sansui 8 plus	50	80 at 1kHz	0.2	5-40,000	1.7	65	0.3	1.5	100	\$599.95
Scott 477	70	100	0.5	8-40,000	2.5	70	0.5	2.5	80	\$445.00
Sony 7065	60	85 at 1kHz	0.2	15-35,000	2.0	70	0.2	1.0	90	\$499.50

These data were compiled from manufacturers' literature.

## ...check out the Scott 477

As an astute audiophile, you naturally want to compare specifications and prices on the better makes of equipment before committing yourself to a major purchase.

If it's a high powered receiver you're after, we've simplified your selection by preparing a specification chart comparing our 477 AM-FM Stereo Receiver with its closest competitors.

We invite you to study the specifications of the respective units along with their prices. You'll

find the Scott 477 is the value-for-the-price leader among this distinguished grouping of top-of-the-line receivers.

If you're not convinced by specs alone, we further invite you to ask your Scott dealer for a listening test of the 477 Stereo Receiver played through your favorite speaker system. Check its performance on both recorded and broadcast program material of your choice. Then, compare the 477 with any other receiver in its price/performance class.

We believe you'll find the Scott 477 AM-FM Stereo Receiver is your best choice.



**SCOTT**<sup>®</sup>  
where innovation is a tradition  
H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass. 01754



# The ADC-XLM "...in a class by itself."



That's the way Stereo Review described our XLM. High Fidelity headlined their review, "Superb new pickup from ADC" and went on to say, "...must be counted among the state of the art contenders." And Audio echoed them with, "The ADC-XLM appears to be state of the art."

With the critics so lavish in their praise of the XLM, there's hardly any necessity to add anything. Far better to let the experts continue to speak for us.

**Frequency response** The CBS STR-100 test record showed less than  $\pm 1.5$ dB variation up to 20,000Hz. *Stereo Review*  
...response is within  $\pm 2$ dB over the entire range. *Audio*  
Frequency response is exceptionally flat. *High Fidelity*

**Tracking** This is the only cartridge we have seen that is really capable of tracking almost all stereo discs at 0.4 grams. *Stereo Review*  
The XLM went through the usual torture test at 0.4 grams (some top models require more than a gram). *High Fidelity*  
The XLM is capable of reproducing anything found on a phonograph record. *Audio*

**Distortion** Distortion readings ...are almost without exception better than those for any other model we've tested. *High Fidelity*

The XLM has remarkably low distortion in comparison with others. *Audio*  
At 0.6 grams the distortion was low (under 1.5 per cent). *Stereo Review*

**Hum and noise** The XLM could be instrumental in lowering the input noise from the first stage of a modern transistor amplifier. *Audio*  
The cartridge had very good shielding against induced hum. *Stereo Review*

**Price** This would be a very hard cartridge to surpass at any price. *Stereo Review*  
We found it impossible to attribute superior sound to costlier competing models. *High Fidelity*  
Priced as it is, it is a real bargain in cartridges. *Audio*

The Pritchard *High Definition*  
ADC-XLM \$50.



# TECHNICAL TALK

By JULIAN D. HIRSCH

● **SPEAKER IMPEDANCE:** Many people think of the impedance of a loudspeaker (conventionally specified as 4, 8, or 16 ohms) as a significant parameter somehow related to its frequency response. This is only partly correct. Certainly, the impedance characteristics of a loudspeaker driver, which can vary with frequency over a wide range, are meaningful and important to the design engineer. On the other hand, the impedance characteristics of a complete speaker system have little relationship to its acoustic performance.

The impedance ( $Z$ ) of a loudspeaker is complex: it consists of resistance ( $R$ ) and of reactance ( $X$ ), which vary with audio-signal frequency. However, the effect of the speaker on the amplifier is related to its total impedance ( $Z$ ). (For purposes of simplification, we will not distinguish between  $Z$  and  $R$  in the following discussion; engineers in our audience are asked to excuse the lack of rigor.)

Impedance ( $Z$ ) expresses the relationship between the voltage ( $E$ ) and current ( $I$ ) in a circuit. The basic formulas are:  $Z = E/I$ ;  $I = E/Z$ . The resistive component  $R$  (which is equal to  $Z$  in the absence of reactance) can be used to determine the power delivered to a load, as follows:  $P_{watts} = E^2/R$ , and/or  $P = I^2R$ .

Most solid-state amplifiers are constant-voltage sources whose output voltage, given a steady input signal, is essentially independent of the load impedance  $Z$ . The power delivered to the load is therefore inversely proportional to impedance: a 4-ohm speaker will draw twice as much power as an 8-ohm speaker, which in turn will draw twice the power of a 16-ohm speaker (it is understood that the audio-input signal to the amplifier remains constant).

In general, loudspeaker impedance varies with frequency, with a peak appearing at the bass-resonance frequency. In multi-speaker systems, there may be

other impedance peaks at higher frequencies, or the impedance may rise or fall relatively smoothly with increase in frequency, or even remain fairly constant. Since the maximum impedance of a system may be several times its nominal rated impedance, and the minimum may be *considerably* less than the rated value, how does one assign a single impedance rating to a loudspeaker?

At one time, the rated speaker impedance was measured at 400 Hz, where many speakers reached their minimum impedance value. Later, it became customary to rate the speaker in terms of the lowest impedance measured immediately above the bass resonance (this often occurred in the 150- to 200-Hz

designed with a 4-ohm impedance. (Incidentally, even though a 4-ohm speaker will draw twice the power of an 8-ohm speaker at any given amplifier output-voltage level, the maximum available power output of most amplifiers into 4 ohms is only about 40 to 50 per cent higher than their 8-ohm ratings, because of current-handling limitations in the output transistors.)

Practically speaking, the only respect in which speaker impedance concerns the user directly is in its effect on the amplifier. As its impedance decreases, the speaker draws more current from the output transistors. Protective circuits or fuses will shut down the amplifier when excessive current is drawn. Almost all amplifiers can operate safely with 4-ohm loads. And though some are designed for loads as small as 2 or 3 ohms, only a handful will operate properly with smaller loads without tripping their protective systems, generating excessive distortion, or even damaging their output transistors.

Since almost all amplifiers and receivers are designed to drive two—and sometimes three—sets of speakers simultaneously, the load may be as low as one-half to one-third of the speaker impedance, assuming that all the speakers are identical. (For three speakers with impedances  $A$ ,  $B$ , and  $C$  connected in parallel,  $Z$  is computed as follows:  $1/A + 1/B + 1/C = 1/Z$ .) As mentioned above, many speakers have actual minimum impedances that are considerably lower than their nominal impedance ratings, which can lead to difficulties when driving two or three sets of speakers connected to the same amplifier terminals.

The accompanying figure shows the impedance characteristics of two popular speaker systems. It can be seen that their average, maximum, and minimum impedances are quite similar, yet speaker A is rated at 4 ohms and speaker B (from a different manufacturer) is rated

---

## TESTED THIS MONTH

---

●  
**Sony STR-7055 AM/FM Receiver**  
**Pioneer TX-9100 AM/FM Tuner**  
**Kenwood KA-8004 Amplifier**  
**Ohm F Speaker System**

---

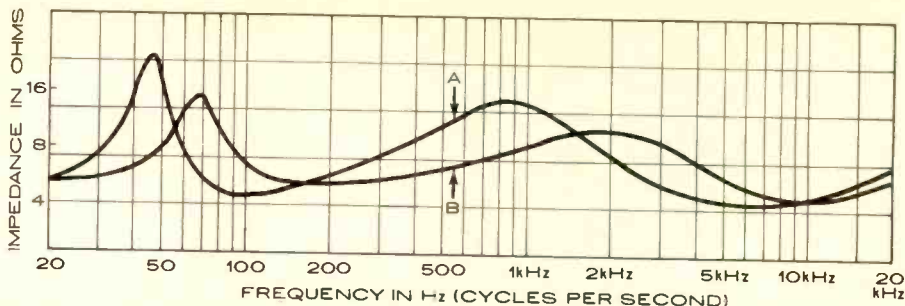
range). Other speakers carry an arbitrary "average" impedance rating, a figure falling somewhere between the minimum and maximum occurring within their operating range.

For most audio hobbyists, speaker impedance is of secondary importance. It has no relationship to quality, efficiency, size, price, or sound characteristics. The output voltage, distortion, and frequency response are also unaffected by normal speaker impedance variations. However, since most amplifiers will deliver more power to 4-ohm loads than to higher load impedances, it is not uncommon for low-efficiency speakers to be



at 8 ohms. In fact, both have a minimum impedance of about 4.5 ohms. An attempt to operate two pairs of B speakers might cause an amplifier problem (depending on the amplifier used), since the user, assuming that he is paralleling two 8-ohm speakers—a safe, recommended procedure—would actually be presenting a load of about 2 ohms to the amplifier at some frequencies.

In the absence of consistent and meaningful impedance ratings by speaker manufacturers, our test reports state the nominal advertised impedance, plus our own measurements of the maximum



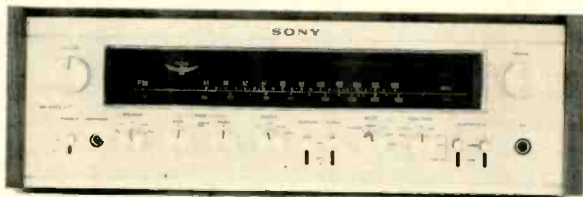
and minimum impedance between 20 and 20,000 Hz. And we heartily endorse the policy of those speaker manufactur-

ers who specify the *minimum* impedance of their products within the audio-frequency range.

# EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

## Sony STR-7055 AM/FM Receiver



● EXTERNALLY, Sony's new STR-7055 AM/FM stereo receiver resembles other Sony components, with a tastefully styled satin-finish panel and knobs. It incorporates a very clean, conservatively rated medium-power amplifier with considerable control versatility.

The large dial cut-out, framing the green-lit scales and meter face, is flanked by two large knobs for tuning and volume adjustment. The balance control, concentric with the volume knob, is operated by a small lever below the knob. The FM dial scale has linear calibrations, with a red STEREO indication appearing at its right during stereo reception. The tuning meter is a zero-center indicator for FM and shows relative sig-

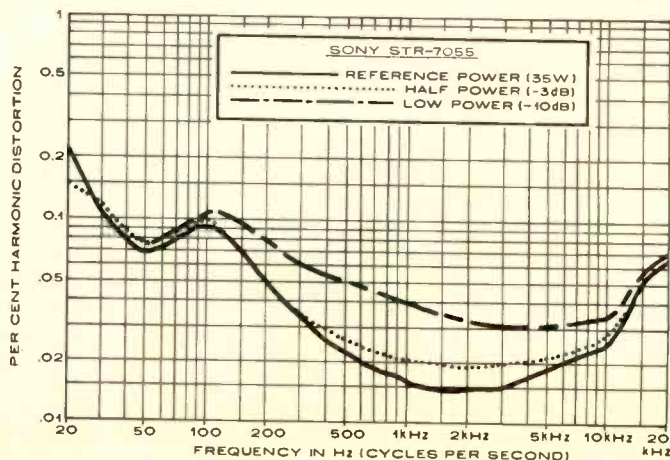
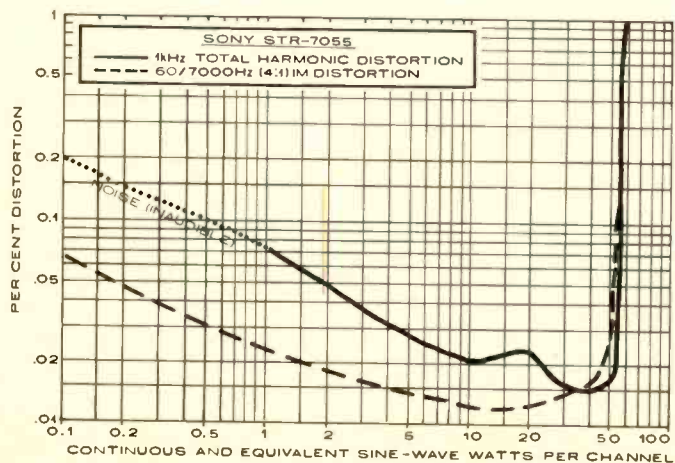
nal strength for AM. Three pairs of speakers can be connected and activated (singly or in two combinations of two pairs) by a selector knob which also has an OFF position for headphone listening via a front-panel jack. The separate bass and treble tone controls for the two channels are concentric, with slip-clutch knobs. The high- and low-cut filters are operated by a single knob, which can connect either filter, both, or neither.

The operating modes include stereo with normal or reversed-channel position, and either input channel or their sum (mono) through both speakers. In the latter mode, (L + R), the FM multiplex circuits are also shut off. The FUNCTION control selects PHONO, FM, AM, or

AUX signal sources and provides two tape-copying positions as well for use in copying from either of two tape recorders to the other. In addition, there are two separate TAPE MONITOR lever switches which permit playback or monitoring from either recorder while recording or copying tapes.

The various input and output jacks, plus an AM ferrite-rod antenna, are in the rear of the receiver. There is also a front-panel AUX phone jack, which replaces the rear AUX inputs when a plug is inserted. The input and output jacks for one of the tape recorders are paralleled by a DIN connector. The preamplifier outputs and power amplifier inputs are brought out to separate jacks which are normally joined by a slide switch. The speaker connections are screw terminals, closely spaced but with sufficient insulation to make accidental short circuits unlikely. The single a.c. outlet is unswitched. The Sony STR-7055 has an FET r.f. amplifier and mixer in its FM "front end." The i.f. amplifier uses sev-

(Continued on page 30)



# ... its 'fairy godmother' smokes cigars & wears a beard.

**IF** you're a regular reader of loud-speaker technical reviews, you may have noted this: all of the best acoustic suspension systems are about of a size. And their response is quite similar at the very low end, extending to about 40 Hz with minor variations. Some go somewhat lower but at considerable cost in efficiency, demanding massive amplifier power if high level reproduction is to be attempted.

But what if you could abandon the security and simplicity of acoustic suspension design, and wave a 'magic wand' that would let you extend bass response another 1/2-octave, or alternatively to reduce the enclosure to 1/3 the size, or increase the efficiency say 4 or 5 dB? Or perhaps your fairy godmother would let you select a portion of each of these virtues. Good? Great!

That's just what we've done with Interface:A. Compared to the very fine acoustic suspension systems, we have a markedly smaller enclosure, about 2-3 dB greater efficiency (effectively increasing the useful power of any given amplifier) and response that is down just 3 dB at 32 Hz. Of course there was no magic wand. In fact there is little that is esoteric or speculative about our design. And there's no secret either.

Interface:A is not a sealed acoustic suspension system. Rather it can be classed as a vented system. But to tune our system to 32 Hz we wanted a vent 10" in diameter and 20' long. Unfortunately there is no way to fit a 20' tube into a system just 14" x 22" x 7-3/4" deep. (Which is perhaps why nobody has built one like this to date!)



\$400/pair, complete with equalizer, suggested retail.

## Interface: A™

So we built a device that acts in every way like a 20' tube. We call it a vent substitute. It looks something like a 12" speaker, but has no voice coil or magnet. It weighs 400 grams, the same as the air in the 20' tube.

With the help of this vent substitute, and a modest 6 dB rise from our equalizer, we achieved our design goal for extended bass response. But that's not nearly enough. It is equally essential that total acoustic power output at all frequencies be uniform.

The Interface:A design contributes in three inter-related ways. By using an

8" woofer, rather than the usual 10" or 12" unit, we achieve better mid-range dispersion. And we've added a simple, effective acoustic lens to our forward tweeter to maintain this good dispersion. The final touch is the addition of a rear-facing tweeter that operates only above 5 kHz to maintain uniform power response at the highest frequencies.

The result is a new system that surpasses the best of the past. And offers other benefits we haven't even hinted at. No magic. Just good, solid engineering, and more than a little creativity. You can read all about it in our literature. But you will be most impressed when you hear Interface:A. Now at selected dealers. You can leave your magic wand at home.



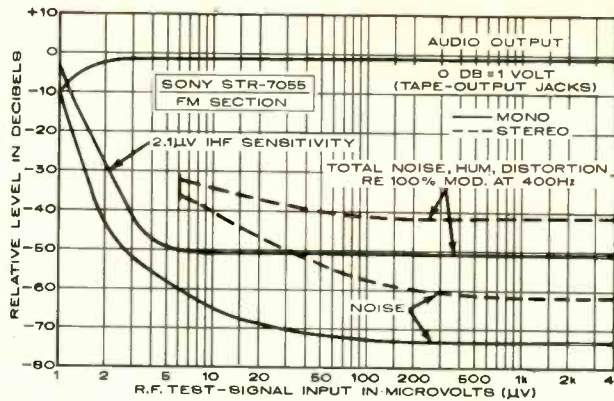
**Electro-Voice®**

ELECTRO-VOICE, INC., Dept. 1134F, 616 Cecil Street, Buchanan, Michigan 49107

a **Gulton**  
COMPANY



The levels of both random noise and total noise and distortion are compared with the audio-output level as input-signal strength increases. Both mono and stereo are shown.



eral transistors and an IC, with four ceramic-filter sections for selectivity. A single IC performs all the multiplex-demodulator functions, and another contains all the active circuits for the AM tuner. The audio section has direct-coupled complementary-symmetry output stages and preamplifiers consisting principally of two IC's (one for the phono preamplifiers, one for the tone-control stages). Only four individual transistors are used in the preamplifier in addition to the IC's.

● **Laboratory Measurements.** The FM sensitivity (IHF) measured 2.1 microvolts. A 50-dB signal-to-noise (S/N) ratio was reached at about 5 microvolts in mono and 30 microvolts in stereo. Distortion was slightly less than 0.3 per cent in mono and about 0.8 per cent in stereo. The ultimate S/N was 72 dB in mono and 61 dB in stereo. The FM frequency response was +0.5, -2.5 dB from 30 to 15,000 Hz. Stereo channel separation was better than 20 dB from 30 to 7,000 Hz, reaching a maximum of 38 dB at 400 Hz and falling to 14 dB at 15,000 Hz.

The FM capture ratio was a good 1.4 dB for a 1,000-microvolt signal, and 5.8 dB at 10 microvolts. The other FM tuner characteristics were also very good, including 56 dB AM rejection, 76 dB image rejection, 57 dB suppression of the

19-kHz pilot carrier, and 60 dB alternate-channel selectivity. The muting threshold was 9 microvolts, and the automatic stereo-switching threshold was 6 microvolts. The AM tuner had relatively low sensitivity (adequate for our suburban location), with very little interstation noise and a frequency response that was down 6 dB at 140 and 4,000 Hz.

The audio amplifiers of the STR-7055 delivered 51.5 watts per channel into 8 ohms at the clipping point, with both channels driven by a 1,000-Hz signal. Into 4 ohms the power was 72.5 watts per channel, and into 16 ohms it was 33.2 watts per channel. Using Sony's rated 35 watts per channel as a reference full-power level, harmonic distortion was under 0.1 per cent from 30 to 20,000 Hz at full power or less, rising to the rated 0.2 per cent at 20 Hz. Typically, distortion was less than 0.05 per cent.

With a 1,000-Hz test signal, harmonic distortion reached its minimum of 0.015 per cent between 30 and 50 watts output, increasing to 0.07 per cent at 1 watt. At lower levels the distortion measurement included inaudible "noise." Intermodulation (IM) distortion was about 0.6 per cent at extremely low power levels (about 1 milliwatt), but at any audibly useful output it was below 0.1 per cent.

The AUX inputs required 68 millivolts for a 10-watt output, with a 69-dB S/N.

The phono inputs needed 0.8 millivolt for 10 watts, with almost exactly the same S/N (68 dB). In spite of the very high phono gain, overload did not occur until the input reached a level of 115 millivolts. The tone controls had good characteristics, with a variable turnover frequency. The loudness compensation boosted the lows principally, with a smaller amount of high-frequency boost. The low-filter response was down 3 dB at 34 Hz, with a 12-dB-per-octave slope. The high filter was down 3 dB at 10,000 Hz, but did not attain its rated 12-dB-per-octave slope within the audio-frequency range. The RIAA phono equalization was accurate within +1, -0.5 dB from 30 to 15,000 Hz.

● **Comment.** Audibly and electrically, the Sony STR-7055 performed flawlessly in all our tests and in subsequent use. Our one minor criticism concerns the way the dial scales and meter are recessed into the receiver's front panel. This is no problem when the receiver is at eye level, but when it is on a table, one must bend or kneel to tune it.

The STR-7055 has nondefeatable automatic frequency control (AFC), mild in its action but strong enough to snap directly from one station to the next in our populous area. This means the tuning meter's pointer never gets very far from the center before locking on to the next channel. If the AFC could be switched off, the meter would certainly function as an important aid, but as it is, one can generally ignore it and simply tune until a station is heard. Most people will probably find this characteristic a "plus," since it is almost impossible to mis-tune this receiver.

The overall performance of the Sony STR-7055 left nothing to be desired, and our positive reaction to the receiver was enhanced by the smoothness of its controls, its noncritical tuning, and its noise-free FM muting system.

Circle 105 on reader service card

## Pioneer TX-9100 AM/FM Tuner



● Pioneer's new "top of the line" tuner, the TX-9100, is designed to be a companion to their Model SA-9100 integrated amplifier (reported on in September). The matching TX-9100 incorporates

many of the latest semiconductor devices—especially integrated circuits—in combination with several unusual circuit features and construction techniques. Its performance specifications, which re-

fect the present state of the art in FM tuners, in some cases transcend those of any previously available tuners.

The two MOSFET r.f. stages in the FM "front end" use four tuned circuits to achieve extraordinary rejection of images and other spurious responses. The local oscillator is electrically isolated from the mixer by an emitter-follower buffer stage. In the i.f. amplifier, four IC stages and four ceramic filters supply high gain, selectivity, and limiting, and are followed by a Foster-Seeley discrim-

(Continued on page 32)

# THE LAFAYETTE LR-4000



## Don't just take our words for it, take someone else's...

"... Lafayette's wave-matching logic circuit . . . represents the state of the SQ art. . . ."

—*Modern Hi-Fi & Stereo Guide*, Feb. '73

"The LR-4000 epitomizes the art of matrixed 4-channel sound."

"Enough power there to give you all the decibels of hi-fi sound you could conceivably crave."

—MARTIN CLIFFORD, *FM Guide*, Nov. '72 & March '73

"... the decoding is essentially the ultimate that can be expected of a matrix system limited to a 20- to 20,000-Hz bandwidth. . . . The listening effect is almost that of discrete surround-sound."

—HERBERT FRIEDMAN, *Hi-Fi Stereo Buyers' Guide*, Spring '73

"It causes [SQ encoded] discs to sound as real four-channel should. . . . This unit, in fact, takes the SQ system as far as it can go—and proves that it is capable of good four-channel."

—*Stereo & Hi-Fi Times*, Spring '73

"Featuring all modes 4-channel operation, this receiver delivered excellent performance. Amplifier distortion is unusually low."

"FM Tuner: The sensitivity measured 1.6  $\mu$ V IHF."

—*4-CHANNEL Quadraphonic Buyers Guide 1973*

"A superb four-channel receiver. . . ."

—ROBERT ANGUS, *Modern Hi-Fi & Stereo Guide*, June '73

"... It is evident that the designers of the LR-4000 have done a remarkable job of producing the "most" SQ receiver for the money we have yet seen. . . . We were impressed also with its human-engineering aspects: the controls are laid out in a simple and functional manner, without sacrifice of flexibility. Its quadraphonic performance . . . was outstanding, as was its overall sound quality and general ease of operation. All in all, the LR-4000 is a most impressive achievement—especially so considering its price [569.95]."

—*Stereo Review*, April '73

CBS, the developer of the SQ system, uses the LR-4000 when monitoring 4-channel program material. As do thousands of people to whom sound really matters. But, listen to one for yourself. Then you won't have to take anybody's word for it!

**Lafayette: If sound matters to you, listen to us.**

Lafayette Radio Electronics P.O. Box 10, Dept 11113, Syosset, N.Y. 11791



**FREE**  
The World's Largest  
Consumer Electronics Catalog  
Your One Complete Buying Guide  
For "Everything In Electronics"

Send my FREE LAFAYETTE 1974 Catalog to: 11113

Name \_\_\_\_\_

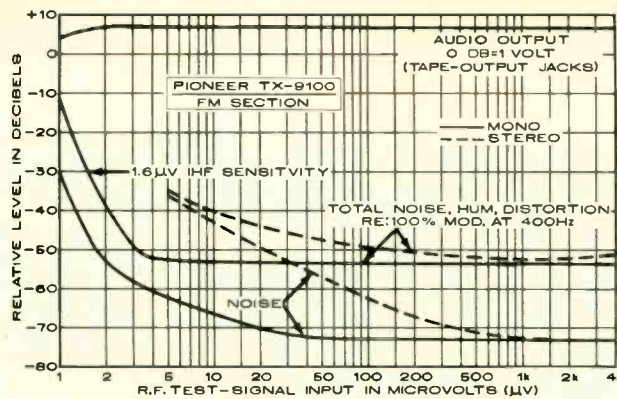
Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

CIRCLE NO. 35 ON READER SERVICE CARD



The levels of both random noise and total noise and distortion are compared with the audio-output level as input-signal strength increases. Both mono and stereo are shown.



inator. The multiplex demodulator uses a single phase-locked loop (PLL) integrated circuit. Not only does the PLL provide superior stereo separation characteristics, but it has no adjustments and therefore never requires alignment. The interstation-noise muting system employs two IC's and numerous discrete electronic parts, including a fast-acting reed relay. A unique pulse-noise suppressor circuit cancels man-made impulse noise originating from automobile ignition or other sparking devices without affecting frequency response or channel separation. The AM tuner consists of a single IC, plus a few external parts, including ceramic filters.

The front panel of the TX-9100 is finished in satin gold. The upper half is occupied by a large "black-out" dial scale and two tuning meters (a relative-signal-strength meter for FM and AM, and a zero-center FM meter). Both the FM and AM dial scales are linearly calibrated. Illuminated identifiers above the dial scales show the operating mode (AM, FM, STEREO). The large tuning knob is at the lower right of the panel, with a smaller FUNCTION knob at the lower center. This has settings for AM, FM with automatic stereo/mono switching, and mono FM. Two small knobs adjust the audio output levels separately for the FM and AM tuners, and a similar knob controls headphone volume through a front-panel jack. The TX-9100 contains a separate headphone amplifier that can drive low-impedance phones to a comfortable level.

Three toggle switches control the power, the pulse-noise suppressor, and the MPX noise filter, which blends the two channels at high frequencies to reduce noise on weak stereo signals. A similar three-position switch controls the muting circuit, with an OFF position and two different operating threshold levels.

At the rear of the TX-9100 are the antenna connection terminals, a pivoting AM ferrite-rod antenna, two pairs of audio outputs (one at a fixed level and one adjustable by the front-panel controls), and a pair of vertical and horizontal outputs for connection to an external oscilloscope. There is a single unswitched a.c. outlet.

The Pioneer TX-9100 is supplied with a wooden walnut-finished cabinet. It is approximately 17 inches wide, 5½ inches high, and 13½ inches deep; it weighs about 19½ pounds. Price: \$299.95.

● **Laboratory Measurements.** The FM IHF sensitivity was 1.6 microvolts. A 50-dB signal-to-noise ratio was measured at a 1.75-microvolt input in mono and at 22 microvolts in stereo. The FM distortion was 0.21 per cent in mono and 0.3 per cent in stereo. The ultimate quieting was about 72 to 73 dB, both in mono and stereo. The maximum audio output level from the variable jacks was 2.5 volts, and the fixed output was 0.8 volt. The headphone output varied from 0.25 volt with 8-ohm loads to 1.87 volts into 600 ohms. The FM frequency response was within +0.2 dB, -0.9 dB from 30 to 15,000 Hz. The 19,000-Hz pilot carrier in the outputs was 71.5 dB below 100 per cent modulation. Stereo channel separation was exceptional, measuring about 45 to 50 dB from 30 to 4,000 Hz and falling to 32.5 dB at 15,000 Hz.

Capture ratio was 1.7 dB at 1,000 microvolts and 1.8 dB at 10 microvolts. The AM rejection measured 57 dB—one of the best figures we have found on an FM tuner. The output of our signal generator was not sufficient to measure the image rejection (few laboratory generators can make this measurement over the 110-dB rated range of this tuner). We could only determine that the image rejection exceeded 106 dB, and that alternate-channel selectivity exceeded 103 dB. The FM dial was calibrated at 200-kHz intervals, and the maximum observed error of 100 kHz made it possible to positively correlate the frequency of a received signal with the dial reading. The

two muting thresholds were 6 and 24 microvolts. The automatic stereo switching threshold was between 4 and 5 microvolts. AM frequency response was within ±1 dB from 40 to 2,200 Hz, and was down 6 dB at 3,500 Hz.

● **Comment.** The quality limitations of FM broadcasts in our area—and of the available program sources—are such that we were unable to hear any difference in sound quality between the TX-9100 and several other fine tuners. By the same token, nothing else we have heard sounded any better than the TX-9100. In our view, what distinguishes this tuner much more than its audible quality is that its overall "feel" and operating characteristics are completely compatible with its performance.

The muting system monitors the signal level and the discriminator output voltage, and un-mutes the audio only when the signal is strong enough for good reception and is tuned in correctly. The actual muting is by means of a relay shorting the audio signal, but although it is completely positive in its action, there is not a trace of a click or other transient in its operation. The program is either heard properly or not at all.

The provision of a really useful headphone output opens up the possibility of using the TX-9100 alone, with no audio amplifier, as a very fine radio for listening through phones. The AM tuner also has excellent quality, in spite of its limited frequency response, and it surprised us with its total freedom from the interstation noises and whistles that plague almost all the AM tuners we have used. We were unable to evaluate the pulse-noise suppressor since we have never had a problem with impulse noise. All we can say is that it has no audible or measurable effect on tuner operation.

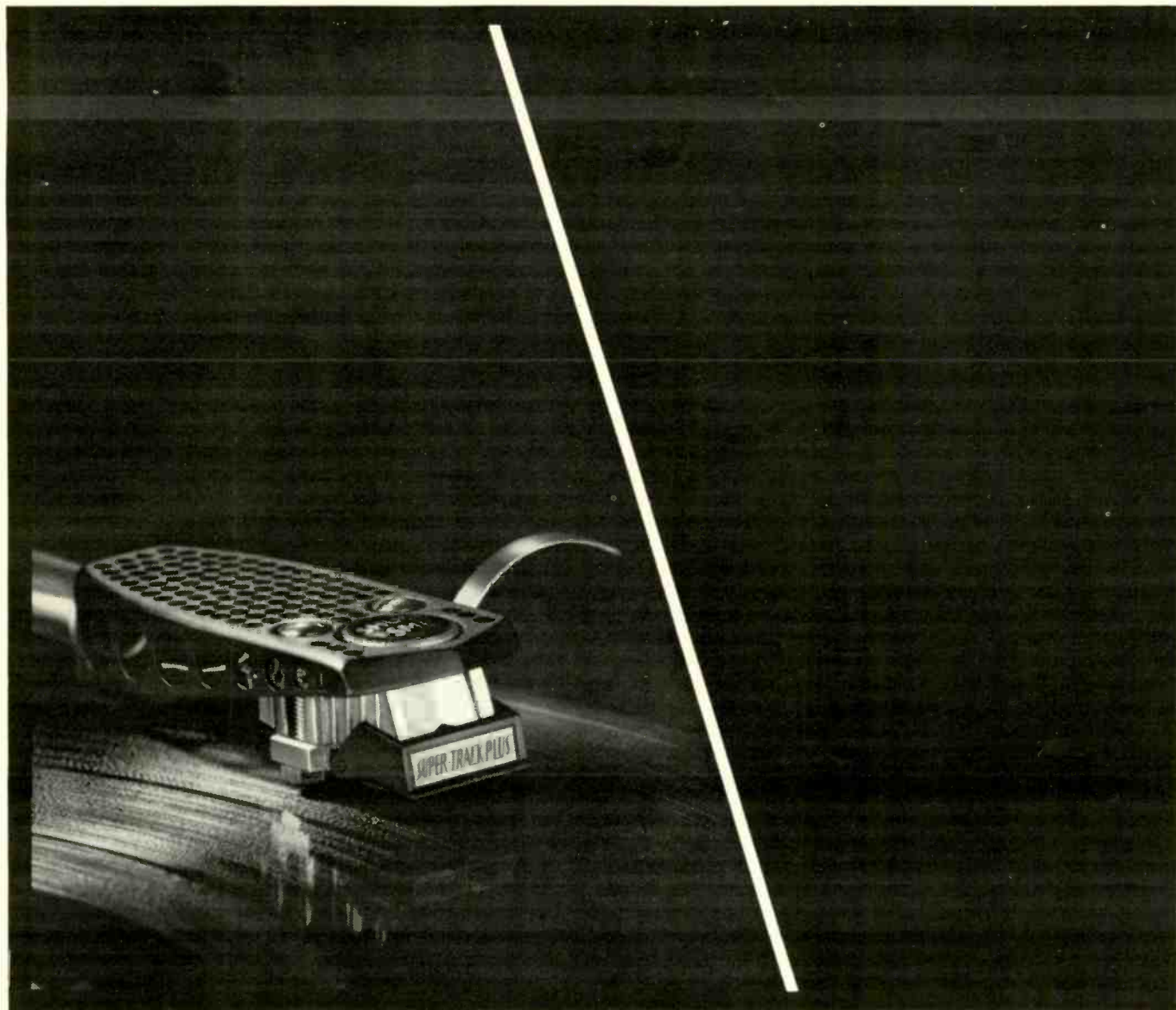
The Pioneer TX-9100 is undoubtedly one of the first of a new generation of tuners, and it is perhaps unfair to compare it with older designs. The separate performance improvements, while impressive in themselves, would probably not be enough to set this tuner distinctly apart from some of its predecessors and competitors. Taken *in toto*, however, they add up to a superb instrument which, on test instruments, unequivocally outperforms anything we have tested up to this time.

Circle 106 on reader service card

(Continued on page 38)



Rear-panel connections include terminals for both 75- and 300-ohm FM antennas and oscilloscope jacks for monitoring multipath distortion.



## anything II could do III can do better!

Several years ago, we decided that our next challenge would be to go beyond the best there was. Our computers told us we had taken the existing cartridge structure and stylus assembly of the V-15 Type II Improved as far as we could, and that hereafter, any improvement in one performance parameter would be at the expense of performance in some other parameter.

Therefore, over the past several years, a wholly new *laminated* cartridge structure has been developed, as was an entirely new stylus assembly with a 25% reduction in effec-

tive stylus mass! These developments have resulted in optimum trackability at light tracking forces ( $\frac{3}{4}$ - $1\frac{1}{4}$  grams), a truly flat, unaccented frequency response, and more extended dynamic range than was possible even with the Type II Improved, without sacrificing output level!

If you like its sound today, you will like it even more as time goes on. In fact, to go back to any other cartridge after living with the Type III for a short while is simply unthinkable, so notable is its neutral, uncolored sound. You must hear it. \$72.50.

INTRODUCING THE NEW

### **SHURE** V-15 TYPE III Super-Track "Plus" Phono Cartridge

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

In Canada: A. C. Simmonds & Sons Ltd.,



# The breathtaking sound of an AR-1500

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

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

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

But don't let the astounding performance throw you. You can build yourself an AR-1500 even if you have never built an electronic kit before. Parts are packaged in con-

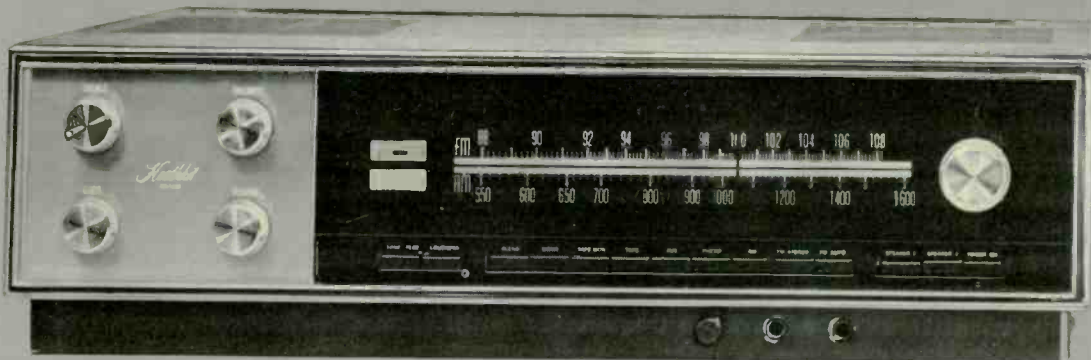
venient sub-packs, so you assemble one circuit board at a time without confusion. And there's no second-guessing the Heathkit Assembly Manual. Every step is explained and illustrated. Plus there are extensive charts showing voltage and resistance measurements in key circuits as they should appear on the built-in test meter. You fully check-out your work as you go! Of course, all this special circuitry stays with the receiver so you can perform service checks over the life of the component.

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

Kit AR-1500, less cabinet, 53 lbs., mailable . . . 379.95\*

ARA-1500-1, walnut cabinet, 8 lbs., mailable . . . 24.95\*

Attention: U.S. Military Personnel in W. Germany:  
All Heathkit products and catalogs are available at  
your nearest Audio Club.



### SPECIFICATIONS

**AR-1500 SPECIFICATIONS — TUNER — FM SECTION (Monophonic):** Tuning Range: 88 to 108 MHz. Intermediate Frequency (IF): 10.7 MHz. Frequency Response:  $\pm 1$  dB, 20 to 15,000 Hz. Antenna: Balanced input for external 300 ohm antenna. 75 ohm antenna input may be used between either FM antenna terminal and ground. Sensitivity: 1.8 uV.\* Volume Sensitivity: Below measureable level. Selectivity: 90 dB.\* Image Rejection: 100 dB.\* IF Rejection: 100 dB.\* Capture Ratio: 1.5 dB.\* AM Suppression: 50 dB.\* Harmonic Distortion: 0.5% or less. Intermodulation Distortion: 0.1% or less. Hum and Noise: 60 dB.\* Spurious Rejection: 100 dB.\* **FM SECTION (Stereophonic):** Channel Separation: 40 dB or greater at midfrequencies; 35 dB at 50 Hz; 25 dB at 10 kHz; 20 dB at 15 kHz. Frequency Response:  $\pm 1$  dB from 20 to 15,000 Hz. Harmonic Distortion: 0.5% at 1000 Hz with 100% modulation. 19 kHz and 28 kHz Suppression: 55 dB or greater. SCA Suppression: 55 dB. **AM SECTION:** Tuning Range: 535 to 1620 kHz. Intermediate Frequency (IF): 455 kHz. Sensitivity: 50 uV with external input; 300 uV per meter with radiated input. Selectivity: 20 dB at 10 kHz; 60 dB at 20 kHz. AM Antenna: Built-in rod type; connections for external antenna and ground on rear chassis apron. Image Rejection: 70 dB at 600 kHz; 50 dB at 1400 kHz. IF Rejection: 70 dB at 1000 kHz. Harmonic Distortion: Less than 2%.\* Hum and Noise: 40 db.\* **AMPLIFIER — Dynamic Power Output per Channel (Music Power Rating):** 90 watts (8 ohm load)\*; 120 watts (4 ohm load); 50 watts (16 ohm load). Continuous Power Output per Channel: 60 watts (8 ohm load)\*; 100 watts (4 ohm load); 40 watts (16 ohm

load). Power Bandwidth for Constant .25% Total Harmonic Distortion: Less than 8 Hz to greater than 30 kHz.\* Frequency Response (1 watt level): -1 dB, 7 Hz to 80 kHz; -3 dB, less than 5 Hz to 120 kHz. Harmonic Distortion: Less than 0.25% for 20 Hz to 20 kHz at 60 watts output; less than 0.1% at 1000 Hz with 1 watt output. Intermodulation Distortion: Less than 0.1% with 60 watts output, using 60 and 6,000 Hz mixed 4:1; less than 0.1% at 1 watt output. Damping Factor: Greater than 60. Input Sensitivity: Phono, 1.8 millivolts; Tape, 140 millivolts; Aux, 140 millivolts; Tape Mon, 140 millivolts. Input Overload: Phono, 145 millivolts; Tape, greater than 10 volts; Aux, greater than 10 volts; Tape Mon, greater than 10 volts. Hum & Noise: Phono (10 millivolt reference), -75 dB. Volume control in minimum position, -90 dB referred to rated output. Channel Separation: Phono, 55 dB; Tape and Aux, 55 dB or greater. Output Impedance (each channel): 4 ohm through 16 ohms. Tape Output Impedance: Approximately 50 ohms. Input Impedance: Phono, 49 k ohm (RIAA\*\* Equalized); Aux, Tape and Tape Mon, 100 k ohms. Tape Output: Tape or Aux inputs, 1 volt output with 0.2 vclt input. **GENERAL — Accessory AC Outlet Sockets:** Two. One switched and one unswitched (240 watts maximum). Power Requirements: 120 or 240 volts 50/60 Hz AC. 40 watts idling (zero output) and 356 watts at full output with no load on accessory outlets. Dimensions: Overall — 18½" W x 5½" H x 13¾" D.

\*Rated IHF (Institute of High Fidelity) Standards.

\*\*Rated RIAA (Record Industry Association of America).

# can now be seen with your own eyes

## The Heathkit AD-1013 Audio-Scope — seeing is believing

A professional-grade oscilloscope that visually monitors stereo and 4-channel discrete and matrixed systems. Now you actually can see channel separation, phasing, relative signal strengths, multipath reception, center tuning of receivers and tuners, and more. And in easy-to-build kit form you save virtually hundreds of dollars over what you would normally pay for an instrument this reliable and versatile.

Only the Heathkit Audio-Scope gives you triggered sweep for a stable, jitter-free trace without constant readjustment. Inputs are provided on the rear panel of the Audio-Scope for Left-Front, Left-Back, Right-Front, Right-Back, and Multipath. Any of these inputs can be switched and observed on the cathode ray screen, independently or in combination.

In addition, a front panel input is provided for observing any external source, permitting you to use the AD-1013 as a conventional oscilloscope for checking out malfunctions in various stages of your tape equipment, receiver, amplifier, tuner, turntable, etc. A built-in independent 20 Hz to 20 kHz low distortion audio oscillator

provides a convenient means of setting up and checking your 4-channel or 2-channel stereo system. Front panel controls are provided for frequency selection of the audio oscillator as well as controlling the amplitude of the generated signal. Outputs from the audio oscillator are located on both front and rear panels. Output voltage will not vary with frequency change.

Cabinet-matched to the Heathkit AR-1500 Receiver, for obvious reasons, the AD-1013 nevertheless looks great and works great with any receiver or tuner having multiplex outputs.

You can build the Heathkit Audio-Scope even if you have never built a kit before. Most components mount on one large, roomy circuit board — and point-to-point wiring is held to a minimum. At this low kit price, it's well worth your time. Because when it comes to an unbelievable audio system, one picture is worth a thousand words.

Kit AD-1013, less cabinet, 19 lbs., mailable . . . .199.95\*

ARA-1500-1, walnut cabinet, 8 lbs. . . . .24.95\*



### SPECIFICATIONS

**AD-1013 SPECIFICATIONS — FRONT PANEL —** Scope Input: Vertical Sensitivity: 25 millivolts P-P/cm. Input Impedance: 100 kΩ. Frequency Response: 5 Hz to 200 kHz  $\pm 3$  dB. Audio Oscillator Output: Range: 20 Hz to 20 kHz, Voltage Level: 2 mV to 3 volts (rms) (variable). Output Variation:  $\pm 25$  dB 20 Hz to 20 kHz. Output Impedance (front panel jack): Approximately 600Ω. Calibrator Voltage: 1.0 volt P-P  $\pm 5\%$ . Total Harmonic Distortion: 1% or less. **REAR PANEL —** Oscillator Output Impedance: 600Ω. Multipath Input (Scope Horizontal and Scope Vertical): Sensitivity: 25 mV P-P/cm. Input Impedance: 100 kΩ. Left Front, Right Front, Left Back and Right Back Inputs: Sensitivity: 25 mV P-P/cm. Input Impedance: 100kΩ. Frequency Response: 5 Hz to 200 kHz,  $\pm 3$  dB. 4-Channel Input: Sensitivity: 1 volt P-P/cm. Input Impedance: 5000Ω. **GENERAL —** Triggered Sweep Generator: Range: 10 Hz to 100 kHz. Power Requirement: 120 or 240 volts AC, 50/60 Hz, 15 watts with no accessory load. AC outlet (on rear panel): Unswitched, Dimensions (overall): 5 1/4" H x 18 1/2" W x 13 1/2" D.

**ATTENTION AR-15 AND AJ-15 OWNERS:** In less than an evening you can add multipath provision to your equipment. The AR-15-1 Adaptor Kit makes your AR-15 or AJ-15 compatible with the AD-1013 above, or any DC-coupled oscilloscope, for observing multipath conditions which may be limiting the quality of your FM reception.

Kit ARA-15-1, 1 lb., mailable . . . . .24.95\*

See them all at your Heathkit Electronic Center, or fill out coupon below.

**HEATHKIT ELECTRONIC CENTERS —** ARIZ.: Phoenix; CALIF.: Anaheim, El Centro, Los Angeles, Pomona, Redwood City, San Diego (La Mesa), Woodland Hills; COLO.: Denver; CONN.: Hartford (Avon); FLA.: Miami (Hialeah); GA.: Atlanta; ILL.: Chicago, Downers Grove; IND.: Indianapolis; KANSAS: Kansas City (Mission); MD.: Baltimore, Rockville; MASS.: Boston (Wellesley); MICH.: Detroit; MINN.: Minneapolis (Hopkins); MO.: St. Louis; N.J.: Fair Lawn; N.Y.: Buffalo (Amherst), New York City, Jericho; L.I.: Rochester; OHIO: Cincinnati (Woodlawn), Cleveland; PA.: Philadelphia, Pittsburgh; R.I.: Providence (Warwick); TEXAS: Dallas, Houston; WASH.: Seattle; WIS.: Milwaukee.



World's largest selection of electronic kits  
SEND FOR FREE CATALOG

HEATH COMPANY, Dept. 40-11  
Benton Harbor, Michigan 49022

HEATH  
Schlumberger

Please send FREE Heathkit Catalog.  
 Enclosed is \$ \_\_\_\_\_, plus shipping.  
Please send model \_\_\_\_\_

Name \_\_\_\_\_

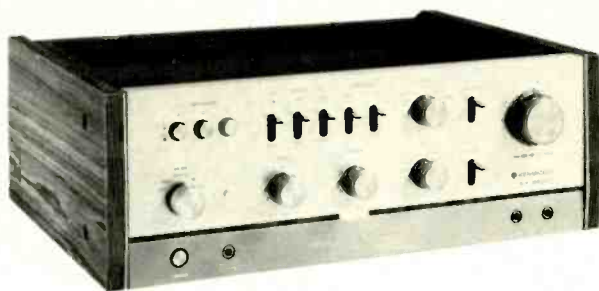
Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

\*Mail order prices; F.O.B. factory. HF-277



## Kenwood KA-8004 Integrated Stereo Amplifier



● AMONG the latest additions to the Kenwood line of integrated stereo amplifiers is the Model KA-8004—a de luxe, highly flexible, and powerful unit rated conservatively at 60 watts per channel from 20 to 20,000 Hz with both channels driven into 8-ohm loads. The distortion, either harmonic or intermodulation (IM), is rated at less than 0.4 per cent at full power, and it falls to less than 0.05 per cent at half power.

The KA-8004 has the extensive input facilities we have come to expect from Kenwood. It has two magnetic phono cartridge inputs, three high-level inputs, paired microphone inputs, and dubbing/monitoring facilities for two tape recorders. The front-panel rotary TAPE switch, in addition to permitting playback from either recorder or from another program source, can cross-connect the two machines for dubbing from either one to the other. In addition to the TAPE and INPUT selectors, there are knobs for bass and treble tone controls and for MODE (stereo, reversed stereo, either channel, or their sum). A large VOLUME knob is surrounded by a ring for adjusting channel balance.

Like many of today's top-of-the-line amplifiers, the Kenwood KA-8004 offers more than the conventional bass and treble tone-control arrangement. Each of the controls is a step switch with five positions of boost and five of cut, plus a center OFF setting that bypasses the signal around the tone-control circuits. Above the tone-control knobs are five lever switches. Two of them shift the operating points of the tone controls, providing a choice of 200 or 400 Hz for

the bass control and 3,000 or 6,000 Hz for the treble control. The other three switches operate the filters: a 6-dB-per-octave high-cut filter above 7,000 Hz and two 18-dB-per-octave low-cut filters below 40 or 20 Hz. Two more similar switches control the loudness compensation and the audio muting (a 20-dB volume reduction for temporary listening interruptions). The KA-8004 has three pairs of speaker outputs controlled by individual pushbuttons. Any or all of the speakers can be operated simultaneously, although a too-low load impedance (such as when operating two or three pairs of 4-ohm speakers) will trip the amplifier's protective circuits and interrupt the output until a proper load is restored.

The KA-8004 is somewhat larger (especially in height) than many other amplifiers of comparable ratings. It is about 17¼ inches wide, 6 inches high, 11¼ inches deep, and weighs about 28½ pounds. Along the lower portion of its front panel are the pushbutton POWER switch, a stereo headphone jack, and two standard ¼-inch microphone jacks. The border strip separating the light gold upper portion of the panel from the darker bottom section contains identifying legends, illuminated in yellow, to indicate the selected input source. In the rear of the amplifier are the various inputs and outputs. The two sets of tape-recorder connections are each paralleled by a DIN connector. The preamplifier outputs and main amplifier inputs are brought out to separate jacks, which are normally connected internally by an adjacent slide switch. A similar switch re-

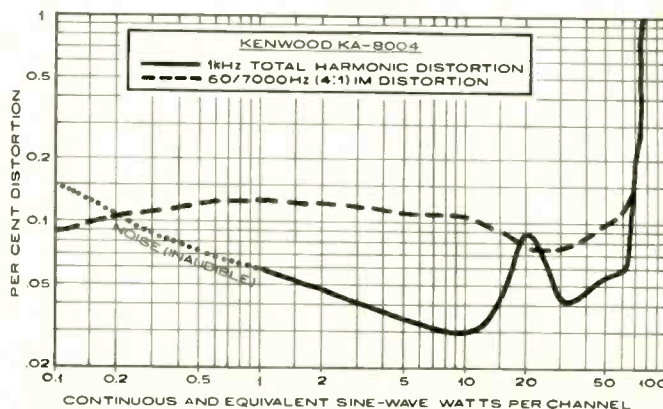
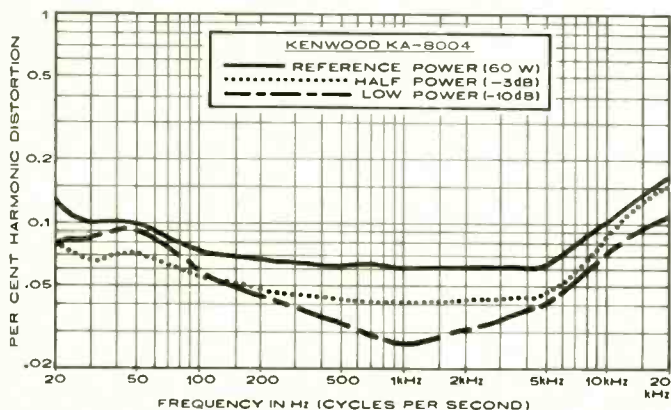
duces the normal 50,000-ohm input impedance of the PHONO 1 input to 30,000 ohms. The speaker terminals are insulated spring-loaded clips. There are four a.c. outlets, one of them unswitched. The price of the Kenwood KA-8004 is \$389.95, which includes walnut end pieces.

● **Laboratory Measurements.** With both channels driven to the clipping point, with a 1,000-Hz test signal, the Kenwood KA-8004 delivered 72 watts per channel to 8-ohm loads. The 4-ohm power was 100 watts per channel, and into 16 ohms it was 45.5 watts per channel. At very low power (under 1 watt) the harmonic distortion was masked by inaudible "noise," but over much of the power range from 1 watt to more than 70 watts the distortion was typically about 0.05 per cent, and always less than 0.1 per cent. The IM distortion was about 0.1 per cent from 0.1 to 70 watts. At extremely low levels it rose slowly, to an insignificant 0.65 per cent at 1.5 milliwatts. At the rated 60 watts per channel, the KA-8004 had about 0.06 per cent harmonic distortion over most of the audio-frequency range, reaching 0.16 per cent at 20,000 Hz and 0.13 per cent at 20 Hz. At lower power outputs the distortion was less, reading typically between 0.03 and 0.05 per cent.

The AUX inputs required 55 millivolts for a 10-watt output with a 78-dB signal-to-noise ratio. About 1 millivolt was needed at the phono and microphone inputs, with signal-to-noise ratios of 73.7 and 60 dB, respectively. The overload margins provided were excellent: 260 to 280 millivolts could be accommodated at the phono and microphone inputs before waveform clipping occurred.

The RIAA equalization was within +1, -0.5 dB from 30 to 15,000 Hz. The microphone-input frequency response was flat within 1 dB from 20 to 8,000 Hz, and was down 3 dB at 15,000 Hz. The loudness-compensation circuits produced a moderate boost at low and high frequencies. The high-cut filter response

(Continued on page 40)

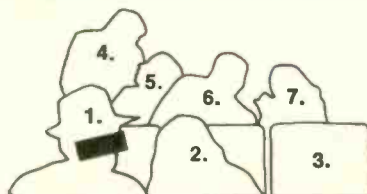




# Can you spot the Camel Filters smoker?



© 1973 R. J. Reynolds Tobacco Co.

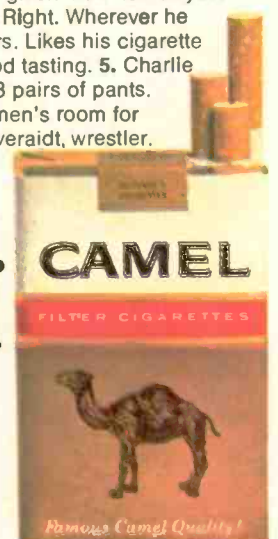


Everybody aboard this jet plane has a gimmick... almost everybody. Pick the one who doesn't.

**1.** Nope. He's Húgo Slavia, impoverished secret agent. Gimmick: Sells "hot" watches as a sideline. His cigarettes smoke even hotter. **2.** Mike L. Angelow. Gimmick: Artist who draws everything but attention. At last sidewalk exhibition he got a ticket for littering. Smokes decorator pack cigarettes. **3.** No. Ralph Knoshow (not pictured).

Transistor radio salesman. Resigned when given new territory... Japan. His cigarette's taste is missing too. **4.** Right. Wherever he goes, he leaves the far-out gimmicks to others. Likes his cigarette no-nonsense too. Camel Filters. Honest. Good tasting. **5.** Charlie Chizlar. Gimmicks: 5 overcoats, 4 sweaters, 3 pairs of pants. Saves on overweight luggage. Drains tap in men's room for his water-filtered cigarettes. **6.** He's Vaseli Overaidt, wrestler. Gimmick: Demonstrating arm wrestling techniques to strangers. **7.** Helen Back, stranger. Also black belt karate expert.

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

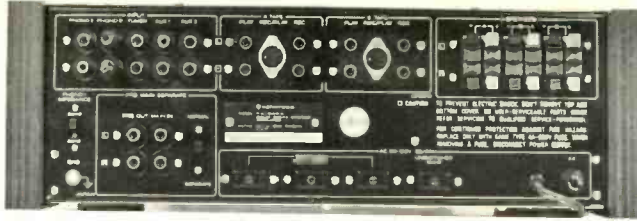


Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

20 mg. "tar," 1.3 mg. nicotine av. per cigarette, FTC Report FEB.'73.



A rear-panel view showing the clearly labeled, logically organized, and quite comprehensive input and output facilities of the KA-8004.



was down 3 dB at 7,000 Hz, and about 10 dB at 20,000 Hz. The low-cut filters had a rather unusual characteristic, cutting off sharply at approximately their rated frequencies, but also introducing a gradual rolloff that began at about 250 Hz. On the other hand, the tone controls were truly excellent. With the "normal" turnover frequencies of 400 and 3,000 Hz, their characteristics were similar to some of the better tone-control circuits

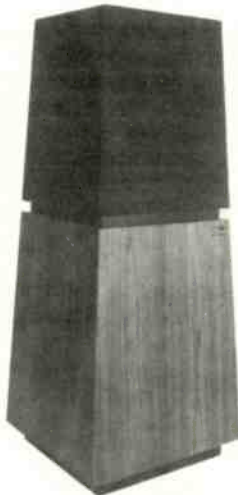
we have encountered. There was little effect on mid-frequencies, but a considerable control range (about  $\pm 15$  dB) at the extremes. Switching to the 200- and 6,000-Hz turnover frequencies resulted in an essentially flat response between those two points, even when as much as 10 to 15 dB of boost or cut was applied at 20 or 20,000 Hz. Each control operates in 2-dB steps, making it possible to return accurately to a previously deter-

mined setting for specific discs or tapes.

● **Comment.** In many of its control features the Kenwood KA-8004 resembles the previous top-of-the-line Kenwood amplifiers. We found nothing significant to criticize in its design, and we encountered no unhappy surprises in our listening tests. As any fine amplifier should be, it was completely self-effacing, sonically adding or subtracting nothing of its own to the program unless called upon to do so. Its power-output capabilities are, of course, more than adequate for most requirements, and the flexibility of its controls—especially in tape monitoring and speaker switching—make it particularly well suited to large and elaborate installations.

Circle 107 on reader service card

## Ohm F Speaker System



● We have all heard the story (probably apocryphal) about the aerodynamic experts who analyzed the wing structure of the bumble bee and concluded that it simply could not fly. Fortunately, as the story goes, the bumble bee is ignorant of aerodynamic theory and continues to fly without apparent difficulty. Like the bumble bee, the new Ohm F loudspeaker would seem to be an impossibility according to conventional speaker theory. A single driver, with an unusually large cone whose shape suggests a dunce cap, is mounted facing downward into a sealed enclosure filled with sound-absorbing material. A 3-inch voice coil, edge-wound with anodized aluminum

wire, drives the cone structure, which is formed of 1-mil titanium foil at the top, 3-mil aluminum foil in the middle, and paper at the bottom. The three materials are bonded rigidly together. The cone is 12 inches in diameter at its widest point and is about 12½ inches high.

Although one might conceive of such a cone assembly serving as a woofer, one would not expect it to perform with equal effectiveness over the full audio-frequency range—and beyond. However, it does just that. The explanation, according to Ohm Acoustics, is that the cone has not been designed to function as a "piston" (as virtually all other cones are), but should be viewed as a terminated acoustic-transmission line (see the accompanying box for a detailed discussion). It is based on a design patented by the late Lincoln Walsh, who will be remembered by old-time audiophiles for his Brook amplifiers of the late Forties.

The Ohm F has a nominal voice-coil impedance of 3 to 4 ohms. Its efficiency is somewhat lower than that of the better acoustic-suspension speakers, and an amplifier rated at 50 watts or more per channel is recommended. (Up to 300 watts can be handled for brief intervals without damage to the speaker, which is protected by a fast-acting fuse.) The system has a rated frequency response of 32 to 20,000 Hz  $\pm 3.5$  dB, subject to some variation according to room characteristics and measurement techniques. It is

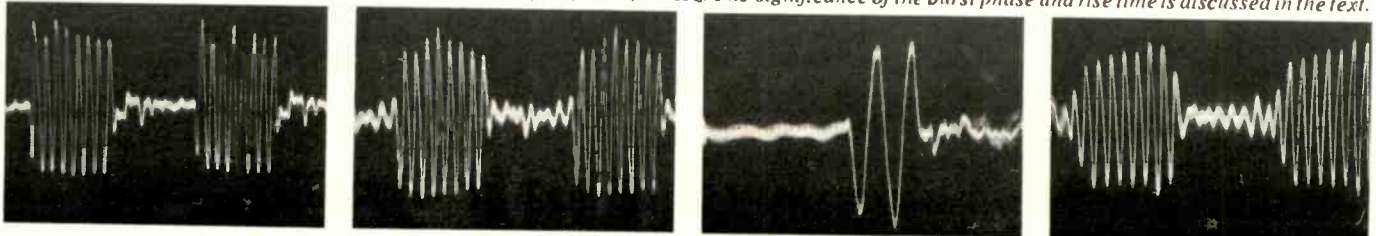
omnidirectional in the horizontal plane, and the response is claimed to be down only 3 dB at 20,000 Hz at an angle 40 degrees off its horizontal axis. The overall size of the Ohm F is 44 inches high and 17¾ inches square at the base, tapering to 13 inches square at the top. The base is finished in oiled walnut, and the system weighs about 75 pounds. Price: \$400.

● **Laboratory Measurements.** Our standard live-room integrated frequency response measurement of the Ohm F produced one of the flattest extended curves we have ever seen from a loudspeaker. Especially outstanding was the absence of any low-frequency or mid-range irregularities; the response was  $\pm 2$  dB from 40 to 7,500 Hz, and it rolled off smoothly at lower frequencies. At the higher frequencies, the inevitable irregularities due to room reflections and microphone effects appeared, with a moderate peak reaching a maximum at 15,000 Hz, and a return to the mid-range frequency-response level at 20,000 Hz.

The bass harmonic distortion at a 10-watt drive level was 4 per cent at 40 Hz, 10 per cent at 29 Hz, and 16 per cent at 25 Hz. At frequencies above 50 Hz it was 3 per cent or less. At a 90-dB sound-pressure level (SPL) it was quite similar, reaching 14 per cent harmonic distortion at 30 Hz. The electrical impedance was

(Continued on page 42)

Tone-burst photos for the Ohm F system at 100, 1,000, 2,000, and 8,500 Hz. The significance of the burst phase and rise time is discussed in the text.



# The Hi-Fi Eye.

## The only foolproof way to control 4-channel phasing, balance and signal levels.

Using your ears to check balance, phasing and signal level relationships is difficult in stereo. But it's virtually impossible in 4-channel.

With the Technics SH-3433 audio scope, it's easy to see and control those tricky proportions as well as other equally hard to detect phenomena, such as FM multipath.

The Hi-Fi Eye accepts both low and high level inputs. So it can be connected to a tape deck, pre-amp, decoder or directly to the speaker terminals of your amplifier. And a front-mounted switch allows instant selection of the desired signal.

There are a wide variety of visual displays available in either an acoustic field dimension or a waveform presentation. And the waveforms of each channel may be individually observed. The mode switch selects the desired acoustic pattern: discrete (2-channel or 4-channel) and matrix. And the matrix position

accommodates any of the popular methods.

There are also front panel controls for all the necessary scope-type adjustments such as focus, gain, brightness, balance and position.

There is only one way to fully appreciate how precisely the SH-3433 reveals the subtleties and complexities of 4-channel. And that is to see it in operation. Eye to Eye.

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

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

# Technics

by Panasonic





just under 4 ohms in the mid-range, increasing to about 5 ohms at frequencies above 2,000 Hz and reaching a maximum of 9 ohms at the system resonance of 38 Hz. The efficiency, as noted, was low, with 18 watts needed to produce a 90-dB SPL in the mid-range at a distance of 1 meter.

One of the fascinating aspects of testing the Ohm F was verifying the claimed phase coherence of its cylindrical radiation pattern. Ohm literature shows a clearly identifiable, if not perfect, square-wave response from the acoustical output of the system as an indication of the system's phase accuracy over a wide range of frequencies. We verified this in our tests, and also tried the same procedure on several other fine speakers we had on hand. Only the Ohm F was able to produce a reasonable facsimile of a square wave. Another indicator of the transient behavior of the system is its tone-burst response. When we used the test procedures we have employed in the past, the tone bursts from the speaker appeared reasonably good, but not exceptional. However, when we concentrated on the first one or two cycles of the burst (see the 2,000-Hz tone-burst photo), it was plain that the tone burst started in the correct phase and reached nearly its full amplitude in the first half-

cycle. This may not sound unusual, but, again, a check of other speakers in the same manner showed that every one failed to follow the burst accurately during the first couple of cycles.

The tests we have made (including others too lengthy to describe here) all tended to confirm the claims made for the Ohm F: that it has a uniform energy output across the full audio-frequency range, that it radiates a cylindrical, coherent (in-phase) wavefront, and that it has transient-response capabilities surpassing those of the best conventional (piston) speakers.

● *Comment.* A speaker with the unusual tested performance of the Ohm F could hardly fail to sound exceptionally good, so we were not surprised to find that it did. Its sound was different from that of the other fine speakers we had on hand, in a way (spatial properties?) that was difficult to define. Of course, all the overworked clichés and adjectives (sweet, easy, open, unstrained, etc.) apply in full measure to the sound of the Ohm F. In our simulated live-vs.-recorded test it rated A to A+, depending on the specific musical selection involved. Considering that its 360-degree directional properties differed radically from those of the wide-dispersion (but

not omnidirectional) test speaker employed as our "live" source, this was a notable achievement.

Despite the relatively low efficiency of the Ohm F, it could be driven to reasonable levels by a good 30-watt-per-channel amplifier. Of course, with one of the larger power amplifiers, able to deliver 100 watts or more, the sound began to warrant the use of such words as "awesome." The low bass, too, was extraordinarily clean and powerful. We had problems with objects in the room rattling at moderate listening levels, and this has occurred only rarely in the past.

It should be apparent from the foregoing that we include the Ohm F among those few speakers we have tested that achieves state-of-the-art performance. In addition, the Ohm F can do some things that no other speaker in our experience is capable of. Whether the ability, for example, to reproduce a recognizable square wave, and what that implies, has audible consequences is as yet not known (at least, to us), but it is certainly no minor accomplishment. As to whether or not the Ohm F is therefore the "best" speaker available—we will leave that to the ears of audiophiles; we are prepared to say, however, without reservations, that it is easily one of the best.

Circle 108 on reader service card

## OPERATING PRINCIPLES OF THE WALSH DRIVER

**T**HE long, tapered conical "diaphragm" of the Ohm F faces into a sealed enclosure, and radiates from what would be the back of a conventional speaker, producing a 360-degree doughnut-shaped dispersion pattern. The steep cone is made largely of metal foil (titanium and aluminum) to achieve stiffness, and it acts as a low-loss wave-transmission line, along which a sound wave moves at more than 3,000 feet per second—more than twice the velocity of sound in air.

The waves are generated at the apex of

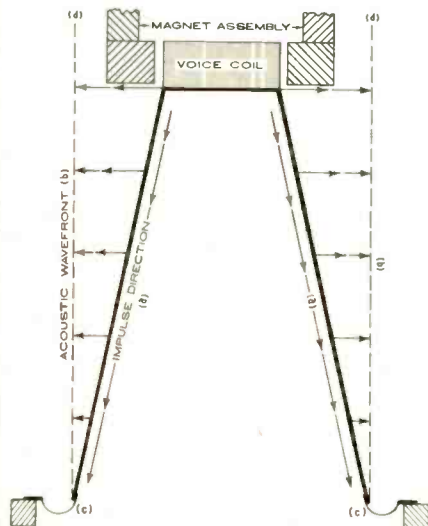
the cone (see diagram) by a voice-coil/magnet assembly similar in its basic operation to that of a conventional cone speaker. The voice coil, although it can handle large amounts of power, has a mass of only 4 grams, which is comparable to that of the plastic membrane of an electrostatic speaker. This represents the total inertia of the system at the highest frequencies.

The waves travel down the side of the cone toward the edge surround, where they are absorbed with very little energy reflected back to the cone. Each impulse travels the slant distance of about 12 inches (a) only once, in the same time it takes the acoustic waves (b) produced at the cone apex to travel horizontally about 3 inches to a point directly above the surround (c).

As the illustration shows, all the horizontal acoustic waves (b) produced meet on the dashed line (c-d) passing through the cone surround. Viewed in three dimensions, this corresponds to a cylindrical wave front, equivalent to that which would be produced by a pulsating cylinder whose circumference corresponds to the location of the surround of the actual cone. That this cylindrical wave front is in-phase and coherent at all points is evidenced by the speaker's ability to reproduce a square waveform.

A subjective validation of some of the operating principles of the Ohm F, without using instruments, requires only listening with one ear very close to the cone (within the vertical area defined by the 12-inch diameter of the cone surround). Near the top of the cone the high frequencies predomi-

nate, and as the head is moved down the balance progressively changes to favor the low frequencies. According to Ohm, the reproduction of high frequencies in the area of the cone nearest the voice coil enhances the vertical dispersion of the system. Of course, the high-frequency horizontal dispersion, which is inherently 360 degrees, needs no further assistance. With the ear just outside the cylinder of coherence, however, the entire spectrum fuses into a balanced sound, subjectively heard as originating inside the cone structure.







For the pleasure of your company.

**J&B**  
**RARE**  
**SCOTCH**  
The Pleasure Principle.

SOLE IMPORTER IN THE UNITED STATES  
THE PADDOCK CORPORATION  
200 WEST 42ND ST., 11th Fl.  
NEW YORK 36, N.Y.

BY APPOINTMENT TO  
HER MAJESTY THE QUEEN  
WINE MERCHANTS  
**RARE**  
**J&B**

AUSTEN & BROOKS LTD.  
LONDON ENGLAND  
ST JAMES'S STREET



See and compare the  
ESS perfectionist line  
at these selected dealers



# AUDIO BASICS

By RALPH HODGES

## GLOSSARY OF TECHNICAL TERMS-5

● **Capture ratio** describes the ability of an FM tuner, when faced with two or more signals on the same broadcast frequency, to process only the strongest signal and reject the rest. When measured according to the existing Institute of High Fidelity standard for FM tuners, the best tuners have capture ratios of about 2 dB or less, which means that a strength difference of only 2 dB is sufficient to cause the tuner to "capture" the stronger and reject the weaker of two signals. *The smaller the decibel number, the better the capture ratio.* A good capture ratio may be necessary if a listener is situated within range of two FM stations (usually in two different cities) that broadcast on the same frequency. It can also be useful in reducing the effects of interference from reflected signals (multipath).

● **Carrier**, a term used mostly in connection with radio broadcasting, refers to the assigned high-frequency broadcast signal of a radio station that "carries," in the form of FM or AM modulation, the audio program originating in the station's studios. In FM, the frequency of the carrier is modulated to correspond to the audio signal of the program; in AM, the amplitude of the carrier is modulated according to the audio signal. The listener does not hear the carrier itself, which is not only beyond the range of our hearing, but is stripped away by the receiving tuner after it has sensed the signal modulation and used it to reconstitute the original program.

"Carrier" is also used to designate the ultrasonic information-carrying frequencies on a CD-4 four-channel phonograph disc. The modulation of the CD-4 carriers embodies the additional audio information necessary to extract the original four channels.

● **Cartridge (phono)** is the device, little larger than a sugar cube, that is mounted at the end of a record player's tone arm

and that "plays" the disc with its almost microscopic stylus (once called the "needle"). The stylus is physically vibrated as the record groove is drawn along it by the rotating turntable; the cartridge converts the vibrations into minute electrical signals. These signals are then carried to the amplifier or receiver via the connecting cables that emerge from the record-player base. Most high-fidelity phono cartridges are tiny electrical generators that produce their voltage—or current—output by means of miniature magnets and coils of wire (the so-called "magnetic" cartridges). There are other cartridge designs, including the photoelectric and the strain-gauge types that "process" electrical current from an external power supply.

● **Cartridge (tape)** is any of several types of enclosed tape package that can be inserted into an appropriate player or recorder and used without the tape's having to be removed from its plastic case. The word usually denotes the modern *eight-track* cartridge, a 6 x 4 x 3/4-inch package containing an endless loop of 1/4-inch tape on a single internal reel. Eight parallel tracks are recorded on the tape—four separate stereo programs or two four-channel programs ("Q-8" cartridges)—at a speed of 3 3/4 inches per second (ips). However, the audio *cassette* (see below) is also a cartridge, as are several similar devices used in home video recorders and frequently for broadcast-station audio.

● **Cassette** is the name given by its developer, Philips of Holland, to a small (4 x 2 1/2 x 1/2 inches) tape cartridge that is actually a self-contained miniature reel-to-reel system. Two unflanged hubs within the cassette case take the place of the reels. Cassette tape is roughly 1/8 inch in width, and on it are usually recorded four parallel tracks—two separate stereo programs, running in opposite directions—at 1 7/8 ips.

**ESS dealers for southern California**  
AUDIO LABS los angeles, california  
AUDIO VISION santa barbara, ventura, california  
BAKERSFIELD AUDIO OF WESTCHESTER bakersfield, california  
BEVERLY ELECTRONICS los angeles, orange, california  
BOB PILOT'S STEREO CENTER santa monica, california  
DIMENSIONS IN STEREO torrance, california  
DOW SOUND CITY el cajon, san diego, california  
HI FI HOUSE pasadena, san diego, california  
HI FI MATIG culver city, california  
JONAS MILLER STEREO beverly hills, california  
MR. B FOR MUSIC palos verdes, california  
RIVERIA CAMERA escondido beach, california  
ROGERSOUND LABS van nuys, california  
SCOTT AUDIO CDIP long beach, california  
SHELLEY'S STEREO HI FI CENTER los angeles, california  
SOUND CENTER beverly hills, california  
SOUND ONE SOUND enco, california  
SOUNDROOM pomona, california  
STEREO MART Anaheim, pasadena, tarzana, california  
WESTERN CAMERA & HI FI long beach, california  
WOODLAND STEREO woodland hills, california

**ESS dealers for northern California and Hawaii**  
AUDIO ARTS Livermore, California  
AUDIO CENTER Honolulu, Hawaii  
AUDIO CENTER, INC. san jose, California  
AUDIO SALES Fresno, California  
BOYD-WONN HI FI SHOP Vallejo, California  
BRINTON'S HARDWARE Carmel, California  
CAL HI FI Berkeley, Mountain View, Oakland, San Francisco, San Jose, California  
CATANIA SOUND San Rafael, California  
CENTURY MUSIC San Jose, California  
DEAN'S TV & STEREO Fremont, California  
EBER ELECTRONIC SUPPLY San Francisco, California  
GOLDEN EAR Chico, Santa Rosa, California  
GRAMAPHONES & THINGS Monterey, Salinas, California  
HERMERY'S STEREO San Carlos, California  
HOUSE OF MUSIC San Francisco, California  
KUSTOM HI FI Burlingame, California  
LAKE SHORE HI FI San Francisco, California  
SEQUOIA STEREO Arcata, California  
SIERRA STEREO Colma, California  
STEREO SHOWCASE Sacramento, California  
STEREO WEST San Luis Obispo, Santa Maria, California  
SUN STEREO, INC. Fresno, Sacramento, Santa Cruz, California  
WORLD OF SOUND San Francisco, California

**ESS dealers for the northwest**  
BELLINGHAM SOUND CENTER Bellingham, Washington  
ELECTRICRAFT CENTER Seattle, Washington  
FRED'S SOUND OF MUSIC Portland, Oregon  
HAWTHORNE STEREO Portland, Oregon  
LARSON'S Medford, Oregon  
MACT'S TV & STEREO Albany, Brevardtown, Eugene, Oregon  
PAULSON'S, INC. Tacoma, Washington  
STEREO CRAFT Ellensburg, Pullman, Washington

**ESS dealers for the mountain states**  
HOUSE OF MUSIC Salt Lake City, Utah  
INTERIOR SYSTEMS Las Vegas, Nevada  
JERRY'S AUDIO EXCHANGE Tempe, Tucson, Arizona  
PACIFIC STEREO Scottsdale, Arizona  
PACIFIC STEREO, INC. Denver, Colorado

**ESS dealers for the midwest**  
A. M. AUDIO Bloomington, Indiana  
ALBERT AUDIO Joliet, Illinois  
ALMA'S HI FI STEREO, INC. Dearborn, Michigan  
AUDIO COMPONENTS Westmont, Illinois  
AUDIO CONCEPTS South Bend, Indiana  
AUDIO CRAFT, INC. Aurora, Cleveland, Ohio  
AUDIO DESIGNS, LTD. Waukegan, Wisconsin  
AUDIO FIDELITY, INC. Gary, Indiana  
AUDIO HALL, Aurora, Ohio  
AUDIO KING, INC. Minneapolis, Minnesota  
AUDIO LABS, INC. Des Moines, Iowa  
AUDIO MART Kansas City, Missouri  
AUDIO ROOM Cedar Rapids, Iowa  
AUDIO TECH Warren, Michigan  
AUDIO UNLIMITED Madison, Wisconsin  
AUDIOPHILE Chicago, Illinois  
BEST SOUND St. Louis, Missouri  
CARLIN AUDIO Dayton, Ohio  
COLUMBIA HOUSEHOLD APPLIANCES, INC. Highland Park, Illinois  
CONTINENTAL AUDIO CORP. Downers Grove, Illinois  
CUSTOM ELECTRONICS Omaha, Nebraska  
CUSTOM SOUND, INC. Wichita, Kansas  
CUSTOM STEREO ELECTRONICS Columbus, Ohio  
DAVID BEATTY STEREO Kansas City, Missouri  
DIENER STEREO Carbonate, Champaign, Illinois  
ELECTRONICS UNLIMITED Lincoln, Nebraska  
FLANNER & HARTSOOS Milwaukee, Wisconsin  
GILL CUSTOM HOUSE Patos Hills, Illinois  
GOLDEN EAR White Water, Wisconsin  
HI FI AUDIO, INC. Ann Arbor, Lansing, Jackson, Michigan  
HI FI BUY'S, INC. Ann Arbor, Lansing, Jackson, Michigan  
HI FI SHOP Rockford, Illinois  
HOFFMAN'S HOUSE OF STEREO Brookpark, Ohio  
J. C. GORDON COMPANY St. Louis, Missouri  
K. M. AUDIO, INC. Chicago, Mt. Prospect, Illinois  
MUSIC CRAFT Chicago, Homewood, Oak Park, Morton Grove, Illinois  
PARAGON SOUND Toledo, Ohio  
PDS ELECTRONICS Lawrence, Kansas  
REED STEREO CENTER Springfield, Missouri  
RISLEY ELECTRONICS Evansville, Indiana  
ROMANS AUDIO CLASSICS Minneapolis, Minnesota  
SIGHTS & SOUND Chicago Heights, Illinois  
SOUND ADVICE Farmington, Michigan  
SOUND PRODUCTIONS West Lafayette, Indiana  
SOUNDS GREAT STEREO Topeka, Kansas  
SOUNDABOUT, INC. Chicago, Illinois  
STEREO SHOP Iowa City, Iowa  
TEMPO TAPES & RECORDS Downers Grove, Illinois  
UNITED AUDIO CENTERS, INC. Chicago, Deerfield, Illinois  
UNITED ELECTRONICS Niles, Ohio  
UNITED RADIO, INC. Cincinnati, Ohio  
VERE SMITH, INC. Athens, Marietta, Ohio  
WACK HI FI Milwaukee, Wisconsin  
WHOLESALE ELECTRONICS Chitticoke, Portsmouth, Ohio

**ESS dealers for the southwest**  
AUDIO & ACOUSTIC SPECIALTIES El Paso, Texas  
AUDIO CONCEPTS Austin, Texas  
AUDIO CONSULTANTS El Paso, Texas  
B & M ELECTRONICS Houston, Texas  
BILL CASE SOUND San Antonio, Texas  
CONTEMPORARY SOUNDS, Enid, Oklahoma  
CONTOR AUDIO, INC. Little Rock, Arkansas  
HILLOREST HIGH FIDELITY Dallas, Texas  
HOME ENTERTAINMENT Houston, Texas  
MARVIN ELECTRONICS, Ft. Worth, Texas  
SOUND EQUIPMENT HI FI HOUSE Albuquerque, New Mexico  
SOUND UNLIMITED Tulsa, Oklahoma  
STEREO INTERNATIONAL San Antonio, Texas  
THOMPSON SOUND SYSTEMS Norman, Oklahoma

**ESS dealers for the southeast and Bermuda**  
AUDIO Jackson, Tennessee  
BACKDOOR STEREO Atlanta, Georgia  
DON JONES CUSTOM STEREO Anderson, Greenville, Greenwood, Spartanburg, South Carolina  
ELECTRONICS SERVICES, LTD. Hamilton, Bermuda  
GIBSON AUDIO, INC. New Orleans, Louisiana  
HI FI BUY'S Atlanta, Georgia  
HOUSE OF SIGHT & SOUND, LTD. Boca Raton, West Palm Beach, Florida  
INTERIORS PLUS SOUND Ft. Lauderdale, Florida  
SOUND-AUS Chapel Hill, Durham, Raleigh, North Carolina  
STEREO SYSTEMS Jacksonville, Florida  
STUBBS Memphis, Tennessee  
SUNLOFT, INC. Charleston, South Carolina  
TAMPA STEREO CENTER Tampa, Florida  
TWEETER, INC. Coral Gables, Florida

**ESS dealers for the northeast**  
AMHERST STEREO Northampton, Massachusetts  
ARNEE AUDIO DESIGN Wappinger Falls, New York  
AUDIO ASSOCIATES, INC. Bethesda, Hagerstown, Maryland, Arlington, McLean, Springfield, Virginia, Washington, D.C.  
CLARK MUSIC COMPANY Patuxent, New York  
DESIGNATRON'S STEREO STORE Rockville, Selakut, New York  
ELECTRONIC WORKSHOP New York, New York  
FRED LOCKE STEREO, INC. Avon, East Berlin, East Hartford, New Haven, Connecticut  
GRACON SOUND ITAGE Flushing, New York  
HALE ELECTRONICS Berlin, Norwalk, Connecticut  
HALE ELECTRONICS Westfield, Rhode Island  
HARMONY HOUSE, INC. New York, New York  
HARTE SOUND STUDIO Allentown, Pennsylvania  
HARVEY SOUND Brooklyn, New York City, Roslyn, White Plains, New York  
HIGH FIDELITY CENTER, INC. Huntington, West Virginia  
HOUSE OF SOUND Baltimore, Maryland  
IES Burlington, Vermont  
LYRIC HI FI, INC. New York, New York  
MEYER-EMCO WHOLESALE, INC. Washington, D.C.  
MINUTE MAN RADIO, INC. Cambridge, Massachusetts  
MYRIAD SOUND, INC. Garrison, Maryland  
PAUL HEATH AUDIO Rochester, New York  
RAINBOW ELECTRONICS Northfield, New Jersey  
SHRADER SOUND, INC. Washington, D.C.  
SIGHT & SOUND LTD. Bel Air, Maryland  
SOUND CHAMBER, INC. Rochester, New York  
SOUND DEVELOPMENT CORP. Arlington, Virginia  
SOUND STUDIO, INC. Dover, Newark, Delaware  
SOUNDPIPER Pittsburgh, Pennsylvania  
STEREO CENTER New Hartford, New York  
STEREO DESIGN, INC. Hampton, Virginia  
STEREO SOUND Narut, Jersey, New York  
STEREO SOUND East Hanover, Wayne, New Jersey  
STROMBOLI ENTERPRISES Lewiston, Portland, Maine  
STUART'S AUDIO Arden, Westfield, New Jersey  
TECH HI FI Providence, Rhode Island  
TECH HI FI Boston, Cambridge, Dedham, Framingham, Randolph, Massachusetts  
TRANSCENDENTAL AUDIO Buffalo, New York  
TWEETER, INC. Brookline, Cambridge, Massachusetts  
ESS products distributed in Canada



# clear bursts of power

For the ultimate experience: the ESS amt 1 with its Heil air-motion transformer. So controversial it must be revolutionary — so scientifically simple it must be true. Now, finally, you can trust your own judgment when you experience the adventure of ESS sound. This is not another hi fi fad but an authentic new principle in accord with both the laws of physics and your own musical response.

Match the amt 1 to the ESS perfectionist, ultra-low distortion preamplifier and ESS active current source circuit power amplifier for that immediate recognition of excellence. Clean bursts of power to the amt 1's instantaneous acceleration give you transients without a trace of clipping and music which emerges in crystalline clarity from a background of total silence.

Why invest in the old and obsolete when these components light the way to tomorrow? Break clear of the conventional and step into the future with confidence at your ESS dealer.

The ESS logo consists of the letters 'ESS' in a bold, stylized, blocky font. The 'E' and 'S' are connected at the top and bottom. A small 'TM' trademark symbol is located to the right of the 'S'.

sound as clear as light



ESS, INC. 9613 oates drive · sacramento, ca. 95827

© 1973 ESS, Inc.

CIRCLE NO. 18 ON READER SERVICE CARD





Recitalist Martha Pérez

## LA FAMOSA CECILIA VALDÉS

...and other Latin delights

By WILLIAM LIVINGSTONE

ALTHOUGH the local English-language press seemed determined to keep it a secret, there was a three-week Latin-music festival in New York in August and September. The festival, presented by the Alliance of Latin Arts, was sponsored (paid for) by Exxon Corporation, though oddly Exxon, like the press, apparently did not make much noise about it. Since Dick Bungay, Classical Promotion Manager for London Records, claims that he was turned on to Latin pop music by STEREO REVIEW's articles on the subject last May, I went to a number of the events with him (fresh converts make good company even for old-time Latinophiles like me).

I had to pass up the single performance of Gonzalo Roig's Cuban zarzuela ("operetta" in English) *Cecilia Valdés* on August 16 to go up to Nyack to catch *The Gershwin Years* with Barbara Cook, Helen Gallagher, Harold Lang, and Julie Wilson (very entertaining). Dick went to see *Cecilia Valdés* (the tragic story of a carefree girl betrayed by her lover) at the Fordham University campus at Lincoln Center, where the festival events took place, and later insisted that I had missed one of the great musical events of the season by being out of town. As it happened, an even more exciting event was the solo recital given three nights later at CAMI Hall by Martha Pérez, who had sung the title role in *Cecilia Valdés*. The recital was the first program in a series announced by a new organization, the Teatro Lírico Latino Americano (their schedule includes Puccini's *Il Tabarro* and Federico Moreno Torroba's *Luisa Fernanda*). Sponsored by a Latin bar-restaurant, Tijuana Cat, the recital was a resounding success.

Miss Pérez, a mezzo-soprano, is a glamorous blonde of indeterminate age—my uncharitable guess is fifty to fifty-five. She was a big star in pre-Castro Cuba and now runs her own operetta company in Miami, and in the New York Latin community she has a VERY enthusiastic following. The first half of her recital consisted of Spanish art songs

and an aria from *Samson et Dalila* (attributed in the program to Saint-Saenz), all done as night-club star turns by Miss Pérez, who was costumed to look like a younger Marlene Dietrich in aqua chiffon with lots of maribou trim.

For the second half of the program she came out in a Cuban colonial dress with a thousand white ruffles in its full skirt and sang songs written especially for her plus selections from the most famous Cuban operettas. Here she was in her element. She sang *No Puedo Ser Feliz (I Can't Be Happy)*, which was composed for her, and she dedicated her performance to tenor Manolo Alvarez Mera, who, she said, had always sung it better than she did. He was present, and when he stood to acknowledge the dedication, the audience lost its collective mind. Then Miss Pérez sang the big number from Ernesto Lecuona's *María La O*, one of my all-time favorite songs, and she did it so well (including the spoken verse, which is usually omitted) that I lost my mind too. Wildly applauded encores followed.

LATINS associate Miss Pérez especially with the role of Cecilia Valdés because, when she was very young and still had a high soprano voice, she made a famous recording of excerpts from the operetta with Aida Pujol and Ruth Fernández; the conductor was composer Gonzalo Roig himself. (Originally released in this country on the Soria label and later reissued on Angel, that recording is now available—though not listed in Schwann—on the Montilla label as a disc or as an eight-track cartridge. The number for both is FM 118, available from Spanish World Records, 151 West 14th Street, New York, N.Y.) So, during the encore period after the recital, members of the audience kept calling for the hit song from *Cecilia Valdés*, and finally Miss Pérez told a man in the front row that she couldn't oblige because it required a chorus. He yelled back, "Don't worry, we can take care of that." She looked a little puzzled and said, "I know there are a lot of singers in the audience,

but . . ." and then nodded uncertainly to the pianist, Alfredo Munar, musical director of the Latin festival, who began the number.

The whole audience came in right on cue with the choral introduction, not just singing in octaves to find a comfortable pitch, but harmonizing, and with that kind of support, Miss Pérez socked it to us with *Yo Soy Cecilia Valdés (I Am Cecilia Valdés)*, the best thing she did all evening. The intricate choral responses were incredible. There were a couple of good baritones and basses sitting near us—they must be members of the budding Teatro Lírico—but the whole audience knew all the words and notes.

After that Miss Pérez wisely opted not to do another encore and suggested that the audience join her in Roig's *Quiéreme Mucho* (known in English as *Yours*), which everybody but the two gringos present sang lustily—not like a bunch of Americans who can't get past the first two lines of *My Country 'Tis of Thee* without forgetting the words, but singing the whole song through in full voice. It was a thrilling evening.

WHEN the recital was over, Dick and I decided not to join the throng clustered around Miss Pérez and thought we should investigate the bar-restaurant that had put on this cultural event, so we went directly to Tijuana Cat on 46th Street between Eighth and Ninth Avenues—not, by the way, one of New York's tonier neighborhoods. It turned out to be a smallish something-for-everyone kind of place—a flossy hooker or two, a brace of male hustlers, a straight couple smooching at the bar, a few old ladies having fancy tropical drinks, and lots of married couples who had come for the floor show.

We were lucky we got there early to find a place to sit, because soon most of the audience from the concert arrived, and not long after that, Miss Pérez herself made a triumphal entrance. How so many packed themselves into that small place I'll never know.

The part of the floor show we saw was good. A very pretty blonde singer, Leonela González, belted out several numbers in Spanish and English. Everybody seemed to know everybody else, and, as the outsiders, Dick and I were a little conspicuous, but everybody seemed to feel a little better after Dick chatted with a couple of the people who had been responsible for the concert and informed them that the managing editor of the world's most widely read music magazine was covering the evening, and I handed out a few business cards to insure notification of future Latin musical happenings. We had a nice supper—the best tacos I've eaten this side of Mexico. And, in terms of entertainment, the opening nights I've been to at the Metropolitan Opera couldn't compete.





# Just flip a switch to turn this Wollensak 8-track from stereo to matrix to 4-channel discrete

Flip a switch and the Wollensak 8060 preamp 8-track deck records your 2-channel stereo cartridges from any sound source. Then plays them back through your own system.

Flip a switch and the Wollensak 8060 records and plays back 2-channel stereo enhanced with the effects of 4-channel matrix sound. (You'll need to add a stereo amplifier and two more speakers to your system.)

Flip a switch and the Wollensak 8060 plays back 4-channel discrete sound through a quadrasonic system. Sound that's separated in four individual channels coming through your system's amplifiers and reaching you from four speakers.

All of these versatile capabilities make the Model 8060 the ultimate

Wollensak in 8-track decks.

What other outstanding features does it offer? When recording or playing, a Precision Digital Elapsed-Time Counter tells you the available time in minutes and seconds. Its Logic Control Circuitry features a "cuing" control that makes sure the tape is always at the beginning when you record. Dual illuminated VU meters with switchable automatic record level help you produce superb recordings.

You'll never accidentally erase previously recorded programs while recording with the unique automatic eject system. And a fast-forward control helps you locate a particular selection easily.

Nobody knows more

about sound-on-tape or has more experience in tape recording than 3M Company. Find out why at your nearest Wollensak dealer.

#### Special Offer from Wollensak

*When you audition Wollensak, your dealer will give you a certificate that entitles you to an attractive, high-quality Director's Chair by Telescope valued at \$19.95. Yours for only \$12.95 plus handling and shipping. No purchase necessary. Details at your dealer's.*



*Audition the new dimensions in spirited sound*

## Wollensak

3M CENTER • SAINT PAUL MINNESOTA 55101

CIRCLE NO. 73 ON READER SERVICE CARD

## 3M

COMPANY





LONDON LETTER

# DON McLEAN

"You give up something for everything you get"

By Henry Pleasants

THE first inkling I had of what sets Don (*American Pie* and *Vincent*) McLean apart from other troubled troubadours of his generation (b. 1946) was at a promotion luncheon prior to his appearance in London on the BBC-TV song series *They Sold a Million*. The producer of the series is Stanley Dorfman, and I was telling McLean about Dorfman's superb TV production of Frank Sinatra's farewell appearance at the Royal Festival Hall two years ago. McLean's eyes lit up behind his rimless spectacles, and he said: "I've just got to see that. I wonder if BBC would run it off for me?"

I almost dropped my gin and tonic. Wide-eyed admiration for Frank Sinatra, even as a singer, is hardly what one might expect from a young man who, only two years ago, was plying the Hudson and caroling environmental songs from Pete Seeger's anti-pollution sloop *Clearwater*.

In McLean's dressing room at the BBC-TV Theater in Shepherd's Bush a few days later there were more surprises, beginning with the fact that, when I was shown in, there was nobody in the room but McLean. No retinue, no secretaries, managers, assistant managers, public-relations people, journalists, wife, girl friend, backing group, musical director, groupies, or miscellaneous hangers-

on. There was just McLean, a guitar, and a banjo. And that's all there was when he went on stage.

That's all there ever has been. Born and brought up in New Rochelle, New York, the son of Catholic, middle-class, suburban parents (his father was Scottish, his mother Italian), he was the youngest child by fourteen years, and his parents were in their forties when he was born. "That," he observes, "kind of left me to my own devices, and I guess I got used to it."

He still prefers being left to his own devices, doing what he wants to do in his own time and in his own way. Hence no backing group, except on records, and he intends to dispense with it on records, too. "I just feel that I can do more on my own," he told me, "than I can with other musicians. You know, the law of diminishing returns is involved. You give up something for everything you get." It may be the operation of this sentiment that underlies the fact that McLean is a college drop-out.

I had complimented him on some of the verbal imagery in such songs as *American Pie* (ostensibly a farewell to rock, but really to America), *Vincent* (a wistful tribute to Van Gogh), and *Crossroads* (the most nearly autobiographical of his songs), and asked if he had been, like Paul Simon and Kris Kristofferson,

an English major when he was in college.

"Hell, no," he answered. "Three months at Villanova was all I could take of that. I don't like lessons, I don't like schools, I don't like jobs, I don't like bosses, I don't like categories, I don't like policemen, I don't like."

"Did you ever see the *Dick Van Dyke Show*? Well, that was our neighborhood, just like that. I lived in a place called Mulberry Lane. Wonderful, fantasy. It's marvelous when you're a kid, at least it seems marvelous because it's so secure. But as you go on, the pressures get more and more apparent.

"You are being groomed for something. Your course is charted. So I said: 'To hell with you, man, you won't chart one inch of my course!' And so the guitar and banjo became a symbol to me of what was more important than making money and being successful.

"I was a natural singer, and being able to sing and learning to play my instruments, I freed myself. I started to do solo gigs. I played at parties, anything. I would play at parties rather than go to them. I really wasn't involved in the social concept. I was totally outside it."

HE's a loner, then, even among his own generation, which may help to explain the diversity and nonconformity of his musical enthusiasms. They range, or have ranged, from Josh White, Pete Seeger, Sonny Terry and Brownie McGhee, Lee Hays and the Weavers, and the late Buddy Holly (to whom the "American Pie" album is dedicated) to Tony Bennett, whom he had heard and admired the night before at the Palladium.

First Sinatra, and now Tony Bennett! He did not, then, I suggested, subscribe to the put-down of professionalism so common among his contemporaries. "Not at all," he replied, "I'm doing my best to be a real pro myself, and I learn a lot by listening to people like Sinatra and Bennett. Nothing has pleased me more than a complimentary note I received from Peggy Lee. If *she* likes what I'm doing, I must be doing something right."

But it will still be a professionalism of his own devising. He is self-taught both as singer and songwriter, and even "self-taught" may not be quite the right term. He follows instinct rather than system, experience rather than assignment, even self-imposed assignment.

"You can't," he said, "write from a vacuum. You can't pull things out of the sky. At least I can't. Maybe Lerner and Loewe could do it, or Rodgers and Hart. But they have been craftsmen. I'm not. I either have something to say, or I don't. I can't sit down to write a song about X or Y or Z. Things just happen. When it's ready, a song comes out."

As a recipe for cooking up a million-seller, it's rather lacking in specifics. But the proof, I guess, is in the pudding—or rather in the pie.

# CHECK OUR SPECS BEFORE YOU BUY THEIR 4 CHANNEL RECEIVER.

	Sylvania	Pioneer	Sansui	Fisher	Harman-Kardon	Marantz
Model	RQ 3748					
Continuous (RMS) Power <sup>1</sup> 4 channels Stereo Bridge	50Wx4 125Wx2					
THD at rated output	<0.5%					
IM Distortion at rated output	<0.5%					
FM IHF Sensitivity	1.9 $\mu$ v					
50 db signal to noise ratio	2.8 $\mu$ v					
Capture Ratio	1.5db					
Price	\$549.95 <sup>2</sup>					

<sup>1</sup>All power measurements taken at 120 volts/60 cycles, 8 ohms, 20Hz-20kHz, all channels driven simultaneously.  
<sup>2</sup>Manufacturer's suggested list price which may be higher in some areas.

If you're in the market for four channel, you already know you've got to spend a good bit of cash for a receiver. So it'd be a good idea to spend a good bit of time checking specs on everything available just to make sure you get the most for your money.

To make your search a little easier, we've prepared the blank comparison chart above with spaces for some of the best-known brands and most important specs. Just take it with you to the store, fill it in, and you'll be able to tell at a glance what you get for what you pay.

We took the liberty of filling in the Sylvania column with specs for our RQ3748 four channel receiver. We did it because we know we're not the best-known name in four channel, and we didn't want you to overlook us for that reason.

Because we think the RQ3748's specs are really worth remembering.

50 watts of RMS power per channel at 8 ohms, 20-20kHz, with all four channels driven. 125 watts per channel in stereo bridge mode. A THD and IM of less than 0.5% at rated output. An FM sensitivity of 1.9 microvolts. A discrete four channel receiver with

matrix capabilities so you can use either type of quadraphonic material. And much, much more.<sup>3</sup>

We can offer so much because we have so much experience. We were one of the first in the audio field. And now we're applying all our knowledge, all our engineering skill to four channel.

Once you've proven to yourself which receiver has the best specs, move on down to that last line in the chart and compare Sylvania's price with all the others. Find out which one gives the most for your money.

We feel pretty confident you'll discover that the best-known names aren't necessarily your best buy.

<sup>3</sup>So much more that it won't all fit here. So send us a stamped, self-addressed envelope and we'll send you a four-page brochure on our four channel receivers.



**GTE SYLVANIA**

Sylvania Entertainment  
Products Group, Batavia, N.Y.



# Most serious music lovers do their listening on a Dual...



Dual 1214



Dual 1216



Dual 1218



Dual 1229

# They insist on hearing what you may be missing.

Among serious music lovers, the most critical are those who review records for a living. They listen to records not only for pleasure, but to judge the quality of performance and production.

The differences among performances are often subtle. So reviewers must listen for the artist's interpretation; how his talent has progressed; and how his performance compares with that of other artists. Reviewers must also rate such factors as recording techniques and the quality of the record surface itself.



The tonearms of the Dual 1218 and 1229 are mounted in gyrosopic gimbals, the best known scientific means for balancing a precision instrument that must remain balanced in all planes of motion.

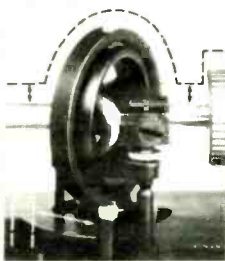
Since their reputations depend on how critically they hear, professional listeners select their high fidelity equipment with great care. Especially the turntable. Because they know that what they hear (or don't hear) often depends on the turntable.

The turntable is the one component that actually handles records, spinning them on a platter and tracking their impressionable grooves with the unyielding hardness of a diamond. And much depends on how well all this is done.

If the record doesn't rotate at

precisely the right speed, the musical pitch will be off.

If the motor isn't quiet and free of vibration, an annoying rumble will be added to the artist's performance.



Unlike conventional tonearms, the 1218 and 1229 track records at the original cutting angle. The 1229 tonearm parallels single records; moves up to parallel, changer stack. In the 1218, a similar adjustment is provided in the cartridge housing.

If the stylus doesn't respond easily and accurately to the rapidly changing contours of the record groove, the over-all quality of reproduction will be diminished. And there can be even worse trouble with the sharp contours which represent the high frequencies, for the stylus will simply lop them off. And with those little bits of vinyl go all those glorious high notes. Taking their place are a lot of unpleasant sounds that were never recorded.



In all Dual models, stylus pressure is applied around the pivot maintaining perfect dynamic balance of the tonearm.

## What most serious listeners know.

Serious music lovers know all this, and that none of it need actually happen. It's why so many of them, professional and amateur alike, have

long entrusted their precious records to a Dual. In fact, readers of the leading music magazines buy more Duals than any other quality turntable.

From years of listening, they know that on a Dual, records are preserved indefinitely and will continue to sound as good as new no matter how often played. They also have come to appreciate Dual's ease of operation as well as its ruggedness and reliability.

## If you'd like to know more.

A few examples of Dual precision engineering are shown in the close-up photographs. But if you would like to know what several independent test labs say about Dual, we'll send you complete reprints of their reports. Plus a reprint of an article from a leading music magazine that tells you what to look for in record playing equipment.



For perfect tracking balance in each wall of the stereogroove, separate anti-skating calibrations for conical and elliptical styli are provided on all Duals.

Better yet, visit your franchised United Audio dealer and ask for a demonstration.

Dual turntables may seem expensive at first, but not when you consider your present and future investment in records. And now that you know what serious music lovers know, doesn't it make sense to own what they own?

**Dual**<sup>®</sup>

United Audio Products, Inc., 120 So. Columbus Ave., Mt. Vernon, N.Y. 10553

Exclusive U.S. Distribution Agency for Dual.

CIRCLE NO. 17 ON READER SERVICE CARD



# AKAI's 4-Channel Challenge

We challenge any other manufacturer in the world to surpass the performance of AKAI's new 4-channel component combination. You can pay more. But you can't buy better.

Here they are.

First is AKAI's new AS-980 4-channel receiver. Endowed with sophisticated features for unparalleled performance. Sensitive and powerful, the AS-980 provides a continuous output of 120W (3C x 2). Plus 4 separate 4-channel modes: Discrete, SCRM, and built-in CD-4 with individual separation controls ... It's everything you'd expect AKAI's ultimate receiver to be.

Unequaled reproduction quality is yours with AKAI's new GX-280D-SS. It's a fully discrete 4-channel tape deck that's also 2-channel compatible. The utilization of 4 individual heads—including AKAI's exclusive GX glass and crystal heads (dust free and virtually wear free)—and 3 superbly engineered and balanced motors make this unit the professional 4-channel tape deck for recording and playback.

Together, these units are AKAI's unbeatable 4-channel challenge—providing professional 4-channel capabilities that no other equipment combination can match.

Both the AS-980 receiver and the GX-280D-SS tape deck are available at your nearest AKAI Dealer ... Whenever you're ready to make that ultimate step up. That's AKAI's 4-channel challenge.



From

**AKAI**

The Innovators

# Mozart's Symphony No. 29, in A Major

**A**LTHOUGH the date on the manuscript is illegible, Mozart authorities seem pretty well agreed that Symphony No. 29, in A Major (K. 201), belongs to the year 1774. The composer was then eighteen years old and in the service of the Archbishop Hieronymous von Colloredo at Salzburg. Unlike his beneficent predecessor Sigismund, Hieronymous was a callous and at times even cruel master who seemed to have little regard for the young genius in his employ. Still, Mozart continued to compose quantities of orchestral, church, and chamber music. The A Major Symphony is one of four that came into being in the years 1773-1774—the others are the “Little” G Minor (K. 183), the C Major (K. 200), and the D Major (K. 202). Together, they represent an amazing ripening of Mozart's powers as a symphonist. Of the A Major Symphony, Mozart's biographers Théodore de Wyzewa and Georges de Saint-Foix write:

The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *métier*, is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris.

The opening *allegro moderato* movement is gentle and free-flowing. It begins with a figure in the strings that serves as a motto throughout the movement. The *andante* slow movement is a delicate romance, with the strings of the orchestra wearing mutes. The third movement, a minuet, is built principally upon a rhythmic figure heard at the very opening; the movement is brief and comes to an abrupt and unexpected ending as the winds enunciate the rhythmic pattern. The concluding movement, *allegro con spirito*, is a swift  $\frac{6}{8}$ , which again ends rather abruptly in an upward sweeping scale and two short chords. The whole symphony is a marvel of charm, grace, and brevity.

That opening *allegro moderato* poses tempo problems. “Moving moderately” is a very subjective marking that allows for an infinite variety of interpretations. In the first great recording of this symphony—by Serge Koussevitzky and the Boston Symphony (once reissued on Camden CAL 160)—the tempo adopted was incredibly brisk, transform-

ing the movement into a virtuoso romp. Conversely, in a similarly long-unavailable recording by Guido Cantelli, the opening was taken at a snail's pace, so that the music seemed to exist almost in a state of suspended animation.

**M**OST of the conductors represented in today's catalog with recorded performances of the A Major Symphony strike a middle ground between the speed of Koussevitzky and the languor of Cantelli. Three of the presently available recordings impress me as being particularly outstanding: Colin Davis' (Philips 835262), Otto Klemperer's (Angel S-36329), and Neville Marriner's (Argo ZRG-706). There actually are two Davis recordings currently extant: the Philips disc, with the London Symphony Orchestra, and an RCA Victrola issue (VICS-1378) with the Sinfonia of London. Davis has obvious affection for this music, and both readings are tender and loving. The Philips sound is cleaner and more detailed, but the RCA Victrola disc is less expensive.

Klemperer's recording is one of his most treasureable. Contrary to what one might anticipate, there is nothing of ponderous weight or heavy-footedness in his performance. Rather, he infuses the music with an airy freshness and exuberance that are most appropriate. He does employ a much larger instrumental body than either Davis or Marriner, but he gets his orchestra (the New Philharmonia) to play with a spontaneous vitality and suppleness.

My favorite among all available recordings, though, is Marriner's. Even more than either Davis or Klemperer, Marriner responds to the endlessly fascinating combination of lyrical flow and high good humor of the music. His performance, carefully shaded as to dynamics and instrumental balances, has an elegance to it that is really fine. And the Argo engineering is impeccable. Marriner and his extraordinary Academy of St. Martin-in-the-Fields have to their collective credit dozens of excellent recorded performances. This is one of the very best of them all.

There is apparently no available cassette recording of this Mozart masterpiece, and the only reel-to-reel version is Karl Böhm's, a dependable but uninspired reading contained in the three-reel collection of Böhm's performances of Mozart's Symphonies Nos. 25-41 (Deutsche Grammophon Y9179).





# AMERICAN SONGWRITER HAROLD ARLEN

“... the music of Arlen... is principally characterized by the deeply personal, individual sound of one man singing, by the voice of the composer himself.”

By Edward Jablonski

ANY appraisal of the music of American songwriter Harold Arlen must begin with an assertion: among his greatest admirers are many of his composing peers and numbers of performing musicians and singers. Although at one decisive point in his long, productive career he chose to concentrate on the first of these professions (“calling” may, in his case, be the more appropriate word), Harold Arlen has at times flourished in all three. Therein, perhaps, lies one of the secrets of his art: if, as a composer, you can understand the

needs of the performer, whether instrumentalist or vocalist, you are at least halfway there. The rest must be left to the unpredictable gift for musical invention. And how one gets *that* is a mystery not even the prodigiously gifted Arlen can penetrate.

Arlen seems to be unique among the great composers of popular song, for he has most consistently—and without even trying—written songs that would not be at all out of place in the recital hall. There is *Last Night When We Were Young*, for example, which was often included in recital pro-

grams and even recorded by Lawrence Tibbett. Another is *Where Is Dis Road a-Leadin' Me To?*, part of his *Americanegro Suite*, magnificently recorded by Eileen Farrell. And there are at least two important aria-like songs from *St. Louis Woman* (*I Had Myself a True Love* and *I Wonder What Became of Me*) and another splendid example from *House of Flowers* (*I Never Has Seen Snow*). This cursory list is not presented as any kind of proof that Harold Arlen has any ambition to become a "serious" composer. It is evident throughout his work, however, that he does not, for all his acute sense of fun and taste for satire, take his light music lightly. Neither do Irving Berlin or Richard Rodgers, nor, for that matter, did Jerome Kern or George Gershwin—a stellar company in which Arlen just naturally belongs.

Arlen's approach to his work, though practical and down-to-earth, is at the same time rather mystical. He speaks, for example, of the "unsought-for phrase," the idea that can be developed into a song. "The ideas are there," he says, pointing heavenward, "disorganized, maybe; it's up to the creator to organize them." More than one of his lyricist-collaborators have remarked on this near-religious quality in Arlen's attitude toward composition. He came by that attitude naturally, for as a boy he sang in his father's choir in the synagogue in Buffalo, New York, where the elder Arlen (or, rather, Arluck) was cantor. His mother's maiden name had been Orlin, so the derivation of the professional name, when one became necessary, was reasonably simple for Harold Arlen, who began life on February 15, 1905, as Hyman Arluck.

Thus it was practically from birth that the future composer heard music: his father's rich-voiced cantillation, long-lined, improvisational melodies, beautifully melancholy and touched with the haunting flatted thirds and sevenths this music shares with the folk blues of the Negro (during the Twenties they began to be called "blue notes"). Samuel Arluck's record collection contained many examples of this music, particularly as sung by the celebrated cantor Josef Rosenblatt, with whom he frequently teamed up for concert tours. The collection also contained recordings by Caruso and McCormack, but there were no popular records, not even Jolson's, in the Arluck household then.

It was Celia Arluck's idea, around the time her son was nine, that he should begin the formal study of music as a start toward becoming a music teacher. A music teacher, she reasoned, kept his own hours and was not likely, even though he taught secular music, to profane the Sabbath with toil. The lessons began, predictably, with the neighborhood

lady piano teacher, and as his skill increased Arlen in time became one of the pupils of a Buffalo musical celebrity—the conductor-organist-composer Arnold Cornelissen.

Now, if the Harold Arlen story were being put together in Hollywood (no doubt one day it will be), we would next see him dashing off his Chopin with great skill and aplomb; not so. A typical nine- or ten-year-old, he did not care much for practicing. He even developed a system by which he could detect the approach of his mother via reflections in the window panes of the Arluck living room. When he caught a glimpse of her figure approaching after a shopping excursion, that was the signal for the Études to begin.

HAVING progressed already from the sacred to the secular, things rapidly descended to the profane: by his twelfth year, fed up with Chopin, the budding pianist had introduced a new, rather jarring note into the house, a novelty piano piece titled *Indianola*. A watered-down rag in the tradition of *Nola* and *Twelfth Street Rag*, *Indianola*'s melodic turns and syncopations fascinated the erstwhile Chopinist and opened up a whole new world of music for him. Soon he was exploring the popular-music counter of the local music shop and collecting recordings, popular as well as jazz (there were those who would have called *Indianola* itself jazz). In time, no doubt to Cantor Arluck's bemused distraction, the strange sounds of the Original Memphis Five (with trombonist Miff Mole) began to blare out from that same Victrola horn that had once thrilled to the voices of Caruso and Rosenblatt. And to these jazz strains were eventually added the voice of Ethel Waters, who successfully united show business (vaudeville, rather, at that time) with the blues, and, finally, the Real Thing in the phonographic presence of Bessie Smith.

This new obsession not only affected Arlen's study with Cornelissen, but soon revealed itself in his academic work in school as well. But he managed to struggle through at least a semester at Hutchinson Central High School before he elected to drop out. His piano playing and singing talents were beginning to bring him jobs with small musical groups around Buffalo, and he decided he would fare better as a performer than as an educator. And so, at the tender age of fifteen, he was playing the piano in a local "roadhouse" known as Minnie's. The story here takes on certain of the overtones of *The Jazz Singer*: Cantor Arluck was upset not only with his son's wayward way with his studies but with his apparently choosing instead a musical primrose path (though it is unlikely that a more in-



nocent pianist ever played in Buffalo's palaces of pleasure). At a loss, the cantor approached an old friend, Jack Yellen, a former Buffalo newspaperman who had gone to New York and had made a name for himself as a songwriter. His hope was that Yellen would describe the pitfalls of the world of music so luridly to the erring dropout that he would return to school.

When Yellen asked the young Arlen what he expected to be when he grew up, the fifteen-year-old promptly answered, "A musician." "Fine," said Yellen. "Play something for me."

"He did something of his own," Yellen later recalled, "and whatever it was, it was a pretty good indication that he was his father's musical son. He would never be the doctor or lawyer his father wanted him to be. Afterwards, I called his father and the first thing I said was, 'It's all your own fault; he's going to be a musician.'"

**T**HERE was, nonetheless, one last, halfhearted attempt at education as a concession to his parents, but Arlen continued to drift, apparently irresistibly, toward music and the theater. He began at rock bottom—as a butcher boy at the Gaiety Burlesque—absorbing what he could from the musical routines. He next became a pianist in a movie house, where he eventually found himself leading the small pit band. Moving upward, he was selected as the organist for the first movie organ installed in Buffalo. That he was unfamiliar with the instrument did not distress him—or, indeed, the patrons, who appear not to have commented on the absence of bass notes in his performances (he did not know then that these were supplied by the foot pedal).

Inevitably, he branched out and formed his own little performing group, jazzily named "The Snappy Trio" (violin, piano, drums), with the leader allegedly doubling on clarinet and supplying the vocals. This route naturally led the ambitious teenager right back to the tenderloin (Buffalo, a lake port, was then a sailor's paradise). The manager of the cabaret he went to work in was untroubled by the youth of his musicians; he was too impressed with the fact that the leader not only sang and played the piano but also played the clarinet: he had hired a trio and got a quartet. What he did not know was that the intrepidly ingenious Arlen knew no more about the clarinet than he did the organ; he simply placed a kazoo inside the mouthpiece of the clarinet to create the effect. The trio's major source of income was a can labeled "Sugar," into which the patrons dropped coins. They must have been satisfied, phony clarinet and all, for the group flourished and before long its leader, dressed in the height of fash-



Harold Arlen literally in the bosom of his family—father Samuel and mother Celia Orlin Arluck—in Buffalo, N.Y., ca. 1918.

ion, was seen sporting around in the neighborhood's first Model-T Ford.

The trio rehearsed in the Arluck living room, playing such fare as *Aggravatin' Papa* and other pop-jazz pieces, including a couple written by advisor Jack Yellen: *Lovin' Sam* and *Louisville Lou*. A fascinated observer of this music making was another young Arluck, Julius, who was then about eight. He eventually took up the violin, later the saxophone, and in time evolved into Jerry Arlen, a composer of some note, though he was perhaps better known as an instrumentalist (sax) in various bands and as a conductor of shows.

The Snappy Trio did so well that it soon underwent a metamorphosis: it became the five-man Southbound Shufflers, a band that earned its way aboard the *Canadiana*, a boat plying Lake Erie between Buffalo and Crystal Beach, Canada. By the summer of 1924, the Shufflers were playing regularly at the popular Lake Shore Manor resort near Buffalo. Leader-arranger-vocalist Arlen was now nineteen, and he had begun trying his hand at writing songs, the first being one he now says he'd rather not hear again: *My Gal, My Pal* (May 1924). Although he plugged the song aboard the lake boats, it never caught on. Once, when asked what he recalled most vividly from those days, Arlen laughingly replied, "My ego."

There were legitimate grounds for a bit of ego, for the band's popularity was growing. Arlen nonetheless dropped out when he was asked to join an even more celebrated local group, the Yankee Six, which was popular with Buffalo's college and "society" crowds. The "six" part of it quickly became a misnomer when the band swelled to eleven men, and so

the Buffalodians were born, a vehicle that would carry Arlen away from Buffalo and on to larger musical stages. In 1924 the Buffalodians began (in Cleveland) a barnstorming tour that would, by the next year, take them to New York, where they appeared first at the Palace and later at Gallagher's Monte Carlo. Somewhere along the way Harold (Hyman) Arluck disappeared, and Harold Arlen took his place.

Arlen's arrangements for the band began to attract the attention of other bandleaders, and he started doing some outside work, notably for Fletcher Henderson, whose band was then appearing at Roseland. His crooning vocal style also had its admirers, among them Bix Beiderbecke, one of the patrons of a musicians' hangout called the Silver Slipper, who complimented Arlen one night on his performance of *I'm Comin' Virginia*. It is therefore not surprising that he was coaxed away from the Buffalodians before long by Arnold Johnson's big band, for which he both arranged and sang. When the band appeared in the pit for the *George White Scandals of 1928*, it was Harold Arlen who sang, between the acts, one of the show's songs, *I'm on the Crest of a Wave*. But the performing/arranging grind palled eventually, and he resigned from the Johnson band to set out on his own in vaudeville as a single. Songwriting interested him very little then, although he had collaborated (with Lou Davis) on a song entitled *The Album of My Dreams*, his first published song.

The *Album of My Dreams* is another early song the composer would rather not hear again, but it is not a bad song—except by Arlen's own standards. It was once recorded by Rudy Vallee and played widely by the Abe Lyman band. When he received his first royalty check, which reflected mainly the Vallee recording, he was startled: it amounted to

Arlen with his late wife Anya Taranda in the garden of their Beverly Hills home about 1937 with their pet Dalmatian Pan.



Edward Jablonski

nearly a thousand dollars. Characteristically, Arlen attributed that to Vallee's popularity at the time and to the fact that "there was a *good* song on the other side of the record." But it was, in the year 1929, a very encouraging sign.

It was in that same year that he was signed—he was the choice of the composer himself—to appear in the Vincent Youmans musical *Great Day*. His role was that of one "Cokey Joe," and he had one song to sing. But the fact that Arlen was an accomplished pianist was not lost upon Youmans, a sharp man with a dollar, and Cokey Joe was soon drafted as demonstration pianist, playing Youmans' tunes for lyricists Billy Rose and Edward Eliscu. The usual problems that afflict a show in its growing stages were soon evident in *Great Day*, and these were aggravated by the fact that Youmans had elected to be his own producer. As rehearsals went on—and on—"The Great Delay" became a Broadway joke. So, as the summer dragged on, Arlen's ardor for the musical theater cooled and he began to consider other possibilities. His friend Will Marion Cook, who conducted the chorus for the show, tried to find him work in other productions also in rehearsal at the time, but the competitiveness, the tensions, and the sometimes lethal personal relations all that involved only increased Arlen's doubts about life upon the wicked stage.

The turning point, when it came, was accidental. Fletcher Henderson, who had become a friend, had been serving as rehearsal pianist for *Great Day*. Illness kept him from his keyboard one day, and Arlen was drafted to provide accompaniment for the dancers. While waiting out the pauses between run-throughs, he idly let his hands play around with the "pickup" (the little musical cue for the dancers that the music proper was about to begin). Characteristically, he built variations around the little phrase, and then expanded the variations. These developments excited interest, and it was Cook who pointed out that Arlen had the makings of a real song. Another friend, Harry Warren, a song plugger turned composer, agreed and introduced the budding composer to "the guy to write this up"—lyricist Ted Koehler. The result of it all was the song *Get Happy*, the song Arlen regards as his first truly professional effort. It was interpolated into the score of *The Nine-Fifteen Revue* (with music mostly by the great female songwriter Kay Swift) as the first-act finale. The show closed after seven New York performances (in February of 1930), but *Get Happy* became one of the hits of the season and has since become a standard. It also officially established Harold Arlen as a songwriter and ended all his performing ambitions. (Continued overleaf)



Ignoring, momentarily, the very special musical gifts with which they were born, it is illuminating to compare the backgrounds of some of our great popular song composers. Unlike Arlen, many of them—Berlin, Kern, Gershwin, Rodgers—were New Yorkers, and their origins and experiences are reflected in their songs. Berlin's early songs have an earthy, lower-East-Side, Bowery-vaudeville quality. Gershwin too came up from the streets and Tin Pan Alley, and his music shows it. But Kern and Rodgers came from comfortable, middle-class families, and they produced a more genteel kind of song that grew—in Kern's case, particularly—out of the tradition of European operetta. But they were all, one way or another, close to the centers of popular music and the musical theater, and in this company Arlen is practically a foreigner.

One thing Arlen does share with the others is a greater or lesser familiarity with the music of the synagogue, but though this is not a negligible element in his music, by far the stronger influence was his experience singing and playing with dance bands. His musical roots are, in truth, more closely related to those of, say, Jelly Roll Morton and Louis Armstrong than to those of his peers in the musical theater. Thus, when Harold Arlen came upon the musical scene, he was not only a new voice, but a unique one. Where Gershwin's style is pianistic—yes, even in his vocal music—where Kern and Rodgers are redolent of the theater, full orchestra, and "legit" voices, and Berlin marked by a populist, "man in the street" quality, the music of Arlen, touched though it may be by reflections of Tin Pan Alley, musical comedy, pop, and jazz, is principally characterized by the deeply personal, individual sound of one man singing, by the voice of the composer himself.

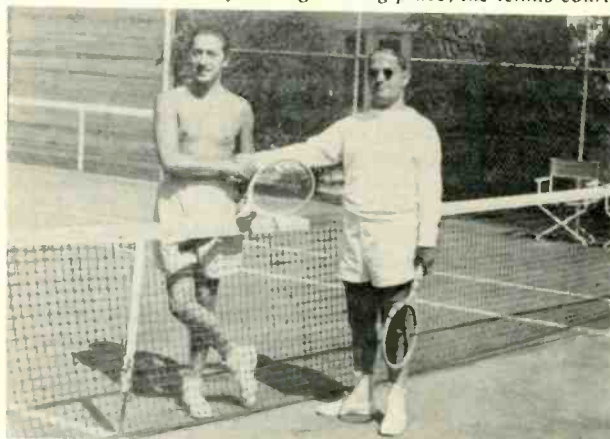
The quick success of *Get Happy* earned Arlen a contract with the song's publisher, security for a year (at \$55 a week), and nothing to do but write songs. By the summer of 1930, *Get Happy* had become, in the slang of the time, "noisy," and its composer had plenty to do. There were songs to be interpolated into revues and an Earl Carroll *Vanities*, plus a couple destined for the famed Harlem hot spot the Cotton Club. In 1931, Arlen made his full Broadway debut with the score for *You Said It*, with lyrics by his Buffalo mentor, Jack Yellen. Though nothing outstanding emerged from the score, it was a beginning. A return to lyricist Koehler and the Cotton Club more fully revealed the composer promised by *Get Happy*: the 1931 edition of the club's semi-annual production was called *Rhythmmania*; Arlen and Koehler provided the full score, including the songs *I Love a Parade* and

*Between the Devil and the Deep Blue Sea*. Three more shows followed in the years 1932 to 1934, all titled *Parade*, and out of them came such songs as *I've Got the World on a String*, *As Long as I Live*, *Ill Wind*, and, of course, the classic *Stormy Weather*.

The Cotton Club, then located on Harlem's 142nd Street, was an IN place during the later Twenties and early Thirties. "Everyone" went there: Lady Mountbatten called it "the Aristocrat of Harlem." But "everyone" was a rather restricted group: if you were black, you had to be a Bill Robinson or an Ethel Waters to be able to sit and drink there, and mixed groups were not permitted. Carl Van Vechten rather bitterly commented, "There were brutes at the door to enforce the Cotton Club's policy, which was opposed to mixed parties." (Being thrown out of the Cotton Club could be traumatic: it was one flight up over the Douglas Theatre.) As the naïve young Arlen would soon learn, the Aristocrat of Harlem was actually a front for Prohibition mobsters—Owney Madden, George "Big Frenchy" DeMange, and Harry Block (who died in the line of duty during a period of "misunderstanding" between the rival proprietors of the Cotton and Plantation Clubs)—the prime outlet for what was known as "Madden's No. 1," the spirited product of his West 26th Street brewery, the Phoenix Cereal Beverage Co.

But the real *raison d'être* of the club was not its locale, nor its beverages, but its entertainment—"the cream of sepia talent, the greatest array of creole stars ever assembled, supported by a chorus of bronze beauties." The musicianship was outstanding. Such bands as Cab Calloway's, Duke Ellington's, and Jimmy Lunceford's played: Bill Robinson, among many others, danced. So did a very lovely, very young (she was sixteen) Lena Horne, and the vocal "array" was truly something to hear:

*Ira Gershwin and Harold Arlen are caught in mid-set in 1936 at that popular Beverly Hills gathering place, the tennis court.*



Adelaide Hall, Leitha Hill, Aida Ward, and Ethel Waters. The production genius behind the fast-moving shows was song-and-dance man and comedian Dan Healy.

"The show was generally built around types," Healy later recalled. "The band, an eccentric dancer, a comedian— whoever we had who was also the star. The show ran an hour and a half, sometimes two hours: we'd break it up with a good voice: Aida Ward or Ethel Waters. And we'd have a special singer who gave the customers the expected 'adult' song in Harlem, a girl like Leitha Hill. There was good food too, and a cover charge of \$3.00. There was practically every kind of drink. Good booze, too—it was the McCoy."

IT was rather a strange milieu for a cantor's son from Buffalo—or anywhere else—but once he had become accustomed to the presence of the toughs, Arlen felt completely at ease. He was a favorite of the musicians and cast members. Musically, too, he was at home: having absorbed the feel of jazz as a youngster, he had no problem composing music with what he calls "the authentic ring." Not that the scores composed for the Cotton Club were written as imitation black music: the songs were rather designed to provide showcases for outstanding talents, and were never intended to be "ethnic." Still, because he worked so successfully within the requirements of the club, Arlen was for a time typed as a writer of blues (curious, since not one song he wrote for the club *was* a blues: not even *Stormy Weather*), and when his name became celebrated, people who met him were often surprised to find that he was not black.

The late Roger Edens, a friend of Arlen's who went on to become an important Hollywood musical figure, recalled something of those days: "It was great excitement for me to go with Harold to the

Another popular pastime, the poolside parley, brought together George Gershwin, Arlen, and singer Lawrence Tibbett in 1939.



Edward Jablonski

rehearsals. I shall never forget the sight and sound of Harold with the cast. Singing with them, dancing with them, laughing and kidding with them. He had absorbed so much from them—their idiom, their tonalities, their phrasings, their rhythms—he was able to establish a warming rapport with them." And it was Ethel Waters who once said of Arlen, "He's the Negroist white man I ever knew."

During the Cotton Club period Arlen worked with two other lyricists besides Koehler—on the song *Satan's Li'l Lamb* for the revue *Americana*. It did not prove to be a "noisy" song, but the introduction to two new wordsmiths—E. Y. "Yip" Harburg and Johnny Mercer—led to big things later. For the Earl Carroll *Vanities* of 1932 the Koehler-Arlen team did come up with a noisy number, *I Gotta Right to Sing the Blues*. The revue was especially memorable for Arlen not because of the hit the song made, but because of the hit a seventeen-year-old member of the chorus made with him. She was Powers model Anya Taranda, and she became Arlen's wife in 1937.

The song creating all the noise in this period was, of course, *Stormy Weather*. Its immediate inspiration was the "hi-de-ho" vocal style of Cab Calloway, for whom Arlen devised what he refers to as a "front shout" on the first three notes of the song ("Don't know why . . ."). The rest of the song was developed out of these first three notes, and the whole was completed—words and music—in less than an hour. It so happened that Calloway did not appear in the Cotton Club *Parade* for 1933, having been replaced by non-front-shouter Duke Ellington, so Ethel Waters got to sing *Stormy Weather*. The song was famous even before the show opened, however, having swept the country in a recording made by the composer with the Leo Reisman orchestra (it is still available on RCA LVP-565). By opening night there was therefore great excitement over the song and Ethel Waters' singing of it. "The ropes were up," recalled Dan Healy, who had staged the number effectively with the singer standing beneath a lamp-post and a midnight blue spot. The audience demanded—and got—a full twelve encores.

*Stormy Weather* is quintessential Arlen, but it wasn't until the analytical George Gershwin pointed it out to him that the composer realized what—in addition to spectacular popularity—he had accomplished with the song. Gershwin was most impressed with the fact that in the entire first statement of the melody, from the opening "Don't know why . . ." through "Keeps rainin' all the time," there is no exact repetition of a musical phrase for eight bars, even though each phrase is a variant of



the one before. Nor does the song follow the conventional thirty-two-bar verse and chorus structure. There *is* no verse, and the song runs to thirty-six bars. *Ill Wind*, composed for the following year's *Parade*, consists of forty bars—and no introductory verse either. While by no means the popular-music equivalent of the introduction of dodecaphony, the unusual form of these songs—and especially the character of *Stormy Weather* that so captivated Gershwin—was a decided break with the conventions of the time. It simply wasn't done, insisted the publisher—until the coin began rolling in.

It certainly wasn't done simply. When *Get Happy* had hit so noisily, there was nothing in Arlen's past to tell him that it could ever happen again, so he took the precaution of carrying a small musical notebook with him (he even kept one on the night table at his bedside). He would take no chances that fleeting melodies would escape him. And so, though *Stormy Weather* leapt into existence in less than an hour, its creation had been made possible by creative muscles strengthened through a great deal of apparently incidental exercise. In time Arlen realized that the flow of musical ideas was evidently boundless, and though he abandoned the notebooks, the compositional method that had evolved from them continues to this day. He keeps about him piles of music paper containing what he calls "jots," fragments of ideas that came to him and that he thought worth writing down. A single page might well contain as many as a dozen ideas running from a handful of notes to a few bars in length. Here and there a jot may be labeled for its intended song type ("ballad") or dramatic function ("lyric situation"), and any single page may contain the germ of an idea for a just-completed song right along with one that was used in a film musical in the Forties.

The germ of *Let's Fall in Love* will not be found

in those pages, however, for it had another genesis. The success of *Stormy Weather* had awakened the interest of Hollywood in the team of Arlen and Koehler, and Arlen happened to be in the William Morris Agency office when word came through on the teletype that Columbia Pictures wanted them to do a film tentatively titled *Let's Fall in Love*. It was literally stunning news for the young composer and, nearly sick with nervous excitement, he excused himself momentarily to seek a little composure in the men's room. He returned a short time later, and in his pocket was an eight-bar jot of what was to become the film's title song (he and Koehler completed it during the long train ride to California).

**T**HOUGH the final working-out of any song depends also on the contribution of his collaborators—Ted Koehler, Ira Gershwin, E. Y. Harburg, Dorothy Fields, or Truman Capote—Arlen's composing method perhaps explains why his songs are all of a piece despite their—for popular music—odd lengths. The break with songwriting convention has rarely interfered with their popularity, but it has doubtless thrown his lyricists a time or two. Johnny Mercer once startled Arlen at a party by saying, "I don't understand your music!"—this after he had already written the lyrics for *That Old Black Magic*, *Blues in the Night*, and *One for My Baby*. He may well have been more than half serious. Take, for example, a searching melody like *One for My Baby* and imagine it as Mercer first heard it, without the words. What was this wandering, convoluted melody "saying"? We can tell ourselves that it is a haunting, troubled expression of loss, but we are now well after the fact, and perhaps we know that only because Mercer's brilliant lyric has told us so. At least in *this* case he understood Arlen's music.

But Arlen's unique, innovative love of experi-

*A gathering of Oz-freaks: Judy and Harold at the piano, ringed by Bert Lahr, Ray Bolger, MGM exec L. K. Sidney, lyricist E. Y. Harburg, Music Man Meredith Willson, publisher Harry Link. Right, Arlen chats with Ethel Waters at a Sardi's party in 1953.*



Edward Jablonski



United Press International

ment has puzzled others of his collaborators as well. Yip Harburg, for example, found *Over the Rainbow* "much too grand" for the score of *The Wizard of Oz*. Having completed the rest of the score (what Arlen calls the "lemon-drop songs" — *We're Off to See the Wizard*, *Ding-Dong! The Witch Is Dead*, etc.), the composer sensed that what was required was a full, rich melody with a broad, long line. He had looked for it in vain at the keyboard, but it came to him out of the blue while driving down Sunset Boulevard with his wife. He jotted it down on the spot (in front of Schwab's Drug Store), and added the contrasting middle section the next day, basing it, with typical inventiveness, on *Chopsticks*.

But Harburg's reception of the song was rather frosty. "That's for Nelson Eddy, not a little girl in Kansas." There were words — not lyrical ones — and the collaborators finally decided to take their argument to a man they both admired and trusted: Ira Gershwin. Gershwin listened and pronounced the melody good; Harburg relented and went to work. The result was one of the classic film songs of all time. That was not the end of the battle for *Over the Rainbow*, however. MGM's "front office," that mythical region populated generally by individuals who know nothing about music and sometimes even less about film making, cut the sequence out of the film three times. "Too slow," they said. "It slows up the picture." Each time it was cut, songwriter Arthur Freed, who was in charge of the musical end of the film, charged in and had it restored. The song stayed, and the Front Office was finally happy: it was voted the best film song of the year, winning an Academy Award "Oscar" for Arlen and Harburg.

Vindication was pleasant, but the experience taught Arlen a lesson. He returned home one evening after having seen the third *Over the Rainbow*-

less preview and said to his wife, "No more previews. From now on I'm going to write the best I can, turn 'em in, and forget 'em."

**A**RLEN did his last *Cotton Club Parade* in 1934 and then teamed up with Ira Gershwin and Yip Harburg to do his first solid Broadway hit, *Life Begins at 8:40* (with such songs as *Fun to Be Fooled*, *Let's Take a Walk Around the Block*, etc.). But Broadway in mid-Depression offered slim pickings — the center of musical-comedy gravity had moved to the Goldwyn Coast. By the mid-Thirties, everyone who was a musical somebody — Berlin, Kern, the Gershwins, and others — had fled to Burbank and settled down among the tennis courts, swimming pools, Back Lots, and Front Offices. The result was a delightful flowering of the musical film, one of the peaks of which was *The Wizard of Oz*.

Hollywood did not utilize Harold Arlen's full potential during his long stay there, but he produced a number of fine songs nonetheless, some of which not only became popular but have remained so long after the films to which they were attached have entered limbo. For such film mediocrities as *Blues in the Night* he did the title song and *This Time the Dream's on Me*; for *Star Spangled Rhythm* he did, with Mercer, *That Old Black Magic*; for *The Sky's the Limit* (1943) he and Mercer concocted *One for My Baby and My Shining Hour*; for *Up in Arms*, with Ted Koehler, there were *Now I Know* and *Tess's Torch Song*; Bing Crosby's *Here Come the Waves* (Mercer again) gave us *I Promise You*, *Let's Take the Long Way Home*, and the quasi-spiritual *Accentuate the Positive*; and *Casbah* (Leo Robin) had at least four outstanding songs — *It Was Written in the Stars*, *What's Good About Goodbye?*, *For Every Man There's a Woman*, and *Hooray for Love*.

(Continued overleaf)

House of Flowers architects: designer Oliver Messel (front), director Peter Brook, Arlen, Truman Capote, producer Arnold St. Subber, musical director Jerry Arlen. Right, Arlen, Gloria Vanderbilt, and Capote celebrate Pearl Bailey's 20 years in show biz.



Edward Jablonski



Wilde World Photos



On two other films (*My Blue Heaven* and *Down Among the Sheltering Palms*) Arlen not only contributed the music but collaborated (with Ralph Blane) on the lyrics as well. With Dorothy Fields he did two flops, *Mr. Imperium*, which teamed Ezio Pinza and Lana Turner (!) and *The Farmer Takes a Wife*, with Betty Grable and Dale Robertson (?). The first resulted in two fine songs—both music and lyrics—*Let Me Look at You* and *Andiamo*, and the second might have been (musically speaking) a filmic *Oklahoma!* or *Bloomer Girl* had it not fallen so flat in both screenplay and casting. Arlen and Yip Harburg also contributed songs to the film version of the Broadway musical *Cabin in the Sky*, the songs *Life's Full of Consequence* and, of course, *Happiness Is a Thing Called Joe* being interpolated alongside some of the Vernon Duke originals.

Arlen elected to break out of Hollywood in the Fifties, but he left in a blaze of glory, producing the scores for *A Star Is Born* and *The Country Girl*, both with superb lyrics by Ira Gershwin. Out of these collaborations came *The Search Is Through*, *Dissertation on the State of Bliss*, *It's a New World*, *Lose That Long Face*, *Gotta Have Me Go with You*, and the classic lament, *The Man That Got Away*. He returned to Hollywood only briefly, to work with Harburg on the cartoon feature *Gay Purr-ee*. Despite *Little Drops of Rain* and *Paris Is a Lonely Town*, the film was ill-received by both critics and public.

In his invaluable book *Lyrics on Several Occasions*, Ira Gershwin observes that “composer Arlen is no thirty-two bar man. As one of the most individual of American show-composers, he is distinctive in melodic line and unusual construction (*Black Magic*, seventy-two bars; *One for My Baby*,

forty-eight bars; *The Man That Got Away*, sixty-two bars). . . . Frequently with him, the lyricist—whether Koehler or Mercer or Harburg or myself—finds himself wondering if a resultant song isn't too long or too difficult or too mannered for popular consumption. But there's no cause for worry. Many Arlen songs do take time to catch on, but when they do they join his impressive and lasting catalogue.”

Thus spake, with characteristic cogency, Ira Gershwin. Unfortunately, these two films were his final full-scale efforts as a wordsmith; he retired from the fray to attend to annotating and caring for the extensive Gershwin archives. Unlike Arlen, who fled the scene, Gershwin chose to remain in Beverly Hills, though holding himself carefully aloof from Hollywood's traps and blandishments.

NOT that Arlen was in any way a prisoner during his Hollywood sojourn. Between encounters with front-office incompetence, he would from time to time break out and head back to Broadway. Thus, about two years after the move west, he and Harburg produced a fine score for a remarkable antiwar musical, *Hooray for What?* (1937). Starring Ed Wynn, the show presented such songs as *God's Country*, *I've Gone Romantic on You*, *Buds Won't Bud* (which was eventually cut), *Moanin' in the Mornin'*, *In the Shade of the New Apple Tree*, and a very spiky ballet (choreography by Agnes de Mille). The show enjoyed a substantial run, but Arlen and Harburg did not get back to Broadway until 1944, for the production of *Bloomer Girl*. This was Harold Arlen's longest-running show (654 performances) to date, and one of his most prodigious scores: *Evelina*, *Right as the Rain*, *The Eagle and Me*, and *T'morra', T'morra'* are but a few of its

*Jamaica* (1957) was more a box-office than an artistic success, though Lena Horne did her best. Center: Arlen runs through *Saratoga* (1959) with director Morton DaCosta and singer Carol Lawrence. Irene Williams appeared in *Blues Opera in Paris* in 1960.



highlights. The composer's versatility is beautifully demonstrated in this thick slice of Americana which treats such topics as women's rights, war, and slavery—rather strong fare for a musical, but all the elements meshed (including some outstanding ballets by De Mille).

Within two years, however, Arlen was back again. This time his collaborator was the pixie poet Johnny Mercer, the show *St. Louis Woman*, regarded by Those Who Know (see Alec Wilder's commentary in his *American Popular Song*, Oxford University Press, 1972) as one of the finest scores ever produced for the American theater. Unfortunately, it was afflicted with a book (it echoed, but badly, some of the themes of *Porgy and Bess*) that not even an outstanding score could save. *Come Rain or Come Shine* has of course become a part of our national musical heritage, but that is only partial consolation for the loss (except to a handful of devotees) of such songs as *I Had Myself a True Love*, *Sleep Peaceful*, *Mr. Used-to-Be*, *Ridin' on the Moon*, and *I Wonder What Became of Me*.

In the period 1954 through 1959, Arlen, under the concerned goading of his friend, producer Robert Breen, reworked the *St. Louis Woman* score, setting every word to music, adding new songs, and rechristening it *Blues Opera*. Unfortunately, this enrichment did not apply to the book (now a "libretto"), and though *Blues Opera* bubbled with melody and rhythm, it could not rise above the worn story of a diminutive jockey and his lady of easy virtue. When, in another retitling, it opened as *Free and Easy* in Europe in the winter of 1959, it was hailed in both Amsterdam and Paris; but it closed abruptly because of internal problems, and has not been heard to date in the States.

Arlen returned to Hollywood after *St. Louis Woman*, even though the musical film had by then—1946—almost run its course, to do several scores, most notably the two with Ira Gershwin. In 1954 he left Beverly Hills for good to work with Truman Capote on *House of Flowers*. It was a curious collaboration, for it was accomplished (at least during the initial phases) by mail and long-distance telephone, with Capote in Switzerland and later Paris, Arlen in Beverly Hills and later New York. And even when they finally got together in New York in February of 1954, there was another complication: Arlen became seriously ill. Some three dozen blood transfusions later, and despite a welter of tubes and medical gadgets, work on the show was going forward in Arlen's room at Doctors Hospital. There was no piano, but Capote and Arlen nevertheless managed to put together the beautiful score for *House of Flowers*—the composer at

times beating out the rhythm with spoons on his dinner tray.

But something happened to *House of Flowers* on its way to the Alvin Theater—two things, in fact. One was that the show came under the domination of its star, Pearl Bailey, the other was that extensive revisions were made necessary by this fact. These pretty well erased the simple, yet sophisticated, quality of Capote's original little folk tale (it had won the O. Henry Award in 1950), in which the emphasis had been on the wistful, gentle young lovers (Diahann Carroll and Rawn Spearman) rather than on the anticly lusty Madame (Pearl Bailey). They erased Capote too; disenchanted with the realities of backstage show biz, he simply vanished. But what remained was nevertheless a beautiful show (Oliver Messel's sets and costumes—what there were of them—were memorable), and a melodic one as well (the score won the Critics' Award for 1954).

**T**HE warm reception of the luxuriant, sensuous score was a gratifying return for Arlen and for his public. The show is filled with remarkable songs—*A Sleepin' Bee*, the title song, *Don't Like Goodbyes*, *Two Ladies in the Shade of de Banana Tree*, and all the others—but it is *I Never Has Seen Snow* that, for this show at least, best sums up the Arlen style. It is no ordinary musical-comedy concoction, but a remarkably constructed art song (Alec Wilder calls it a "song-aria"). The commentary (if that is the right word) of the accompaniment is strikingly effective as its interaction with the vocal line contributes to the varying moods of the song. This is accomplished by using the devices of harmonic tension and thematic variation (an old Arlen trademark) through which an idea to be developed later in the song is fragmentarily anticipated earlier in the left hand, and there is a wonderful counterpoint at the song's climax when a theme of the verse is played against the theme of the chorus. It is, simply, a great moment in American song.

No greater example of Arlen's versatility exists than his next musical, *Jamaica* (1957). Set, like *House of Flowers*, in a Caribbean isle, it presented again the problem of writing songs that possess that "authentic ring" the composer always strives for. Compare the scores of, say, *The Wizard of Oz*, *Bloomer Girl*, and *House of Flowers*: all are by the same man, yet all are strikingly different, and all fit their settings, periods, and characters perfectly. Since the story of *Jamaica* was not rooted in a folksy world, it was possible to devise songs expressing the real one. The people of *Jamaica* are more sophisticated and tougher (though no less romantic)



# ARLEN ON DISC

Playback time at the Columbia recording studios: left to right, producer Thomas Shepard, Harold Arlen, Barbra Streisand, novelist Jonathan Schwartz, author Jablonski, and arranger Peter Matz.



ALTHOUGH there is not nearly enough recorded Arlen to please his devotees, there are some choice, representative collections of the classic film scores and Broadway musicals. The soundtrack album of *The Wizard of Oz* is still available (MGM S-3996 ST—artificial stereo), and so is that of *A Star Is Born* (on Columbia's budget label Harmony—HS 11366). Poignantly, these two sets present the late Judy Garland virtually *alpha* and *omega*, at the beginning and near the end of her career. They are both beautifully accomplished and belong, if anything ever did, in every collection.

The Broadway albums are rather spoty, though what there is of them is excellent. The earliest is the original-cast album of *Bloomer Girl* (Decca DL 79126E—"electronic" stereo, to be sure, but it really *is* enhanced), on which the composer himself does a song, and very well, too. The recording of *St. Louis Woman* was, for a time, a costly collector's item (and may be again, for all I know), but it was reissued by Capitol as a twelve-incher (DW 2742) and may still be around despite its absence from Schwann. The recording dates back to the 78-rpm days, but the sound is still good and the singing throughout is fine. The original-cast album of *House of Flowers* (Columbia COS 2320) is still available on Columbia's Special Prod-

ucts label. The revival (some songs were deleted and four new ones added) was issued in 1968 by United Artists (UAS 5180) and may still be around if you look hard enough. It is a fine supplement to the original album—there are four new songs—remember:

Individual Arlen songs are to be found throughout the catalog. Collecting them would put a strain on floor—not just shelf—space as well as the exchequer. The various albums by Judy Garland, Frank Sinatra, and Bobby Short all have delightful (and often classic) versions of Arlen works. They cannot all be described; enough to say that, browse and choose as you will, you can't go wrong. I will call particular attention, however, to "Leo Reisman, Vol. I" (RCA LVP-565), which contains the composer's original recording of *Stormy Weather*, and another, "Harold Sings Arlen (With Friend)," on Columbia OS 2920, out of the catalog but worth looking for. The "friend" is Barbra Streisand, whose rendition of *House of Flowers* is a joy.

An interesting instrumental collection called "Harold Arlen in Hollywood" (Monmouth-Evergreen MES 6918) assembles ten songs plus a *Wizard of Oz* medley. There is plenty of good music-making in this imaginative and well-recorded set. Monmouth-Evergreen has rendered a great public service by reissu-

ing the Lee Wiley albums from the late Thirties and early Forties, specifically "Lee Wiley Sings Rodgers & Hart and Harold Arlen" (MES 6807). Great songs, great singing, and great accompaniment make this—what else?—a great album.

NOT so "Harold Arlen Revisited" (Crewe 1345), however, another excursion by Ben Bagley and his crew of camp followers into the rarities department of our popular songwriters. The idea is not bad, but the execution is just that—execution. Some of the performers are musical—Blossom Dearie, for example, and Gloria De Haven. But the songs are in general so mangled even the composer might have difficulty recognizing them; *Spring Fever* is a good example. Unfortunately, there are no other recordings of some of these fine songs.

The splendid pianist Ellis Larkins (he once had a fine Harold Arlen album on the Decca label) has been engaged, over the past few months, in recording a multi-album collection of Musical Americana, and one of the sets will be devoted to the music of Harold Arlen. Larkins is a musician of sensitivity and imagination, and one of the composer's own favorites. This album is therefore awaited not only with eagerness, but with impatience by Arlen admirers.

than the folk characters of Capote's fantasy. There are brilliant commentaries (lyrics by Yip Harburg) on contemporary civilization in *Push de Button*, *Napoleon's a Pastry*, and *Leave the Atom Alone*. While these might be categorized as "lyric songs," their musical setting is by no means perfunctory. And there are also songs of immediate, though complex, musical appeal: *Savanna*, *Cocoon Sweet*, *What Good Does It Do?*, and *Take It Slow*, *Joe*, among others.

Originally conceived by Harburg and Fred Saily for Harry Belafonte, *Jamaica* was to become instead a "vehicle" for Lena Horne. Though she was splendid in it, the show that saw the footlights was not the one originally imagined by Harburg and

Saily. It suffered many a production permutation before its New York opening, and emerged in time as less a show than a night-club turn—though, to be sure, considering the presence of Miss Horne, a great one. Still, people did have some trouble remembering just what the thing was about, including its originators. As far as producer David Merrick was concerned, it was about money; he prevailed, and it was. *Jamaica* became Arlen's second long-run "hit" (*Bloomer Girl* was the first).

Two years later, Arlen returned to Broadway with *Saratoga*. It was a misadventure, but it began propitiously with the Edna Ferber tale that had done so well as book and film, Morton DaCosta (then enjoying a reputation as a never-miss director)

supplying the script and direction, and lyrics by Johnny Mercer (though he had at first balked at the idea). But *Saratoga* turned out to be a shambles. The book simply did not lend itself to musical treatment (Mercer had been right), DaCosta the author found himself at odds with DaCosta the director, and by the time the show reached Philadelphia it was already in trouble. Changes—frequent and extensive—made more work for composer and lyricist; songs went out and others came in. Exhaustion finally overtook Arlen: he went to the hospital and the score was completed by Mercer (he wrote both music and lyrics for three songs). When the show opened, the critics flayed it and the audience stayed away. Though it is preserved on records (under the direction of Arlen's brother Jerry), it lasted only about eighty performances.

Arlen does not like to think about *Saratoga*, and must be reminded that it does contain some superior songs: there are, for example, *Love Held Lightly*, feminine, delicate, hopeful, and trusting, and *Love Is a Game of Poker*, masculine, reckless, and cynical. They are effective both individually and when sung contrapuntally. And the score also contains one of Arlen's art songs, *Goose Never Be a Peacock*, sung in the show by Carol Brice; the delightful *Countin' Our Chickens*; the waltz *Parks of Paris* (dropped during the Philadelphia tryout); and the memorable ballad *The Man in My Life*. But all that lovely music went down the Broadway drain.

It would be bathetically poetical to say that so did Harold Arlen, but it wouldn't be the truth. The Broadway musical itself, however, with few exceptions, has rather gone down the drain since 1960, and though Arlen and a number of other fine composers have looked for suitable books, they have not found them. For a time he worked with lyricist Martin Charnin on some isolated songs and on a project called *Softly*, but nothing (so far, at least) came of that. There were other songs as well, a couple with Yip Harburg (including one called *The Silent Spring* that will be heard in the cross-country tour of Mara Worth and Bob Rue's Harold Arlen Concert) and some with Dory Previn.

During the latter part of this period, personal tragedy—the long illness and subsequent death in 1970 of his wife Anya—kept Harold Arlen from his music. This shattering event quite naturally closed a period in the composer's life. Despondent and dispirited, he was unable to bring himself to work for about two years. Then, with what must have been a heroic effort, he began again to play, to sing, and, even better, to compose. A meeting with the youthful dramatist Leonard Melfi resulted in a collaboration on a television fantasy-musical, *Clippity Clop*

and *Clementine*, for which Arlen is now doing both words and music. This bodes well for the further enrichment of the Arlen catalog and of his fans.

Little has been said up to this point about Arlen's music without words. Since he has not aspired to the concert stage, the works are few, but they are also valuable. Among his earliest published pieces (even before *Get Happy*) are the solo-piano titles *Minor Gaff (Blues Fantasy)*, *Buffalo Rhythm*, and *Rhythmic Moments* (1928). In 1935, on commission from Dr. Frank Black, Arlen composed a *Mood in Six Minutes* (orchestrated by Robert Russell Bennett) for radio's old General Motors Symphony Hour. Also for radio he wrote the *American Minuet* (1939). The next year he produced the *Americanegro Suite* (words by Ted Koehler), six songs for voices, solo and chorus, and piano. Two little piano pieces, *Ode* and *Bon-Bon*, were composed in 1960, and *Abstractions* (subtitled *The Flight of the Sleeping Pill*) is an amusing commentary on "serious" piano pieces by composers who take themselves too seriously.

**D**ESPITE the undertone of melancholy evident in so many of Arlen's songs, he has invariably displayed a playful sense of humor as well. He is that rare great man who does not take his greatness seriously, richly friendly, warm, loving, and kind, and genuinely witty. All these qualities are in his music—know that, and you know the man. He remains lively and active, well in touch with what is going on in the world—though, like the rest of us, he worries about it. He is gracious during interviews, though apt to turn a too-solemn query into a joke. Once, when asked if the form his songs took was an attempt on his part to be "different," Arlen replied, "I don't think I'm trying to be different; sometimes I get into trouble, and I break the form. I start twisting and turning, get into another key or go sixteen extra bars in order to resolve the song. And, often as not, I'm happier with the extension than I would have been trying to keep the song in regular form."

"But whatever the reason," the interviewer persisted, "it always seems effective. Wouldn't you say that this is a rather intellectual way of composing?"

"Well," replied Arlen with his deep chuckle, "if you want to call it that. But getting out of trouble isn't being intellectual—it's just being shifty." Well, yes, about as "shifty" as a bluebird, or any other creature whose natural mode of expression is song.

---

Edward Jablonski is the author of the Harold Arlen biography *Happy With the Blues* (Doubleday, 1961). His *The Gershwin Years* (written with Lawrence D. Stewart), expanded and revised, was reissued in September for the Gershwin anniversary.



# QUADCASTING

A Progress Report on  
Four-Channel FM

By LEONARD FELDMAN



ONCE upon a time, no more than fifteen or so years ago, there suddenly appeared on the audio-equipment market a number of monophonic tuners and receivers bearing a rear-panel jack labeled "STEREO FM." Did this mean that a stereo FM signal was then available from these jacks? Not at all; the jack simply provided a signal that might one day be fed into some as-yet-undesignated stereo FM decoder that would convert some encoded broadcast of the future into a right- and left-channel stereo signal. At the time, nobody was really sure which if any of the many proposed stereo broadcast systems would be approved by the FCC, or even whether the circuits of the tuners and receivers with this "capability in waiting" would enable them to produce the kind of signal at the "stereo" jack that could be properly decoded.

Shades of 1958! Once again, new tuners and receivers are appearing bearing special jacks, only this time they are labeled "4-CHANNEL FM." In 1958, the problem was to select the best system for stereophonic FM broadcasting from the many proposed systems then being advanced; the necessary studies, tests, and FCC rule-making took more than three years. Another quest is now under way, and this time the goal is to find the best method of broadcasting in four channels. With the sanction of the FCC, the NQRC (National Quadraphonic Radio Committee), an organization made up of audio- and broadcast-industry representatives, is actively investigating the problem. But, again, present indications are that it will be at least two or three years before regular four-channel FM broadcasts could be authorized by the FCC—assuming, that is, that one of the six proposed systems (all of them involving significant changes in present broadcast rules—and in FM receivers) is selected by the NQRC.

Matrix quadraphonic programs are already being broadcast—and received—of course, since matrix systems require no alteration of present stereo FM transmission or receiving equipment and consequently no additional FCC approval. Matrix adherents contend, therefore, that the four-channel broadcasting "problem" does not exist since:

1. matrix decoders equipped with full "gain-riding" and/or other types of logic control can do as good a job of re-creating a quadraphonic sound field as discrete recordings of the same material;
2. the cost of conversion of present commercial broadcast equipment and the greater cost of home receivers or tuners equipped for any discrete four-channel broadcast system will retard the general growth of four-channel sound;
3. the switch from mono to stereo FM broadcasting has already degraded the signal-to-noise ratio and aggravated multipath-distortion problems for many listeners. Any system approved for discrete four-channel FM is

quite likely to further degrade all FM reception; and

4. many existing tuners and receivers do not have sufficient bandwidth to permit conversion or adaptation to currently proposed discrete four-channel broadcast systems. And even those that are "convertible" would probably require extensive internal modifications in order to get optimum performance from any adapter.

The enthusiastic supporters of discrete four-channel broadcasting counter these arguments with a few of their own:

1. no current matrix system, however assisted with logic circuits, achieves the audible degree of channel separation under all musical conditions possible with a discrete system;
2. discrete four-channel discs are being released by RCA and now by the Warner/Elektra/Atlantic group as well. If no discrete FM quadraphonic broadcast system is approved, these discs will be heard by radio listeners only in their equivalent (though compatible) stereo form (unless, of course, the broadcast station demodulates the discs into four discrete channels and then *re-encodes* them in matrix format for broadcast; such encoders are now available to broadcasters);
3. discrete four-channel tapes and four-channel live concerts would have their performance quality degraded by some form of matrix encoding prior to FM broadcast if a discrete broadcast system were not authorized; and
4. the rapid developments in integrated-circuit (IC) technology may well enable receiver and tuner manufacturers to include decoding facilities for quadraphonic FM for less money than it would cost to equip components with matrix-plus-logic circuitry (this is possible only because the FM four-channel decoder will *replace* the existing stereo decoder, and without too great a cost increase).

The claims and counter-claims from the two sides of the dispute apart, just what is involved from a technical standpoint in cramming four separate signals into a single FM broadcast channel? To understand how it *can* be done, it might be well to review first the process by which today's stereo broadcasting is accomplished. Figure 1 shows the various signal components that make up the single composite signal used in the frequency modulation of the station's "carrier." The audio signal occupying the channel spectrum from 50 to 15,000 Hz (15 kHz) is represented as a block at the left of the diagram and is composed of the *sum* of the left and right channels (L + R) of the stereo program. This assures that anyone listening to the broadcast on a mono radio will hear the two stereo channels combined into one (monophonically) and not just the left or the right channel. To produce stereo, the "difference" between the L and R signals (L - R) is derived electronically at the broadcasting station and is used in turn to modulate a subchannel with a frequency of 38 kHz (see the block at the right of the diagram in Figure 1). This L - R modulation is embodied in an additional band of frequencies covering 23 kHz to 53 kHz. The 38-kHz subcarrier



itself is suppressed for more efficient utilization of the available frequency spectrum. However, since it must be reconstituted at the receiving end, a 19-kHz "pilot" signal (which is, of course, just half the 38-kHz frequency) is added to the total signal to accomplish this. At the receiving end, the multiplex section of a stereo tuner recovers the difference (L - R) signal and adds it to (as well as subtracts it from) the sum (L + R) signal to reconstitute the original, separate L and R program signals.

There is one more aspect of two-channel stereo broadcasting that must be considered before we move on to four-channel. There is another signal, having nothing to do with the stereo program material, that is sometimes broadcast along with the stereo signal. This signal, based on a subcarrier frequency of 67 kHz, is used to transmit material such as the background music often heard in restaurants, hotel lobbies, and other public places. Permission to use this capability, which is commonly referred to as SCA (Subsidiary Communications Authorization), was given to FM station operators in the mid-Fifties. It is, of course, another source of income for the stations that use it, and it can readily be seen that for that reason it had to be included as a factor in the choice among several competing stereo FM broadcasting systems in 1961. And, unfortunately for the audiophile, it is just as certain to be a prime consideration in the adoption of any discrete broadcasting system proposal in the future.

LET us, then, examine one of these four-channel FM proposals to get some picture of just what is entailed. The first compatible (a broadcast signal receivable as one channel, two channels, or four channels) system proposed for quadrasonic broadcasting was developed by Louis Dorren, a California engineer who formed a company called Quadra-cast, Inc., and then, following normal legal procedure, petitioned the FCC to approve his system as a standard for four-channel FM broadcasting. Figure 2, following the style of Figure 1 for stereo, illustrates the manner in which the Dorren "Quadraplex" signal is put together. The main-channel

audio signal, the 19-kHz pilot tone, and the 38-kHz-centered modulation of conventional two-channel stereo remain. To provide the back channels there is also an additional "set" of modulation information centered on the 38-kHz frequency; it can be electronically separated from the first "set" during reception since its phase has been shifted by 90 degrees (see Figure 2) at the transmitter.

Elementary algebra dictates that if you want to solve for four "unknowns" (in this case, the four separate channel signals: left front, left back, right front, and right back), then you must have four separate equations expressing different relationships between them. Accordingly, still another subcarrier (equation) must be added to the three we already have. This one is at a frequency of 76 kHz (convenient, because it is a multiple of 38 kHz and can therefore be "locked in" at the receiver by means of the same 19-kHz pilot tone used to reconstruct the 38-kHz carrier).

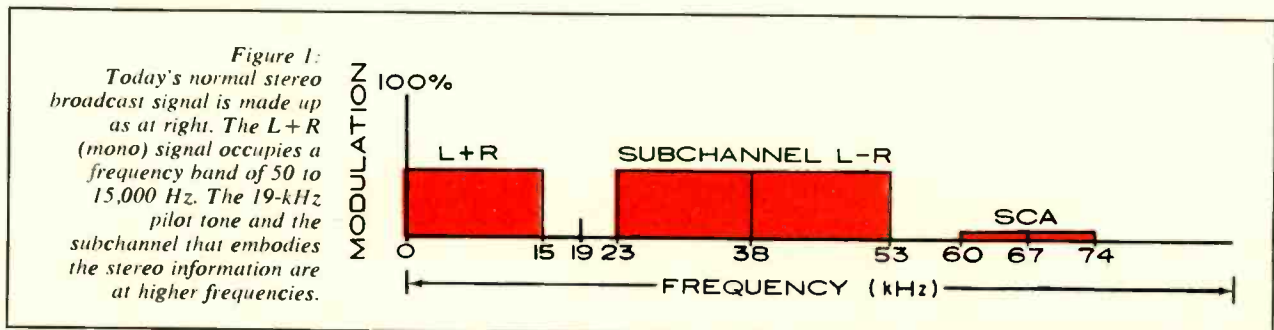
The audio signals applied to the four available elements of the composite broadcast signal are:

1.  $L_F + L_B + R_F + R_B$  is applied to the main channel. Again, as with stereo, there is full monophonic capability. A listener to a mono radio hears the *sum* of all four channels.

2.  $L_F + L_B - (R_F + R_B)$ , or the *difference* between the right and left sides, is applied to the first (stereo) subcarrier as modulation. A present-day *stereo* receiver would recombine this signal with the main-channel sum signal to feed  $L_F + L_B$  (all left-side information, front and back) to the left-position loudspeaker, and  $R_F + R_B$  (all right-side information) to the right-position loudspeaker, thus yielding full two-channel stereo compatibility.

3. The audio information applied to the 38-kHz subcarrier that is shifted in phase by 90 degrees would be  $L_F - L_B + R_F - R_B$  (in other words, front minus back), while that applied to the 76-kHz subcarrier would be  $L_F - L_B - R_F + R_B$ . This part of the signal, needless to say, would be ignored by mono and two-channel stereo receivers. (Actually, the matter of which of these two signals is assigned to which subcarrier is not crucial to the operation of the Dorren system—channel assignments have, in fact, been interchanged from time to time during the development of the system.)

A quadrasonic receiver or decoder designed for this system would, after recovering these four



groups of audio information, electronically manipulate all four of them—in an algebraic fashion, to be sure—to recover the values of the separate  $L_F$ ,  $R_F$ ,  $L_B$ , and  $R_B$  signals, each as fully separated from the other as they were in the original discrete tape or disc.

Complicated as it is, the system works. It has been tested experimentally over the air (with FCC permission) by radio station KIOI in San Francisco. At first glance, one might wonder why the sys-

tem of “out-of-channel” interference—all of which would be done simply by omitting the 76-kHz subcarrier—the “fourth equation,” so to speak.

Zenith suggests leaving the 67-kHz SCA service where it is, utilizing only the *upper* modulation sideband of the 76-kHz carrier (see Figure 2) and introducing a second pilot tone at 76 kHz in order to synchronize the upper sideband properly in the tuner or receiver. Since the frequency spectrum of the modulation would then cover only the frequen-

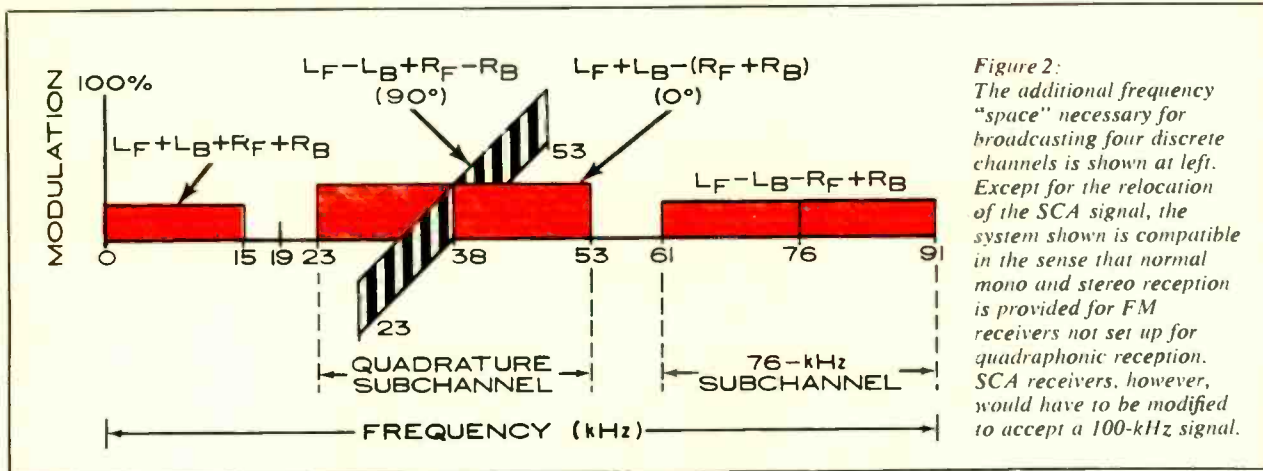


Figure 2: The additional frequency “space” necessary for broadcasting four discrete channels is shown at left. Except for the relocation of the SCA signal, the system shown is compatible in the sense that normal mono and stereo reception is provided for FM receivers not set up for quadrasonic reception. SCA receivers, however, would have to be modified to accept a 100-kHz signal.

tem was not given instant approval by the FCC. Well, for one thing, it happens that the SCA “Muzak” subcarrier mentioned previously has been displaced from its current 67-kHz position and moved up to about 100 kHz. Would its presence (and that of the 76-kHz subcarrier components) interfere with adjacent FM channels? If so, how badly? How much more noise would be introduced through the use of such a wide-bandwidth system? And what will Muzak and other background-music operators say about having to modify or replace thousands of specialized leased receivers? (But you already know the answer to that last one!) These and other technical ramifications comprise the subject matter being studied by the NQRC in relation to the Dorren system as well as the other systems thus far proposed.

Generally speaking, the “other systems” (those advanced by G.E., RCA, Motorola, Zenith, and Radio Programming/Management) are similar to that proposed by Quadracast. Each attempts to solve one or more of the problems cited in connection with the Dorren system by introducing variations on that basic theme. The RCA system, for example, suggests a modified three-part signal composite that would result, they claim, in much better channel separation than is possible with any matrix system but which would not encroach on the “air space” of the SCA operators or raise problems

cy range from 76 kHz to 91 kHz, the 67-kHz area would not be interfered with.

And so it goes. Each system proponent details the merits of his system while pointing out the failings of the competing systems. And perhaps, waiting somewhere on the sidelines or being assembled this very moment in some obscure laboratory, there is still another system—or several—which will finally solve all the problems and become the dark horse of four-channel FM broadcasting.

The consensus within the industry—stereo-component manufacturers and record companies—seems to be that we *should* and perhaps *will* have an approved system for discrete four-channel broadcasting, but this conviction is not unaccompanied by a pervading sense of anxiety. The experts we queried seem to want four-channel FM, but they want it with as few additional “built-in” design and performance problems as possible. Since the real world is anything but ideal, and since the FCC’s problems involve *very* real technological as well as economic factors, the best we can hope for is a system that doesn’t do any further damage to FM’s potential as a noise-free, distortion-free, high-fidelity medium. Keep tuned for fresh developments.

Leonard Feldman is a well-known engineering consultant and an authority on stereo FM. His most recent article for *STEREO REVIEW* (June) described tests of indoor FM antennas.



# RÉGINE CRESPIN

The authoritative mistress of three repertoires

By Robert Connolly

THE aloof operatic prima donna with her private railroad car and large retinue of servants belongs to history. Today it is sometimes possible to spot a Metropolitan star arriving at Lincoln Center by subway, and a couple of seasons ago, when one of America's greatest singers gave a recital at a university auditorium, her children were outside the entrance selling Girl Scout cookies. The danger in all this down-to-earthness and loss of glamour is that the singer will appear somewhat less than divine on stage and will fail to convince us that she is an empress or an irresistible courtesan. One opera star, however, who manages to have her feet firmly on the ground and yet remain, both on stage and off, an unmistakable Presence is the French soprano Régine Crespin.

Seemingly blessed with all the attributes necessary for a great career and for enjoying life, she has an ample supply of voice, beauty, intelligence, and stamina, a command of languages and styles, a sense of humor, self-confidence, and a wide range of interests. Other sopranos have sung the French, German, and Italian repertoires, but Crespin is unique in that she brings a high degree of authority to all three. She is a brilliant actress, and even when she is off-form and sings badly (she has been known to do *that* on a grand scale, too), she never ceases to dominate the stage or to hold the audience's interest and attention.

Chatting with Mme. Crespin over cocktails at the hotel where she was staying during a recent visit to New York, I asked her why there are so few outstanding French singers today, why she is the *sole* ranking French diva on the international scene. She smiled and replied, "I have been called the Joan of Arc of French vocalism—I hope I don't meet her fate, though for a while I considered making an album of immolation scenes!—but we do have many good voices in France and our share of great artists. There are, for example, Guy Chauvet, Alain Vanzo, Gabriel Bacquier, and Mady Mesplé. And we have good teachers too. However, if you think about it," she continued, "we have very few great *operas* to export. Thus there is not really a great demand abroad for French singers to perform them. And since other countries rarely invite our singers to appear in Italian and German operas, they don't bother to learn those languages."

But Mme. Crespin bothered to learn both and to learn them extremely well. The world had just about concluded that great French voices were a thing of the past when in 1958 she appeared at the Bayreuth Festival as Kundry in *Parsifal*, displaying a large, opulent soprano voice of lovely timbre, with just enough edge to it to give it dramatic thrust. At her La Scala debut in Milan the following year she accomplished the not inconsiderable feat of breathing real dramatic fire into the revival of Ildebrando Pizzetti's *Fedra*, a painfully arid work from 1915 with a

high-flown libretto by Gabriele d'Annunzio. She was billed as Regina Crespin and sounded so good that it was taken for granted she was Italian. Then, in 1962, she made a triumphant debut as Tosca in Chicago and a month later made her Metropolitan debut as the Marschallin in *Der Rosenkavalier*, and America had its first French diva since Lily Pons. These triumphs in the opera house were followed by a memorable series of song recitals. Mme. Crespin's interpretations of Wolf and Schumann were surprisingly idiomatic, and I venture to say that this country had never heard the songs of Debussy and Poulenc sung with such sumptuous tone combined with such total stylistic authority.

Her recordings document Mme. Crespin's versatility. The Angel catalog includes her performances of Poulenc's *Stabat Mater* and *Les Dialogues des Carmélites* and excerpts from Berlioz's *Les Troyens*. Her albums on London Records include a song recital, a collection of Italian arias, Berlioz's *Nuits d'Été* coupled with Ravel's *Shéhérazade*, and "Prima Donna from Paris," a two-disc set of French arias and operetta selections. ("I have never sung operetta on stage," she says, "and it might be nice for a change because in my usual repertoire I seem always to be killing someone.")

SINCE critics in London, Paris, Berlin, New York, and elsewhere have hailed her as the natural successor to Lotte Lehmann as the Marschallin in *Der Rosenkavalier*, and since her interpretation of the role is recorded in a disc of excerpts conducted by Silvio Varviso and in a complete version conducted by Sir Georg Solti (both on London), I thought *Rosenkavalier* might be her favorite opera. But when I asked, she said, "My favorite opera? *Les Troyens*! The music is so beautiful, and it has many lovely arias. I sang it in San Francisco, and it was such a success that we repeated it the following season. That was an abridged version performed all in one evening. Last year the Boston Opera Company presented it complete, in two evenings, conducted by Sarah Caldwell. I sang Dido, and although I have been singing this opera for a number of years now, Miss Caldwell opened my mind to new things in the score. She was the first woman conductor I had ever sung for, and she was marvelous to work with. Imagine her courage in attempting such an ambitious work on a small, poorly equipped stage. Now that it has been done complete in America, I think we should return to a cut-down version. *Les Troyens* is a masterpiece, but it contains some rather lengthy dull passages. Berlioz didn't really know how to construct a work for the theater. He wrote one scene and then another and then another, and they are not all of equal quality. In San Francisco I sang both Cassandra and Dido, and when people asked why I was so eager to appear in *Les Troy-*





ens. I answered that it is the only opera I know of in which I can die twice on stage.

"Like Dido, Tosca is also a marvelous part with a variety of moods and emotions. Carmen? I'm not so sure. I had been asked to record it, and didn't want to consider it until I had performed the role in public. So I accepted an engagement to sing it in Miami, conducted by Alain Lombard, and I think it went well. But I'm still not sure about that role. Yes, the soprano has some fine arias, but then Micaëla comes along with a very effective scene, and Don José sings the Flower Song, and there's the big baritone aria. A marvelous opera I would love to do is Gluck's *Iphigenia in Tauris*. Meyerbeer? I don't like him. It's old-fashioned and bad music, and ridiculous besides. Actually, my next role is always my favorite."

One of the Wagnerian roles for which Mme. Crespin is especially famous is Sieglinde in *Die Walküre*, which she recorded for London in the complete *Ring* conducted by Solti. But in the Deutsche Grammophon recording conducted by Herbert von Karajan, she sang the heavier role of Brünnhilde. I asked whether assuming such a heroic part had had any noticeable effect on her voice and her singing of lighter roles. "No. Aside from the recording," she said, "I sang only six performances of it, and that is not enough to change the voice." As we continued to discuss Wagner, she commented, "Actually, the first opera I ever saw was *Lohengrin* in Nîmes, where I grew up (although I was born in Marseilles). If I had to name a favorite singer, I suppose it would be Kirsten Flagstad. I heard her in person. I also admire Frida Leider, but I know her only from records. Another great Wagnerian soprano was my compatriot Germaine Lubin."

The mention of Marseilles, which is practically an Italian city, made me wonder whether Mme. Crespin had grown up speaking Italian as well as French. The liner notes for several of her records mention that her mother was Italian. "No, the liner notes are wrong," she said. "My grandmother was Italian. We spoke only French at home." Since she expresses herself so freely in almost flawless English, I asked how she had acquired such fluency in that language. "I had a few years of English in high school, like everybody else, but you know what that means—just memorizing grammar rules. *That*," she said, pointing to the TV set, "was my real teacher—American television."

Unlike many Europeans—especially French visitors to the United States—Mme. Crespin spends little time bemoaning what is wrong with America, but dwells on its positive aspects. She even likes the food here, and asked to name her favorite French restaurant in New York, she replied sensibly, "Why should I go to a French restaurant here? No, I go to the Coach House in Greenwich Village. Everyone knows you have great steaks in this country, and theirs are especially good. And they have all kinds of wonderful Southern specialties—black bean soup, black-eyed peas, and pecan pie."

She is surprisingly well versed in American popular music. "I love your Aretha Franklin and Nina Simone, and I would like to hear Blossom Dearie in person. I saw Sammy Davis in a night club a year or so ago, and he was just marvelous! I couldn't believe it! My friends all said, 'Oh, you're exaggerating!' But no, you have to be a singer and entertainer yourself to see everything that man is doing."

Asked for an opinion on her American colleagues in opera, she said, "I admire them because they are so well

trained, so well prepared, and so versatile." She thought being born in the United States, a country without its own specific operatic tradition, was not a handicap. "The lack of tradition can be an advantage. You can be freer. America has a great, a *fantastic* Pelléas in George Shirley. I also heard him sing a beautiful *L'Heure Espagnole* in Buenos Aires. And Grace Bumbry as Venus at Bayreuth—she was sensational! And Sherrill Milnes, what a marvelous baritone! I once saw him perform in *Cavalleria* and *Pagliacci* with Richard Tucker, Franco Corelli, and Bumbry, and Milnes quite stole the show. He was *tremendous!*"

FROM performers, our conversation shifted to audiences. "There is a *marvelous* audience in Buenos Aires. I have my own Mafia there. They gave me a medallion inscribed 'To Régine from her Mafia.' Audiences in Germany and Italy are good, though the Italians are a bit provincial. They want mainly voice, voice, voice. In France, there is a small, but expert, audience of opera-lovers, and the public in general there is very finicky and blasé. American audiences are more open and more enthusiastic than most others. But Buenos Aires is *fabulous*."

"I see many young people at the opera and at concerts in France and in this country and even more in Germany, but I was surprised at the great numbers of young people who came to my performances on a recent Oriental tour. When I was invited to make the tour, I asked my manager whether audiences in Seoul or Tokyo were really interested in French art songs, Schumann, and the usual recital literature. He said, 'Just wait, you'll see.' And I did. They are not only interested, they have studied the repertoire seriously and compared various recordings. After my recitals, many came back and asked me detailed questions about minute matters of phrasing. They are really having a love affair with Western music."

"In France the audience for recitals is smaller than in the United States, but we have had great success with a series of early, one-hour recitals, from 6:30 to 7:30. Violinists, pianists, and singers have participated, and it works very well. A member of the audience has a glass of wine at 6:00, then the recital begins at 6:30 and lasts an hour without intermission, and that's almost as much music as one gets in an ordinary recital. I did five of these in Paris on consecutive evenings, and the audiences were quite varied in age and class—students, businessmen, and sometimes even women who had been shopping came with their shopping bags. I've discussed such a series here, but nothing has been decided definitely."

Mme. Crespin is not scheduled to return to this country until next May when she will perform in *The Damnation of Faust*, conducted by James Levine, in Cincinnati. Ironically, during the season that the Metropolitan is presenting her favorite opera, *Les Troyens*, she is fully booked in Europe, making a new recording for Angel (arias by Gluck, Massenet, and Gounod) and performing such works as *Parsifal* and *The Damnation of Faust* in Paris. "As you probably know," she said, "we have had great trouble with opera in Paris in recent years. Now the problems with the labor unions have all been solved. The Opéra-Comique is being turned into a kind of Juilliard School—I'm not sure that's such a good idea, but it was not a particularly good theater acoustically. The Opéra reopened in the season of 1971-1972, and we have a new director, Rolf Liebermann from Hamburg, and if we don't succeed this time . . . phfff!"

# STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT BEST OF THE MONTH



## CLASSICAL

### FROM LONDON: THE BEST *TURANDOT* EVER

*Joan Sutherland sets a new standard for interpretation of the role of Puccini's last heroine*

Puccini's last opera, *Turandot*, a flawed but nevertheless irresistible work, has always appealed to the adventurous impulse in record producers, for there are two big soprano parts that demand artists of sharply contrasting personalities and vocal timbres, and this gives them an unusual opportunity to match a pair of reigning divas before the microphone—a feat infinitely more difficult to arrange (for a number of reasons) on the opera stage. Thanks to such adventurousness in the past, we have had the recorded confrontations of Maria Callas and Elisabeth Schwarzkopf in 1957 (Angel 3571), Birgit Nilsson and Renata Tebaldi in 1959 (RCA 6149), and Nilsson again with Renata Scotto in 1965 (Angel 3671). And since the ambition of record producers knows no bounds, we come now to the combination of Joan Sutherland and Montserrat Caballé in a new London recording of the work. It is perhaps the most venturesome of them all, for it presents Joan Sutherland in a role that is totally different from the florid repertoire with which she has been generally associated. There is so much predictable casting these days that I would be tempted to praise London's effort on the strength of this bold stroke alone. Happily, I can go much farther than that: this *Turandot*, aside from being a great personal triumph for Joan Sutherland, may well be the operatic recording of 1973.

What Sutherland has accom-

plished is the revelation of the formidable Princess in a new light: less icy, less remote, and decidedly more human. The cruelty is there, but her poignant narration of the entrance aria "*In questa reggia*" points up the fear and vulnerability that lie at its core. The abiding tonal warmth in that crucial first aria, the sensitivity of phrasing, and the absence of the unyielding tonal steel we remember from other *Turandots* make the change in character in the third act somewhat more believable (if it is still not entirely convincing, that is a basic flaw of the opera itself, and beyond the means of even a Sutherland to mend). For me, Joan Sutherland has set a new standard for *Turandot*: her dramatic insights are intelligent and unexpected in this role, and they are sup-

plemented by a vocal excellence that is less surprising, perhaps, but no less remarkable. The cruel tessitura is managed with total security, the attacks are direct, the intonation is virtually flawless, and the long lines are shaped with a command of unbroken legato that frequently borders on the incredible. I have never admired Sutherland so much as I did while I was listening to this recording.

This remarkable *Turandot* has a worthy partner in the Calaf of Luciano Pavarotti. He does not command the sheer visceral impact of Franco Corelli (whose Calaf is perhaps his best recorded achievement), but his singing is subtler, more sensitively



Christian Steiner for London Records

JOAN SUTHERLAND

*A bold—and successful—departure*



modulated, and reveals a melancholy element that is very attractive. Although Pavarotti is at his best in the lyrical passages (not only in both arias but also in the tender "*Mio fiore mattutino! Mio fiore ti respiro*" scene of Turandot's submission), he matches Sutherland thrillingly in the Riddle Scene.

In overall impact, Montserrat Caballé's Liù does not equal Renata Tebaldi's for heartrending pathos, but it is full of cherishable nuances, such as the exquisitely floated phrase "*mi hai sorriso*" in her first exchange with Calaf, or the breathtaking ending of the aria "*Signore, ascolta.*" (I wish only that a couple of intonational lapses in the aria had been corrected.)

The extravagance of London's casting offers the absolutely magnificent Timur of Nicolai Ghiaurov, whose presence dominates his scenes as though he were the opera's central character; three very fine Ministers, headed by baritone Tom Krause in top-notch vocal form; and, in an inspired bit of casting, Peter Pears as an Emperor who sounds appropriately ancient without being afflicted with any of the grotesque overtones frequently imparted to the role.

Conductor Zubin Mehta favors broad tempos which, except for the beautifully detailed but somewhat fussy "*Perchè tarda la luna*" chorus, I find effective. There are many internal signs pointing to a painstakingly prepared performance: the scene

VLADIMIR ASHKENAZY: *an amalgam of refinement and brio*



Clive Harria for London Records

with the three Ministers is exquisitely balanced, the difficult choral passages are consistently well handled, the orchestral tone is sumptuous, and the rhythmic accentuations are crisp and cleanly delineated. The conductor also deserves praise for restoring a traditional cut in the scene of the Ministers.

My only technical reservation is that Pavarotti appears distantly miked in his opening scenes, though it is possible that the imbalance is caused by Ghiaurov's overpowering presence. The sound otherwise is superb from the first portentous notes of the orchestra onward. In all, a really splendid production, the best *Turandot* ever available on records.

George Jellinek

**PUCCHINI: *Turandot*.** Joan Sutherland (soprano), Turandot; Luciano Pavarotti (tenor), Calaf; Nicolai Ghiaurov (bass), Timur; Montserrat Caballé (soprano), Liù; Peter Pears (tenor), the Emperor; Tom Krause (baritone), Ping; Piero de Palma (tenor), Pang; Pier Francesco Poli (tenor), Pong; Sabin Markov (baritone), a Mandarin; others: John Aldis Choir; Wandsworth School Boys' Choir; London Philharmonic Orchestra. Zubin Mehta cond. LONDON OSA 13108 three discs \$17.94.

## ASHKENAZY ESSAYS THE BEETHOVEN CONCERTOS

*All crucial elements are in perfect balance  
for a bracing interpretation of the cycle*

LONDON has just given us one more set of the complete Beethoven piano concertos, bringing to an even dozen the integral versions of the cycle listed in the current *Schwann Record and Tape Guide*. Considering all the crucial elements to be balanced in undertaking this prodigious challenge — interpretation *per se*, compatibility of soloist and conductor, quality of orchestral support, recorded sound — I find the new combination of Vladimir Ashkenazy, Georg Solti, the Chicago Symphony, and the London engineering staff the most satisfactory of the whole lot.

I will freely reveal my interpretive bias by saying that the previous recorded performances I have been most happy with over the years have been those of Leon Fleisher (with George Szell and the Cleveland Orchestra, issued originally on the Epic label but currently available in a Columbia budget reissue), and, of course, the finest of the Artur Schnabel monophonic recordings (done in England with conductors Sir Malcolm Sargent, Issay Dobrowen, and Alceo Galliera, and once available as



DIANA ROSS: *controlled and emotionally discreet*

GRE 4006 in Angel's Great Recordings of the Century series). Briefly, what I look for in Beethoven concerto performances is the combination of a classic discipline in phrase and rhythm combined with a genuinely organic warmth of feeling, and that is the combination I find in the Fleisher and Schnabel performances—and in the Ashkenazy ones as well.

In London's new release, the concertos are laid out in chronological order of composition—that is, with No. 2 preceding No. 1. In the first two concertos, Ashkenazy achieves just the right amalgam of classic refinement and Beethovenian *brio*, and beginning with the third, he does not hesitate to bend a phrase tastefully or to indulge in a slight touch of rubato that will serve to indicate—not to underline!—the Romantic aspects of the maturing and mature Beethoven. There is, further, an ample sense of will contrasted with tenderness in the reading of the C Minor, an impetuous lyricism and a really terrific slow-movement drama in the G Major (beginning with a wonderfully lovely treatment of the opening solo piano statement), and a splendid proto-Lisztian glitter to the "Emperor."

It is clear from start to finish that Sir Georg Solti and his soloist have thought through their collaboration down to the finest detail. The Chicago Orchestra responds to Solti's baton with hair-trigger attack and precise articulation of phrase and rhythm. Only occasionally, as in some of the *tutti* episodes of the G Major, does one feel that things are perhaps being driven just a shade too hard.

There are no complaints whatever about the recording quality: the sound is comfortably full-bodied, amply wide-range, nicely distributed spatially, and ideally balanced between soloist and or-

chestra. All told, I found this a most satisfactory musical experience—a most positive response, bracing and wholly refreshing, to works both great and greatly familiar. *David Hall*

**BEETHOVEN:** *Piano Concertos. No 1, in C Major, Op. 15; No. 2, in B-flat, Op. 19; No. 3, in C Minor, Op. 37; No. 4, in G Major, Op. 58; No. 5, in E-flat, Op. 73 ("Emperor").* Vladimir Ashkenazy (piano); Chicago Symphony Orchestra, Sir Georg Solti cond. London CSA 2404 four discs \$23.92. ® W 480270 \$23.95, © D 10270 \$14.95.

## POPULAR

### DIANA ROSS, LADY OF THE THEATER

*Motown's new "Touch Me in the Morning" captures her elusive live-performance qualities*

"ALLURING CHARM and excitement" is the dictionary definition of "glamour," and it has always been an accurate description of the qualities Diana Ross projects in her personal appearances. On records, however—at least until now—she has always seemed somewhat sketchy and incomplete—one always had to work a bit to keep the physical image in mind as one listened. But her new Motown album, "Touch Me in the Morning," fills in all those tantalizing outlines perfectly. For the first time she confidently projects that same "charm and excitement" on records, and she does it by purely vocal means. Gone, finally, is that hint of uneasiness, that hesitant note of "Am I really getting through to you?" that has marked her work since the early days with the Supremes.

For Miss Ross does have true glamour. It is an old-fashioned concept, certainly, and one badly in need of rehabilitation after being trampled into near-disreputability by brassy transvestites and the misguided nostalgists of Camp. They associate glamour with ostrich plumes, platinum-blonde hair, and the sultry sass of a Mae West, thus sadly missing the point. Of all the Thirties actresses, Carole Lombard was surely one of the most glamorous, yet she inspires no festivals, no impressionist's take-offs, no imitators, and no posters. She had the good fortune—or sense—to be real, and reality daunts the Camp followers. They will be daunted as well by Diana Ross, who brings that same quality of reality to her work on "Touch Me." Listen as she weaves her sinuous way through *All of My Life*, or John Lennon's *Imagine*, and you will find that she is



not only getting through to you but challenging you to find descriptive language for whatever lies beyond glamour. She is a fine actress too, as she demonstrates with Lorenz Hart's bitter lyrics to *Little Girl Blue*. The song can stop any show, but Ross' reading here is controlled and emotionally discreet, giving off the flickering radiance of a butterfly at twilight, fluttering away a too-short life. A stunning performance.

I used to think of Diana Ross pretty much the way she and the Supremes were caricatured in *Hair*, as one of a trio of black show-biz broads, flakey, funny, and tough. I confess that I was guilty of inattention, and have since come to realize that she is much more than that. Reaching for one of those comparisons "beyond glamour," I can think only of Henry Pleasants' words about Ethel Waters: "She was a lady of the theater. . . ." So is Diana Ross.

Peter Reilly

**DIANA ROSS:** *Touch Me in the Morning*. Diana Ross (vocals); orchestra. *Touch Me in the Morning*; *All of My Life*; *We Need You*; *Leave a Little Room*; *I Won't Last a Day Without You*; *Little Girl Blue*; *My Baby*; *Imagine*; *Brown Baby*; *Love the Children*. MOTOWN M772L \$5.98, Ⓜ 8772 \$6.95, Ⓒ M 5772 \$6.95.

## MOTT THE HOOPLE: THE LOST IS FOUND

*A wonderful band in a wonderful album  
of beautiful rock-and-roll*

As John Sebastian once observed, trying to tell a stranger about rock-and-roll has never been easy. You'll therefore probably just have to take my word that Mott the Hoople's latest album for Columbia, titled simply "Mott," looks as of this writing to be the album of the year, although I'm willing to reserve judgment until I hear the imminent new Stones and Who releases. Further, with its intriguing new lyrical directions and increasing instrumental sophistication, it may be the group's best album as well.

It seems odd at this late stage of the game to say that the group has found itself, but the obvious influences (Procol Harum, the Stones, Dylan) that made them so much fun on their early records have here finally been absorbed to the point that, as a band, Mott now has a style of its own. The lyrics, which are superb throughout, make this clear. Ian Hunter, who is responsible for the majority of them,



MOTT THE HOOPLE

Ian Hunter. Buffin (above). Overend Watts (below). Mick Ralphs

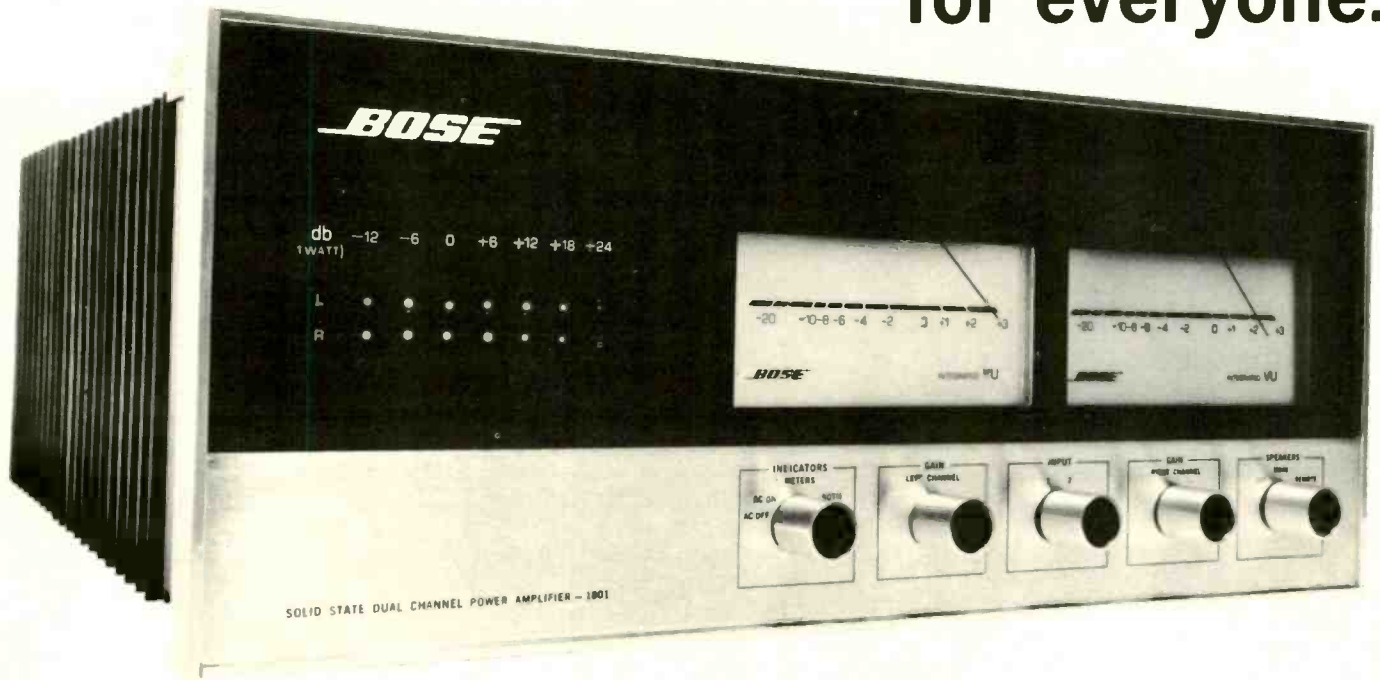
has taken the band as an entity for his subject matter, creating a diary-like account of their successes and failures, and adopting a variety of poses ranging from the endearing punk strut of *Whizz Kid* to the strikingly honest self-evaluation of *Hymn for the Dudes*. Ultimately, his narrative becomes a metaphorical statement about rock-and-roll itself, and his *Ballad of Mott the Hoople*, a concise capsule history, is both a touching examination of the band and its audience and (perhaps) the finest song about rock anyone has written since Lou Reed.

To all this I can only add that the band, despite the departure of organist Verden Allen, has never played better; that Mick Ralphs (the soul of the group) has added touches of Jimmy Page to his already distinctive guitar work as well as contributing another really fine song and lovely vocal (*I'm a Cadillac*); that the single *Honoloochie Boogie* is downright classic; and that the whole is stunningly produced. If rock-and-roll has ever meant anything to you, and if you are not already acquainted with this wonderful band, you owe it to yourself to get this album. It's simply beautiful.

Steve Simels

**MOTT THE HOOPLE:** *Mott*. Ian Hunter (vocals, keyboards, guitar); Mick Ralphs (guitar, vocals); Overend Watts (bass); Buffin (drums); others. *All the Way from Memphis*; *Whizz Kid*; *Hymn for the Dudes*; *Honoloochie Boogie*; *Violence*; *Drivin' Sister*; *Ballad of Mott the Hoople*; *I'm a Cadillac* | *El Camino Dolo Rosso*; *I Wish I Was Your Mother*. COLUMBIA KC 32425 \$5.98, Ⓜ CA 32425 \$6.98.

# **BOSE 1801™** ... the definitive amplifier that's not for everyone.

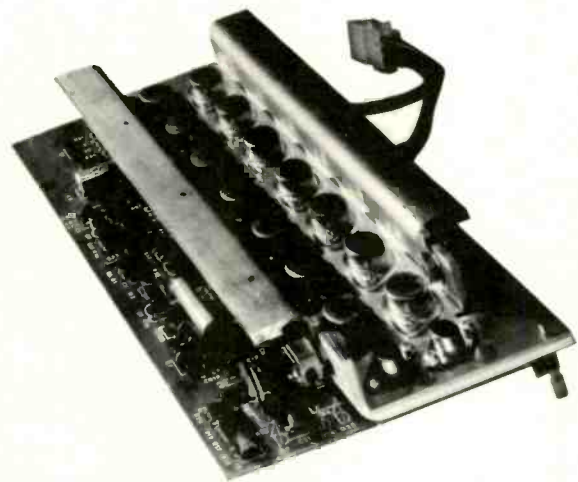


No ordinary consumer product -- an amplifier that delivers 400 watts rms per channel, has calibrated light emitting diode (L.E.D.) level indicators as well as dual VU meters, weighs 82 pounds, and has a reliability that is backed by a FIVE - YEAR warranty on parts and labor. A precision instrument is a more accurate description of the 1801. And its price reflects it. So before you get too interested, be aware that it takes just under \$1000 to own one.\*

The technology, materials, and workmanship appropriate to amplifiers that deliver power greater than 100 watts rms per channel are more closely related to aerospace products than to consumer products. Being actively engaged in research on both types of products, we tapped our aerospace electronics staff for the design of the 1801.

For those who want all the facts, we have prepared a 16 page color brochure that describes the 1801 and discusses the relation of various amplifier measurements to aural perception of sound. You will find this brochure useful for selecting an amplifier in any price range. For a complimentary copy of this brochure, write Dept. RSA

\*The 1801 is also available without the L.E.D. and VU meter monitor display option for under \$800.



Integral Design™ - a BOSE first - enables a complete amplifier channel, from the low-level stages to the 14 silicon power output transistors, to be mounted on a single card with photo etched precision circuits. A complete channel can be replaced in less than ten minutes without a single adjustment!

## 60-DAY INTRODUCTORY OFFER

At participating BOSE dealers during October and November 1973, you will receive a FREE pair of add-on 901 Series II speakers when you purchase an 1801 amplifier with a 901 Series II speaker system. As described in the 1801 brochure, the "Super-Bose" system, comprised of an 1801 and two pair of 901s, handles 800 watts for a musical experience that must be heard to be believed.

# **BOSE**

The Mountain, Framingham, Mass. 01701



# THE SONY SOUND LAB

**Even if you can't afford it, you should know about it.**

Knowing about a system like this gives you more than just a hook to hang your dreams on. It's also a benchmark that the system you have (or the one you plan to buy) can be measured against.

It exists because engineers dream, too. And because, at Sony, they turn their dreams into reality.

One dreamed of a turntable whose mechanical performance would approach an electronic circuit's level of perfection. The result was the PS-2251, in which electronic circuits perform the formerly mechanical functions of speed selection, speed regulation and pitch control. The single moving part...the turntable/servomotor assembly.

Other Sony engineers wouldn't settle for anything less than a tuner with

absolute interference rejection. So they added to an already interference-free tuner, a circuit that could cut through even the most persistent impulse noises of men and machines.

More dreams: A preamplifier with the control flexibility of nearly 2,000 precisely repeatable response settings and precisely 42 levers, meters, knobs and jacks. A quadraphonic decoder with dual logic circuits that can make your system realize the full potential of four channel SQ discs and FM broadcasts, with decoder circuits for other matrix recordings, and a full complement of quadraphonic monitoring and control facilities. Plus power amplifiers so clean that they approach the maximum dynamic range of a live symphony orchestra while delivering 100 contin-

uous watts of power per channel at all frequencies from 20 to 20,000 Hz, with less than 0.1% distortion.

Dreams, once. Realities, today.

And new realities to come. For after the dream levels of performance are achieved, our engineers re-scale their visions, asking: "What if we could adapt these new techniques, approach these levels of performance and sophistication, in less costly equipment?"

Some of the answers are on your Sony dealer's shelf already.

The complete Sony Sound Lab described above sells for \$2,247.00: PS-2251 turntable, \$349.50; ST-5130 tuner, \$349.50; TA-2000F preamplifier, \$579.50; SQD-2020 full logic SQ decoder, \$229.50; (2) TA-3200F stereo amplifiers, \$369.50 each. All prices suggested retail.

Sony Corporation of America, 9 West 57th Street, New York, N.Y. 10019.

**SONY®**





# POPULAR DISCS AND TAPES

Reviewed by CHRIS ALBERTSON • NOEL COPPAGE • PAUL KRESH • PETER REILLY • JOEL VANCE

**ARCHIE AND EDITH:** *Side by Side*. Carroll O'Connor and Jean Stapleton (vocals); piano and orchestral accompaniment. *Oh, Babe, What Would You Say*. Medley: *I'm Sitting on Top of the World*; *You Must Have Been a Beautiful Baby*; *Hey, Look Me Over*; *Ain't We Got Fun*; *I Remember It Well*. Medley: *Sometimes I'm Happy*; *I May Be Wrong*; *When I'm Sixty-Four*; *It's a Wonderful World*; and thirteen others. RCA APL 1 0102 \$5.98. Ⓟ APS1 0102 \$6.95, Ⓒ APK1 0102 \$6.95.

Performance: **Happy evening in Queens**  
Recording: **Very good**

The Bunkers spend an evening at their upright—with far more bearable results than you might expect. Archie, now a fixture of our national life as the country's most "lovable" bigot, gets comfortable with a beer and his kazoo, and he and Edit settle down for a curious recital spangled with the kind of side remarks—reactionary wisecracks from Archie and adorable inanities from the wife—of the kind we have come to expect from them.

But the singing is a pleasant surprise. Recalling their courtship in Depression days, the pair alternate in runthroughs of such thickly nostalgic perennials as *Sometimes I'm Happy*, *You Must Have Been a Beautiful Baby*, and *I'll Get By*. The fact is that Carroll O'Connor, who has done solo stints on the nightclub circuit and whose performance in the TV version of *Of Thee I Sing* last year was one of the few unembarrassing things about it, has a

good voice and knows how to use it. I was disappointed only when on occasion he was so intent on displaying his vocal prowess that he stepped almost entirely out of character. Jean Stapleton, on the other hand, who made

Columbia



BLOOMFIELD, HAMMOND, DR. JOHN  
*A pleasing, civilized album*

us happy in *Damn Yankees* and *Bells Are Ringing* before she found video fame as the "dingbat" who cooks for Mr. Bunker, reveals her own excellent voice but is in character throughout. This program is *not* a croaking, off-key put-on like the opening number of their TV show. I wasn't too happy about the Bunkers' upright giving way to a studio orchestra, the insistence on rewriting the lyrics of certain old favorites to Bunkerize them, or a kind of slickness that reflects uneasily from the surface of what purports to be a homey evening in Queens, but by and large "Archie and Edith Sing" is an easy-to-take, entertaining album. P.K.

**MIKE BLOOMFIELD, JOHN PAUL HAMMOND, AND DR. JOHN:** *Triumvirate*. John Paul Hammond (vocals, guitar, harmonica); Dr. John (piano, organ, guitar, banjo, percussion); Mike Bloomfield (lead guitar); Fred

Staehle (drums); Chris Ethridge (bass); other musicians. *Cha-Dooky-Doo*; *Last Night*; *I Yi Yi: Just to Be with You*; *Baby Let Me Kiss You*; and four others. COLUMBIA KC 32172 \$5.98, Ⓟ CA 32172 \$6.98, Ⓒ CT 32172 \$6.98.

Performance: **Tasty**  
Recording: **Very good**

John Paul Hammond made records in the early Sixties for Vanguard as John Hammond; he was one of the first, along with Tom Rush, to commit the folkie treason of doing Chuck Berry and Buddy Holly songs, while Phil Ochs and Dylan were vying for both the Keeper of the Conscience Award and an all-expense-paid weekend in Woody Guthrie's hospital room.

Hammond, who is white, always sang black—which would be a retroactive sin these days—but, as Dave Van Ronk once said to a prissy purist of undetermined pigmentation, "What the hell am I supposed to sing *One Kind Favor* like—Perry Como?" Hammond's technique is to sing with the accent on the glottal, as though he had a cleft palate; he is basically imitating someone, but I can't figure out who. There is nothing wrong with the fellow, though. He has an instinct for singing blues and sings them well.

At any rate, Columbia has decided to build John Paul up by association (he had a previous album that went nowhere), teaming him with guitarist Mike Bloomfield and Dr. John. The liner notes say that it almost didn't work, the personality clashes being too great, but that it all came right in the end.

Well, it did. Hammond's vocals are tasteful and true; Bloomfield either relegates himself to the position of sideman with the best of grace or simply doesn't try that hard. The album really belongs to Dr. John, who, in addition to providing his rich keyboard work, arranged the numbers and—I suspect—had a good deal to say about the selection of material. This is a pleasing and civilized album. It does not astonish but it is not presumptuous. There is much good to be said about albums which are made up of hors d'oeuvres, and this one is tasty. J.V.

(Continued overleaf)

#### Explanation of symbols:

- Ⓟ = reel-to-reel stereo tape
- Ⓟ = eight-track stereo cartridge
- Ⓒ = stereo cassette
- = quadrasonic disc
- Ⓡ = reel-to-reel quadrasonic tape
- Ⓟ = eight-track quadrasonic tape
- Ⓒ = quadrasonic cassette

Monophonic recordings are indicated by the symbol Ⓜ

The first listing is the one reviewed; other formats, if available, follow it.



**BONNIE BRAMLETT:** *Sweet Bonnie Bramlett.* Bonnie Bramlett (vocals); orchestra. *Good Vibrations; Celebrate Life; Rollin': Crazy 'bout My Man; Singer Man;* and five others. COLUMBIA KC 31786 \$5.98, © CA 31786 \$6.98, © CT 31786 \$6.98.

Performance: **Loud**  
Recording: **Good**

Ms. Bramlett's charm continues to elude me. Even back in her days with Delaney she struck me as an artificial performer. She still shouts at any given opportunity, growls on cue with simulated passion, and bears down relentlessly on the nitty-gritty when neither a nitty nor a gritty is called for.

In that the cover photo shows Bonnie Bramlett holding a shotgun, I'd like to make one thing perfectly clear: Noel Coppage—got that? C-o-p-p-a-g-e—wrote this review. P.R.

**RANDY BURNS AND THE SKY DOG BAND:** *Still on Our Feet.* Randy Burns (vocals, guitar); Matt Kastner (electric guitar); David Tweedy (keyboards); Bruce Samuels (bass); David Mohn (drums); A. J. Mulhern (vocal harmonies, percussion). *Radio Song; Waverly Road; Mary Ann; Time of Parting; Pick the Saddest Song; Babe's Blues;* and six others. POLYDOR PD 5049 \$4.98.

Performance: **Good**  
Recording: **Good**

Remember 1969 and earlier? There was a lyricism, a romanticism, about rock then that is conspicuously absent now. The Sky Dog Band is more subtle about lacking it than some other bands, but you can hear in this album (and see in the cover illustrations) a mica-thin glaze of calculated ugliness. There's just a suggestion of the beer drinker affecting coarseness in order to react against what he takes to be the pot-smoker's affected gentleness (I use these orally fixated cultural symbols advisedly: the band is shown boozing on the cover of this one, and I did read recently of a study that indicated the most serious alcoholic problems nowadays are among people in their early twenties). It is in the indirect ways, through cover illustrations, the very name of the band, and melodies and arrangements—not through such a direct thing as lyrics—that all the hints are planted.

The Sky Dog Band is, of course, an effect, not a cause, of this ugliness—and not even a blatant effect: they are solid musicians and seem to have respect for their material, which often deserves it. Randy Burns is a good singer who has regular, but not troublesome, lapses in judgment (as opposed to problems with his equipment), and the biggest strictly musical problem is that *Seventeen Years on the River*, a dead throwaway, runs almost five minutes. There is talent here that seems not yet fully formed, and there are a lot of little mirrors here, too, and they're pointed right back at us. N.C.

**CARPENTERS:** *Now & Then.* Richard and Karen Carpenter (vocals and instrumentals); orchestra. *Sing; The Masquerade; Heather; Jambalaya;* and ten others. A & M SP 3519 \$5.98, © 3519 \$6.98, © 3519 \$6.98.

Performance: **Super smooth**  
Recording: **Excellent**

"Had your Wheaties this morning? Good. Brushed your teeth? Good. Not still smoking any of those things, are you? Good. You've

stopped going over to Sally's house when her parents aren't there, haven't you? Good. Wanna come out and try for the Little League again? Okay, next week. Sunday's the only day you and I can be together, son, so you want to help me wash the car? Good.

"What do you mean you think the new Carpenters' album is a bummer? Your mother and I both thought it was real hep and you ought to listen to more of that kind of stuff instead of that Cooper guy—or whatever he is.

"Mildred, did you hear what your kid just said to his own father? Christ, Mildred, we've got a hippie on our hands!" P.R.

**LEONARD COHEN:** *Live Songs.* Leonard Cohen (vocals, guitar); Bob Johnston (organ, guitar, harmonica); Ron Cornelius (guitar); other musicians. *Minute Prologue; Passing Thru; You Know Who I Am; Nancy; Story of*



RANDY BURNS  
*Coarse reflections in little mirrors*

*Isaac;* and five others. COLUMBIA KC 31724 \$5.98, © CA 31724 \$6.98, © CT 31724 \$6.98.

Performance: **There, there . . .**  
Recording: **Variable**

Sometime before this album appeared, Leonard Cohen was quoted as saying he was quitting the music business. The quality of this album, from its ugly cover on down, would tend to support those who have been urging Cohen to take that step for years. Cohen is not just a brooding romantic, but a throwback to the days when brooders were Brooders and romantics Romantic. I don't know what makes him so sad, but practically all of his music has moped out in a long sigh of futility, and some of it has taken up with such barefaced minor-chord contrivances that the most melancholy gypsy would be forced to laugh. This sort of thing is easily overdone, and this particular album is singularly morose and self-flagellating, even for Cohen: *Please Don't Pass Me By* is an example of the kind of song a determined suspension of objectivity can produce (it's awful), and then Cohen's vocal treatment flattens out *Bird on the Wire*, squeezing its emotional range down to about a third of that which Joe Cocker found in the song. On-stage recording limitations (most of these selections were recorded during two swings through Europe) don't help, either, as

Cohen's one-dimensional vocals can be, and have been, helped considerably by the accessories available in a well-equipped studio.

I wouldn't recommend this album, but I would suggest that Cohen at his best could help you clean out some of that stupid "happiness" that the boogie-mongers rammed into your system. He really can handle the language, when he applies himself, and the critics who habitually put the word *poetry* in quotation marks when speaking of Cohen's efforts are being just plain arrogant. If he really has quit, he'll be missed. This album, if it passes out to oblivion, won't be. N.C.

**EUMIR DEODATO:** *Donatodeodato.* Eumir Deodato and João Donato (keyboards); orchestra. *Capricorn; You Can Go; Whistle Stop;* and three others. MUSE 5017 \$5.98.

Performance: **Fair**  
Recording: **Good**

This album is an object lesson: beware of anything labeled "historic." "A historic fusion of Brazilian rhythm & American jazz," reads the banner. No way. Eumir Deodato seemed more than promising in his first album, with a true and unique feeling for the possibilities of the electric piano. Now, with João Donato also at the keyboards, he has given us a recording that is almost total boredom. The only "fusion" that I hear is a big-band sound—years old—blended with the chick-a-boom-chick *schtick* that has hounded us for years in commercial "Latin" recordings. It's a waste of time and, obviously, a waste of talent. P.R.

**MANU DIBANGO:** *Soul Makossa.* Manu Dibango (soprano saxophone). *New Bell; Soul Makossa; Lily;* and four others. ATLANTIC SD 7267 \$5.98, © M8 7267 \$6.95, © M5 7267 \$6.95.

Performance: **Tedious**  
Recording: **Good**

In the wake of a hit single there often follows an album that sadly demonstrates the artist's limitations. This album is a case in point. Manu Dibango is a saxophone player from Cameroun who combines in his music sounds of his native Africa with elements of Western electrified music as developed from rock and jazz by the Miles Davis school. The result is a bastardized bore that we would have been spared but for the success—first in Europe, then here—of *Soul Makossa*, a good discotheque track. C.A.

**FAITH.** Faith (vocals and instrumentals). *Freedom; The Last Song; Lookin' for a Friend;* and five others. BROWN BAG BB-LAO 85F \$5.98.

Performance: **Can Hope and Charity be far behind?**  
Recording: **Good**

"This recording is A Good Knight Production," reads a note on the back of this album. Which means that Terry Knight, who brought us, among other things, the Mom's Apple Pie cover, is in charge. Also there is posted a "WARNING: It is expressly prohibited to copy, duplicate or reproduce this recording or artwork in any manner or form." I don't think Mr. Knight has a thing to worry about.

Faith's cover shows a five-person group with their backs to the camera. Just as well. If I were responsible for what goes on in this album I don't think I'd want to be identified

(Continued on page 82)



# KENWOOD KR-8340

Two-Channel Excellence, Four-Channel Excitement in One Luxurious Unit

The great thing about the KENWOOD KR-8340 AM/FM Receiver is that you don't have to give up the best of two-channel to enjoy the best of four-channel. Flick the Mode Selector Switch to 2-CH, and the full power of four separate amplifiers is 'strapped' to the front channels. 25 RMS watts per channel (x4) increases to 60 RMS watts per channel (x2) for top-powered, top-quality 2-channel reproduction. Flip the Mode Selector to 4-CH, and full 4-channel capability is at your finger tips: RM, SQ, CD-4 (with optional decoder/demodulator), and provision for two full 4-channel tape systems with tape-to-tape dubbing. You get the best of both audio worlds, two-channel or four-, in one sophisticated, luxury receiver by KENWOOD, the KR-8340.

Luxury features include: Direct Coupling for minimal distortion, excellent bass response ■ 220 Watts (IHF); 60 watts/channel x 2, 25 watts/channel x 4 (RMS into 8 ohms, 20-20k Hz) ■ DSD for exceptional stereo separation at all frequencies ■ Terminals for 2 PHCNOS, 4-CH AUX, two 4-CH Speaker Systems ■ FM Sensitivity 1.9  $\mu$ V, S/N 63 dB ■ Selectivity 50 dB ■ Price \$619.95.



**TWO-FOUR**  
RECEIVER



For complete specifications, visit your nearest Authorized KENWOOD Dealer, or write...

CIRCLE NO. 33 ON READER SERVICE CARD

*the sound approach to quality*

**KENWOOD**

15777 So. Broadway, Gardena, Calif. 90248  
72-02 Fifty-first Ave., Woodside, N.Y. 11377  
In Canada: Magnasonic Canada, Ltd.



# free

## 1974

# Olson CATALOG



**SAVE on the best  
in HI-FI and  
TAPE RECORDING**

The BEST of the NAME BRANDS •  
AR • AKAI • AUDIO-TECHNICA •  
CONCORD • DUAL • ELECTRO-VOICE  
• FISHER • GARRARD • KOSS •  
MIRACORD • PIONEER • SANYO •  
TELEDYNE • WOLLENSAK

A superstore of electronics at your fingertips! 244 colorful, full-size pages filled with interesting, accurate, HONEST descriptions of the newest and best audio products of the year, plus hundreds of parts, accessories and staple items. It's an "at home" department store you'll use all year to order exciting audio products by mail at the lowest prices around.

# Olson

for the electronics in your life  
the VALUE leader since 1931

**FREE**  
1974 Catalog  
Send coupon  
today

Olson electronics Dept. FN  
260 S. Forge St., Akron, Ohio 44327

Send me my FREE 1974 Olson  
Catalog (Please Print)

Name \_\_\_\_\_ Apt. \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Send an Olson Catalog to my friend

Name \_\_\_\_\_ Apt. \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

either. It is the moldiest kind of rock played, and assertedly sung, by a group that is about as convincing as some of the Watergate testimony. Knight's computerized approach to the rock scene has never been more obvious.

This is a deadening, deafening record, which was probably overproduced out of necessity since there is no audible talent—another example of the pop grandiosity of those who think they can make stars out of anyone they choose if they play all the angles right. With really rare exceptions, the public chooses its stars, and the no-talents who do slip through at times find their comet fizzling out without leaving even a brief trail. Get ready for a crash. *P.R.*

**JOSÉ FELICIANO: *Compartments*.** José Feliciano (guitar and vocals); orchestra. *I'm Leavin'; Sea Cruise; Don't Fail; Simple Song; Peace of Mind;* and six others. RCA APD1 0141 \$5.98, Ⓢ APS1 0141 \$6.98, Ⓢ APK1 0141 \$6.98. Ⓢ APT1 0141 \$7.98.

Performance: **Good**  
Recording: **Excellent**

Clever packaging and superb recording techniques don't save Feliciano's newest album from teetering just this side of total boredom. He is still a fine performer, but this record is so airless, so glossy, and so predictable that you might as well listen to a 60-Hertz tone for comparable excitement. *Me and Baby Jane* is the only track that manages to work up any guitar-voice commotion, and even that is the lightest shade of pale compared to his earlier work. Feliciano and his management ought to take a long look at what he has been doing recently. He is turning into a hack: after his brilliant start it seems that each new release is worse than the previous one. The talent is still there, but the means of presenting it have calcified into rote.

This is a depressing album, if for no other reason than it is evidence of great gifts being squandered. *P.R.*

**KIM FOWLEY: *International Heroes*.** Kim Fowley (vocals and guitar); orchestra. *King of Love; World Wide Love; Born Dancer; Something New;* and six others. CAPITOL ST 11159 \$5.98.

Performance: **As usual**  
Recording: **Good**

Kim Fowley is in love! With Kim Fowley. Not content with his commercial success, (*Alley Oop*, and all that), he now proposes that we hear the *real* Fowley. His observations are on such things as fan clubs, in *World Wide Love*, or the blessings of "Let's be natural/Let's be clean," in *King of Love*. Gee, I just don't know what to say. Except that his make-up on the cover photo seems streaky and that his attempt to achieve a Joan Crawford look with lipstick doesn't succeed. Nor does anything in the album.

The back cover photo is better, in that Kim is wearing a fur coat with shoulder pads. Now that's more like it. As I remember, Joan always wore something like that when she went to testify at the D.A.'s office about one thing or another in her colorful screen life.

But, as messy as the make-up is, it is no messier than this album. If, by joining the Glitter Gang, Fowley thinks he has become more interesting, then he's wrong. *P.R.*

**FRAMPTON'S CAMEL.** Peter Frampton (vocals, guitar, piano); Mick Gallagher

(clavinet, organ, piano); Rick Wills (bass); John Siomos (drums); Frank Carillo (guitar). *I Got My Eyes on You; All Night Long; Lines on My Face; Which Way the Wind Blows; Don't Fade Away;* and four others. A & M SP 4389 \$5.98, Ⓢ 4389 \$6.98, Ⓢ 4389 \$6.98.

Performance: **Promising**  
Recording: **Very good**

Peter Frampton looks like some rock star's mini-bike menace of a little brother, but in fact he's a chap of some standing among electric guitar players. Here he shows off his clear, clean style and also proves to be a pretty good vocalist. The album could be a sleeper. Bringing the vocals up where we can hear them and leaving plenty of holes for the other instruments, particularly Mick Gallagher's keyboards, Frampton has produced an album of solid instrumentation, good rock understandings, and generally passable songs. I doubt if any of the material is quite strong enough to give the band a real launching just yet—except for the Yvonne Wright-Stevie Wonder song *I Believe (When I Fall in Love with You It Will Be Forever)*, and I can't see it getting that much play again so soon. But the band is establishing its credentials here—even getting feisty with song titles about sugar and fading away—and if it can survive the extra-musical rigors through another album or two (indeed, if it hasn't fallen into the normal pace of rock-band evolution and disbanded by the time this is printed), it could go about attracting attention, hoisting eyebrows, and paying out a lot in taxes. *N.C.*

### RECORDING OF SPECIAL MERIT

**JOEL GREY: *Joel Grey Live!*** Joel Grey (vocals); Waldorf-Astoria Orchestra, Everrett Gordon cond. *Overture; Keeping the Customers Satisfied; Love Is Here to Stay; Rumania, Rumania; Anthony Newley Medley; George M. Cohan Medley; Lean on Me; Doodle Doo Doo; Happiness Is a Thing Called Joe; "Cabaret" Medley; For All We Know.* COLUMBIA KC 32252 \$6.98, Ⓢ CA 32252 \$6.98, Ⓢ CT 32252 \$6.98.

Performance: **Winning**  
Recording: **Wonderful**

In the record business, "recorded live" turns out all too often to sound like "recorded dead." The attempt to catch a performer in the act results in the documentation of artificially induced whistles, shrieks, and applause. Or the offstage remarks of the lady on the left turn out to be more audible than the entertainer's. Or the entertainer himself has a quality that defies the medium—assuming he's good enough to warrant immortalizing in a record album in the first place. Joel Grey's show, recorded at the Waldorf in New York and actually called "Joel Grey Live!" might be the exception that proves the rule. Certainly it's an exception—a delight from start to finish. I can scarcely recall ever before hearing a variety show on a record and being sorry when it was over!

All the show-business tricks are in active use here: the overture recalling the star's biggest hits, the patter about his career, the topical allusions to passing phenomena, telling the audience how "terrific" it is. Mr. Grey, after all, is the son of comedian Mickey Katz, and if he knows anything it's how to hold an audience in the palm of his hand. But he's also such an alert and appealing fellow that he

(Continued on page 84)

# The Memorex Cassette just got better.

## NEW MRX<sub>2</sub> OXIDE

Superior fidelity to any  
low noise or high energy  
cassette designed for  
all equipment.

New Memorex is the best ferric oxide cassette you can buy.

The reason? MRX<sub>2</sub> Oxide.

MRX<sub>2</sub> particles are smoother and more uniform than low noise or "energized" particles. So more of them can be packed on our tape surface.

That's why new Memorex picks up and plays back more sound than the competition.

And that's the way we plan to keep it.

**MEMOREX** Recording Tape



© 1973, Memorex Corporation, Santa Clara, California 95052



scarcely needs these tricks to put over his act. Hearing him sing *Rumania, Rumania* in unabashed Yiddish is breathtaking and show-stopping. His *Doodle Doo Doo* is a study in hanging loose that could be the envy of far younger men (Grey is forty now.) At one point there's an Anthony Newley medley made of numbers like *Once in a Lifetime* and *What Kind of Fool Am I?* Mr. Grey knows them well because while he was waiting for that Big Break he was always taking over Newley's roles in musicals after the star gave them up. Actually, I would rather hear Mr. Grey sing one of Mr. Newley's songs than Mr. Newley.

Well, here is charm, agility, and professionalism to spare all in one neat, natty package. A winner, and a deserving one. *P.K.*

**THE GUESS WHO: #10.** The Guess Who (vocals and instrumentals). *Take It Off My*

**THE GUESS WHO:**  
Left to right, Gary Peterson (kneeling), Bill Wallace (mouseketeering), Burton Cummings (jiving), Don MacDougall (huddling), and Kurt Winter (loitering)



*Shoulders: Musicioné; Miss Frizzy; Glamour Boy; and four others.* RCA APL-1-0130 \$5.98.

Performance: **Solid**  
Recording: **Excellent**

The performance and production on this album are exceptionally good, and the material contains some exciting lines. But the meaning of many of the songs escapes me. From *Cardboard Empire*, for example, comes: "We sat down at the banquet and the jester danced a reel/The gladiator drew his sword, we knew we were the meal." The opening line of *Lie Down* is what you call a grabber: "Have a disease-free summer in Asia." *Glamour Boy*, which puts the knife in "glitter-rock" stars and the large personal-appearance fees they command, advises "For \$37,000 you can look like your sister tonight/For \$37,000 I think it'll work out right," and continues, over screaming-crowd sound effects, "Ladies and gentlemen: a warm space-age welcome, if you will, for the most phenomenal group of the century: RICKY AND THE BALLOONS!"

Maybe the Guess Who didn't know, didn't want it to be evident, or couldn't be bothered with making clear what the meanings of some of these songs are, but what the hell—if they know what they're talking about it's good enough for me. There's enough fine music here to make it fun guessing. *J.V.*

**ISAAC HAYES: Live at the Sahara Tahoe.** Isaac Hayes (vocals, vibraphone, keyboards, saxophone): instrumental and vocal accompaniment. *Theme from Shaft; The Come On/Light My Fire; Never Can Say Goodbye;*

*Windows of the World; The Look of Love; Ellie's Love Theme; Use Me; Do Your Thing; and eight others.* ENTERPRISE ENS 2 5005 \$9.98, Ⓣ EN 8 2 5005 \$9.98, Ⓞ ENC 2 5005 \$9.98.

Performance: **Showbiz**  
Recording: **Good**

I don't understand the current ecstatic gurgling over Isaac Hayes any more than I do that for Curtis Mayfield. Hayes was once a fine songwriter and an engaging performer, but he is now just too showbizzy for my taste. He was the first black composer to win an Academy Award, and he certainly deserved it for *Shaft*; his contribution was the only good thing about that cheapjack. Crow Jim movie. But Hayes' Oscar has been translated by his yea-sayers into part of his packaged living legend, down to his offstage nickname, "Black Moses." Unfortunately, in trying to make

what was once spontaneous into something deliberate, he has become not so much the Black Moses as the Black Busby Berkeley. He does everything but sing a tune: he sings around it, over it, and *at it*. This may be poetic license: it may be a form of jazz translated almost totally into pop; but to Old Cranky here it's blather and fustian.

Hayes is comfortably excessive through this live album: the audience cheers him on like a church congregation (dare I suspect that on the nights these recordings were made the house was packed with clques, soul journalists, and label personnel?). His band is well-drilled and responsive, the musicianship and background singing are flawless, and Hayes himself is professional and plays a nice vibraphone lead on *Ellie's Love Theme*. (I wish he would do a tightened-up chamber-jazz instrumental album; he is perfectly capable of it.)

In that famous phrase: if you like Isaac Hayes, you'll love this album. If you have doubts, they will be confirmed. For all his vaunted blackness, his sound is not black—it is Herb Alpert California: Hayes is really a super-commercial pop composer in the manner of Bacharach-David, Lerner-Loewe, and Rodgers-Hammerstein. Well and good. Let him be so and go as high as he can; let his music be as sweet and gooey as the lyrics of *My Favorite Things*; let him garner an Oscar a year and stuff his money in Swiss banks. But let us have less talk about ghetto *Angst*. Las Vegas, after all, seems to be the place he wants to call home. *J.V.*

**DAN HICKS AND HIS HOT LICKS: Last Train to Hicksville . . . the Home of Happy**

*Feet.* Dan Hicks (vocals, guitar); Sid Page (violin, mandolin); John Girtton (guitar, dobro); Naomi Eisenberg (vocals, violin); Maryann Price (vocals); Jaime Leopold (bass); Bob Scott (drums). *Cowboy's Dream No. 19; Lonely Madman; My Old Timey Baby; Vivando: Success; Cheaters Don't Win; Payday Blues; I Asked My Doctor; Sure Beats Me; and four others.* BLUE THUMB BTS 51 \$5.98, Ⓞ M 851 \$6.98, Ⓞ M 551 \$6.98.

Performance: **Awww . . .**  
Recording: **Mighty nifty**

Yeah, they're great, but when are they going to stop clowning around and *play* something? "Last Train" is less diversified (and somewhat funnier) than the last Dan Hicks album, with one eight-beat ditty after another merrily chucking out lyrics on the order of: "I got the elation, hesitation, dissipation, emancipation, propagation, moppin', soppin', talk about your coppin' blues." The band is first-rate, propelled by Sid Page's acidy violin scratchings, John Girtton's guitars, and the excellent singing of Norma Eisenberg and Maryann Price, augmented by Mr. Hicks' droolish, coolish, talk about your ghoulish vocal stylings. This bunch is tight, smooth, and precise—and yet uninhibited and unpredictable.

But it's like getting a doctorate at Oxford in order to write snappier limericks. Humor needs no justification, of course, but Hicks' brand of it is so narrow and specialized that a whole album is itself an overexposure—and what about the next album? We encounter him inventing a fine, catchy country melody—he's got a great ear—and fitting it with a lyric that begins: "A very hip bird sits in his cage, he sings: 'Tweet tweet tweet tweet tweet tweet tweet tweet tweet'" (should be nine tweets in there), and goes through the same routine with mouse, cat, dog, and so forth, and says when you put it all together it's a "Euphonious Whale." When the group does try to pull itself together and sound serious (in, for example, *Success*), that cultivated punch-line-around-the-corner quality just won't get out of the vocals.

Still and all, gosh darn it, this record is good fun, too subtle to be called a laff-riot—maybe a (chuckle) breach-of-the-peace?—and guarandamn-teed to cheer up anyone except very grumpy in-laws. I suppose we can always find mere *music* somewhere else, even if we can't find many bands this well qualified to play it. *N.C.*

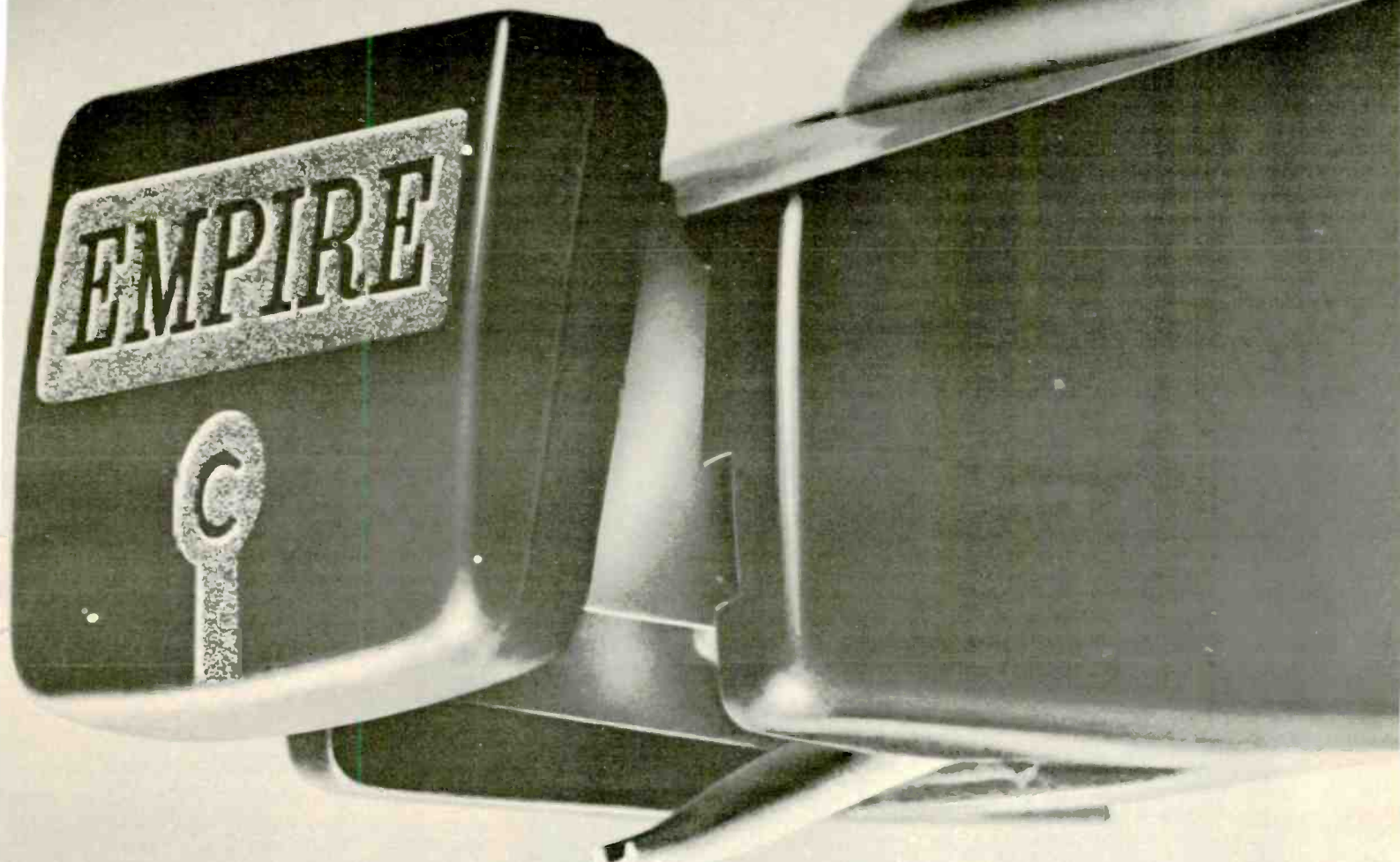
**NICKY HOPKINS: The Tin Man Was a Dreamer.** Nicky Hopkins (piano, vocals); other musicians: Del Newman arr. *Sundown in Mexico; Waiting for the Band; Edward; Dolly; Speed On; and five others.* COLUMBIA KC 32074 \$5.98, Ⓞ CA 32074 \$6.98, Ⓞ CT 32074 \$6.98.

Performance: **Spotty**  
Recording: **Good**

The star system has long been dead in what used to be Hollywood, but in rock-and-roll it flourishes. To provide it with new blood we have over the last few years come to the "sideman album"—a solo outing by a musician who is best known for backing up stars. Sometimes this works and sometimes not. Sidemen are usually sidemen because they prefer to be and because it pays well. They are in a comfortable position and take no man as their master (a New York or London sideman, playing three sessions over a week's

(Continued on page 86)





## Facts not double talk about the empire cartridge

### From the critics...

"Separation was tops... square wave response outstanding. We tracked as low as 1/4 gram."

*Audio Magazine, U.S.A.*

"The I.M. distortion at high velocities ranks among the lowest we have measured. A true non-fatiguing cartridge."

*Stereo Review, U.S.A.*

"A design that encourages the hi-fi purist to clap his hands with joy."

*Records and Recording Magazine, Great Britain*

"One of the world's greatest cartridges," Dealer's Choice, Scotty's Stereo

*Sound Magazine, Canada*

"Among the very best. The sound is superb. Frequency response was flat within  $\pm 2$  dB from 30-20,000Hz. Compliance measured  $35 \times 10^{-6}$  cm/dyne."

*High Fidelity, U.S.A.*

"A real hi fi masterpiece. A remarkable cartridge unlikely to wear out discs any more rapidly than a feather held lightly against the spinning groove."

*Hi-Fi Sound, Great Britain*

"Grand Prize for cartridges in first all Japan Stereo Component competition."

*Radio Gijutsu Magazine, Japan*

### From the public...

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

# EMPIRE

Write for your free "Empire Guide to Sound Design"

Mfd. U.S.A.

Empire Scientific Corp. 1055 Stewart Avenue, Garden City, New York 11530





time, can be backing up Paul McCartney, Carly Simon, and John Doe; he gets paid at the same rate for each, and, for reasons diffuse and quirky, often plays better for Doe than for the others).

Nicky Hopkins, who has backed up the Rolling Stones many times, is a fluent, reliable, and facile pianist: judging by *Waiting for the Band* on this album he is also a more than capable composer. I say "composer" because the interest of this song is in the melody line and the dynamics, not the lyrics, which are generally pretty flat. He also plays a fine Fats-Domino-style instrumental (*Pig's Boogie*) and a rambunctious light-jazz piece, *Edward*. Parts of *The Dreamer* are lilting and persuasive, but the rest are so-what tunes, though they are played with energy and good will.

A recurring feature of the sideman album is that some of the stars the sideman has played for put in an appearance (in an interview given nearly four years ago, John Sebastian predicted this whole syndrome). Here we have George Harrison (masquerading as "George O'Hara"): Mick Taylor of the Rolling Stones; Bobby Keyes, the by-now indispensable saxist for the Stones (he is somewhere between being a sideman and a regular member of the group); and bassist Klaus Voorman. Harrison plays slide guitar, dispensing what seem to be his standard guest-shot solos and fills. I am an old fan of his, but I begin to wonder if he just doesn't swing. Taylor doesn't do anything amazing, but (as in Harrison's case) that may be in deference to Hopkins as leader of the date. If Hopkins could have come up with

more tunes to match the caliber of those cited this would have been a very rewarding album. Maybe next time. *J.V.*

**JETHRO TULL: *A Passion Play*.** Ian Anderson (vocals, guitar, flute, saxophones); Martin Barre (guitar); John Evan (keyboards); Jeffrey Hammond-Hammond (bass, vocals); Barriemore Barlow (drums, percussion). CHRYSALIS CHR 1040 \$5.98 Ⓜ M8C-1040 \$6.98, Ⓞ M5C-1040 \$6.98.

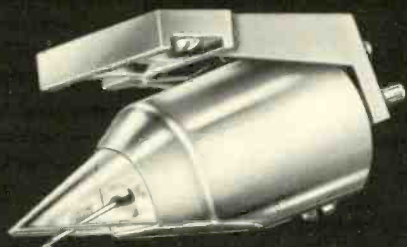
Performance: **Awfully, awfully, uh . . .**  
Recording: **Very good**

Apparently there is a stage play called *A Passion Play* being presented in England at the Linwell Theatre, with a real author and a cast and program booklets and everything. I say "apparently" because, after listening to the music composed for the so-called play by Jethro Tull, I suspect the whole bloody thing might be a hoax. But then there is the possibility (shudder) that it may be real. And maybe Tull's words and music make sense in the context of the play, but on record they're so shapeless and sprawling that it's hard to tell if they're any good or not. The lyrics are written in the kind of affected stream-of-consciousness style that one associates with student poets and the "beat" writers of two decades past. My guess is that Tull did the words first and then tried to impose music on them.

I find Tull's music in general (and "*A Passion Play*" in particular) to be clever and sometimes interesting, but too often overlaid with artsy-craftsy jive. And the last thing my dear old grandmother said to me as she lay on her deathbed was, "At all costs, avoid jive." Right on, ma'am. *J.V.*

## The SP-12 Cartridge

One part of a system developed to reproduce sound as it is.



The quality of the cartridge largely determines the fidelity of reproduced sound. The amplifiers and speakers, regardless of their specifications, cannot correct the faults introduced by the cartridge.

To meet the critical responsibility placed on the cartridge, the handcrafted SP-12 relies on advanced engineering techniques. Most important of these is the patented Moving Micro Cross system. It eliminates the need for a moving magnet or coil, dramatically reduces the effective tip mass (ETM), and provides superb stereo separation. Another feature of the SP-12 is a naked diamond mounted directly to the cantilever. This allows a further reduction in tip mass and, as the crystal structure of the diamond is known, permits the correct mounting orientation to minimize the possibility of impact damage.

## Bang & Olufsen

Excellence in engineering—Elegance in design  
Two traditions from Denmark

Bang & Olufsen of America, Inc. 2271 Devon Avenue, Elk Grove Village, Illinois 60007

### RECORDING OF SPECIAL MERIT

**PAUL KANTNER, GRACE SLICK, AND DAVID FREIBERG: *Baron von Tollbooth & the Chrome Nun*.** Paul Kantner (vocals, guitar); Grace Slick (vocals, keyboards); David Freiberg (vocals, keyboards); Jerry Garcia (guitar); Chris Ethridge (bass); John Barbata (drums); other musicians. *Ballad of the Chrome Nun; Fat; Flowers of the Night; Walkin'; Your Mind Has Left Your Body; Across the Board; Harp Tree Lament; White Boy; Fishman; Sketches of China.* GRUNT BFL1-0148 \$5.98. Ⓜ BFS1-0148 \$6.98. Ⓞ BFK1-0148 \$6.98.

Performance: **Professional**  
Recording: **Excellent**

Here are some scattered disappointments alleviated by a wash of pleasure-relief at hearing a new rock album by musicians who know what the hell they're doing, an increasingly uncommon experience. I rate this one a bit below the earlier Kantner-Slick album, not because David Freiberg contributes anything negative but because that album contained some truly stunning cuts, such as *Sunfighter* and *Silver Spoons*, and this one doesn't. A band with these kinds of resources can certainly ingratiate itself, however, and if the uninspired political harangue in Jack Traylor's *Flowers of the Night* bores you (my condolences if it doesn't), there's still a neat guitar break by Craig Chaquico in it. If Kantner's tendency to confuse chant with melody in, say, *Your Mind Has Left Your Body* offends your sensibilities, there's still Jack Casady's absolutely zonked-out bass to listen for there. And Grace's vocals, as wild as ever, are a

(Continued on page 88)

# THE 800+ IS.



The world's most advanced multichannel receiver is a production reality. It is available in your area now, or it will be soon.

The Harman/Kardon 800+ multichannel receiver is equipped with built-in CD-4 circuitry. Newer, more compact, more efficient circuitry than standard industry use.

It is also equipped with built-in matrix circuitry. Also newer, more compact, and more efficient.

This means that the 800+ is able to play all mono, stereo, and quad systems now. There is nothing you have to add. No accessories to buy.

If you're interested in power, you'll be delighted and astonished

to learn that the 800+ is rated at a remarkable 22 watts RMS per channel quad, 50 watts RMS per channel stereo.

Because unlike most four channel receivers, the 800+ is equipped with a bridging circuit that allows you to transfer all the power to 2 speakers when you want to play stereo.

A unique phase shift network is Harman/Kardon's answer to those who would like to play their stereo records through four speakers for an enhanced stereo effect.

And lastly, the 800+ is another

from a long line of Harman/Kardon ultra wide bandwidth receivers.

So its phase linearity and square wave response match the matchless lab results of other Harman/Kardon products.

But important as bench test numbers are to verify performance, what really matters in the end is sound.

Because if you have great numbers but you don't have great sound, then the receiver is a fraud.

And, that, the 800+ is not.

## HARMAN/KARDON

55 Ames Court, Plainview, N.Y. 11803. U.S.A. Also available in Canada.



major attraction throughout, but especially when she's backing the boys. There are places—the first song is one—where it sounds like the Jefferson Airplane on automatic pilot, but most of the material is treated with freshness and imagination. I like Grace's compositions, *Fat* and *Across the Board*, better than the other songs—there's something gross but still sensual about them that I know comes right from the heart, or at least from the messy nucleus of rock music. N.C.

**THE LETTERMEN:** *"Alive" Again*. . . *Naturally*. The Lettermen (vocals); instrumental accompaniment. *Listen to the Music* | *Believe in Music*; *Baby Don't Get Hooked on Me*; *Put a Little Love in Your Heart* | *Black and White*; *Alone Again (Naturally)*; *Summer Song*; and five others. CAPITOL SW 11183 \$5.98. Ⓢ 8 XW 11183 \$6.98. © 4 XW 11183 \$6.98.

Performance: **Happy surprise**  
Recording: **Very good**

Some things improve with age—the Lettermen, for example. When they started making the charts in the 1960's with their syrupy discs, they represented to me all that was meretricious in the machine-tooled world of teenage music where Andy Williams was Crooner-in-Chief. Never had group singing sounded more insipid. Now they're a little older, their faces look less like molded pink plastic, and their voices, too, are taking on musical character lines. This album was culled from a two-hour live performance somewhere in or around Hollywood, California, and the fans are as audible as their idols. The sound of the Lettermen is still sweet, but no longer sickly sweet. They still sing about love, but they don't simmer so much about it. The arrangements they perform of Paul Simon's *Bridge Over Troubled Water*, Jimmy Webb's *MacArthur Park*, and Gilbert O'Sullivan's cheerfully lonesome *Alone Again* are involved and difficult, but the boys bring them off with a kind of velvety mastery that should earn them new friends beyond the junior high school level. All in all, I found this one a pleasant surprise. P.K.

**BARBARA MAURITZ:** *Music Box*. Barbara Mauritz (vocals); instrumental accompaniment. *Sit Yourself Down*; *Drop Down Daddy*; *He Knows What To Do for Me*; *All the Love of My Life*; *I'm Bound To Be*; and six others. COLUMBIA KC 31749 \$5.98, Ⓢ CA 31749 \$6.98.

Performance: **Multiple personality**  
Recording: **Very good**

Barbara Mauritz looks like a lovely waif and sounds by turns like Joan Baez, Judy Collins, Bobbie Gentry, and Lynn Anderson, to mention a few. The only question is, which style is she finally going to pick off the rack and wear as her own? When she sings *Winter in the Valley*, a song about the imminent arrival of bad weather in somebody's love life, there's a throb in her voice a little like what Libby Holman projected when she tackled a torch song. *Drop Down Daddy* finds her prowling dangerously close to the turf of soul, whipping up a commotion in the manner of Janis Joplin. *Whale*, with its expression of a yearning wish to "travel where the currents flow" is almost pure Collins; from country to city idioms and back again, Miss Mauritz traverses an awful lot of stylistic territory, singing *Around and Around* with a hard rock beat and later gen-

ting herself into the lullaby-like *Music Box* for all the world like a latter-day Susan Reed. This girl, I tell you, is nothing if not a virtuoso of popular idioms, and she is fortunate in her vocal and instrumental accompanists—Tom Salisbury, who is also her arranger and conductor; Richard Davis, Jeff Breech, David Brecher, David Perper, and others too numerous to name—all of them evidently willing to follow her anywhere. But when is the real Barbara Mauritz going to stand up? I'd certainly like to have the opportunity to listen to her once again when she decides just who she is. P.K.

**CURTIS MAYFIELD:** *Back to the World*. Curtis Mayfield (vocals); instrumental accompaniment. *Back to the World*; *Future Shock*; *Right On for the Darkness*; *Future Song*; and three others. CURTOM CRS 8015 \$5.98, Ⓢ M



GRACE SLICK  
*As wild as ever*

8015 \$6.95. Ⓢ M 88015 \$6.95, © M 58015 \$6.95.

Performance: **Preposterous**  
Recording: **Okay**

Curtis Mayfield is a puzzle. He once was a talented professional who wrote good tunes, sang lead for the Impressions, and got his social message across with a tickle. Now he is a pedantic amateur, concentrating entirely on social messages that are obvious (war is bad, children are cute, narcotics are habit-forming).

Before playing this album I read the lyrics, rubbed my eyes, read them again, allowed for printer's errors, and was still forced to the conclusion that they are gibberish. There are no connected thoughts: the words are barely English (and they sure ain't Swahili). In short, these are not songs—they are at best jotted-down notebook entries toward songs. There are no melodies here, either; Mayfield's backup group plays riffs, he talk-sings in his annoying falsetto, and lush strings are overdubbed to bury the mess.

It is distressing that a man of Mayfield's intelligence and proved ability should wallow in such kindergarten jive and believe it to be valuable. But it is difficult to convince a poet who once wrote fine poetry that he is now writing doggerel. Besides, who will argue with success? This album, juvenile and naïve as it is, was a certified million-dollar seller even before it ever reached the stores (in trade

parlance, it "shipped gold"). Mayfield and his fans are both hypnotized for the wrong reasons, and, while the applause is swelling, it is doubtful that anyone will step up to Mayfield and clap loudly three times to snap him out of it. But I do wish it would happen. J.V.

**VAN MORRISON:** *Hard Nose the Highway*. Van Morrison (vocals, guitar); David Hayes (bass); Jeff Labes (piano); other musicians. *Snow in San Anselmo*; *Warm Love*; *Hard Nose the Highway*; *Wild Children*; *The Great Deception*; *Green*; *Autumn Song*; *Purple Heather*. WARNER BROS. BS-2712 \$5.98, Ⓢ M8-2712 \$6.98, © M5-2712 \$6.98.

Performance: **A dud**  
Recording: **Good**

Yeah. You have these slumps occasionally, no matter what. Van Morrison is a talented man, but he can't pull off an album simply by getting up there and imitating Van Morrison. Several of the familiar vocal mannerisms are embarrassingly exaggerated here, and several songwriting trademarks—such as Morrison's tendency to curl the phrase-endings down melodically like overhand curves in song after song, and his tendency to end it all with the endlessly repeated refrain (ERR)—well, these trademarks glow so brightly here you can't see what's behind 'em. But Morrison has pulled out of slumps before, and will again. Hang on. N.C.

**MOTT THE HOOPLE:** *Mott* (see Best of the Month, page 76)

**NORMA JEAN:** *The Only Way to Hold Your Man*. Norma Jean (vocals); Dave Kirby (electric guitar); Harold Bradley (bass); Bunky Keels (piano); other musicians. *I Can't Sleep with You*; *Teddy Bear Song*; *To Get to You*; *The Lord Knows I'm Drinkin'*; *The Only Way to Hold Your Man*; *Stoned Again*; and four others. RCA APL1 0170 \$5.98, Ⓢ APS1 0170 \$6.98.

Performance: **Hot (yawn) stuff**  
Recording: **Very good**

First off, I know you're *dyin'* of curiosity, so I'll tell you what Norma Jean says the only way to hold your man is: "in your arms." Kind of a letdown, isn't it? Well, this is country torch singing, a strange and incongruous gimmick-orgy, when you think about it. I'm sure there are thousands of country music fans who hold that (a) God-fearing Christian women don't talk (or sing) in public about boozing and sleeping around, and that (b) Norma Jean is a God-fearing Christian woman because, among other things, it says right here in the liner notes that she's one of the few nice people left in the world, but (c) even though Norma Jean's repertoire is heavy with the kind of song I'm about to describe (I learned from preachers how to keep you sinners awake), it's (d) somehow all right. Since I don't have anything at stake in (a) in the first place, I find the inconsistency of all this considerably more entertaining than the limited number of things Norma Jean does with her voice.

She routinely sings lyrics like, ahem, "Let me feel your body touching mine" and "when I feel your touch all over me" and "the Lord knows I'm drinkin' and runnin' around" and "those ain't angels wearin' dresses tighter than their skins" and "I don't have to wonder who he's had/It ain't love, but it ain't bad"—

(Continued on page 90)





## These are keepers.

Here are the best reel tapes made by 3M, the "Scotch" people.

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

Then we gave them an even better tape. We came up with HIGH OUTPUT/LOW NOISE,

the "206" and "207" tapes: a 6 db improvement in signal-to-noise over standard oxide tapes. Immediately they became the new standard of the industry. The reason is simple. They're faithful.

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

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

### You can't buy better tapes than "Scotch."

**3M**  
COMPANY



# The first NEW amplifier design since



## the ORIGINAL Super Amp

You remember the first super power amplifier - the Crown DC300. Well, most of its competitors are still using those six year old circuit designs pioneered by Crown. Most every amp but Crown's new DC300A - a totally redesigned amplifier inside and out. Frankly, the DC300A is not created for the hi fi mass market, but for demanding commercial and professional applications. However, we know there are discerning audiophiles, perhaps like yourself, who can appreciate the difference.

The new DC300A has double the number of output transistors, effectively twice the muscle of the old DC300 for driving multi-speaker systems. Each channel has eight 150-watt devices for 1200 watts of transistor dissipation per channel. Advanced electronic output protection permits the DC300A to drive the toughest speaker loads at higher outputs before going into protection, and even then there are no annoying flyback pulse noises or DC fuses to blow.

The new DC300A has unprecedented signal purity. IM and harmonic distortion ratings are .05%, although typically below .025%. Hum and noise rating is 110dB below 150 watts, while typically -122dB. The difference in increased listening comfort is impressive.

Although totally new, the DC300A has inherited some important traits from its predecessor:

**PRICE** — still under \$700

**WARRANTY** — three years on all parts, labor and round-trip shipping

**POWER RATING** — 150 w/ch continuous at 8 ohms; power at clip-point typically 190 w/ch at 8 ohms, 340 w/ch at 4 ohms, 500 w/ch at 2.5 ohms, or plug in two parts for 600 watts continuous mono power at 8 ohms.

There are many new super-power amplifiers. But when you buy a Crown DC300A, you're buying more than just an amp. You're buying the Crown company — a professional audio equipment manufacturer with a 26-year reputation for solid quality and lasting value. There are thousands of Crown amps in the field still working to their original specifications, and still outperforming most new amps. Visit your Crown dealer to hear the difference. For detailed product data, write Crown International, Box 1000, Elkhart, Indiana, 46514.



# CROWN

CIRCLE NO. 15 ON READER SERVICE CARD

all this in a delivery approximately as passionate as the one my second cousin in Tennessee has adopted for her daily 6 P.M. intonation: "Well, it's time to go milk the cow."

Then there's the less straightforward but more coy—and therefore more suggestive—lyric such as "I can't sleep with you . . . . . on my mind." The one who was *Stoned Again*, it turns out, was not her but that no-good man of hers. *Stoned*, you see, has become an ambiguous word, what with the introduction of substances not approved of by country music, and there are some things a gal won't own up to just for the sake of selling records.

Melodies are consistently draggy, vocals and arrangements diligently predictable—nothing else *but* the lyrics has any elbows with which to clear out a little place for Norma Jean. Nothing else in *this* album, anyway. When I was a young animal back in Kentucky, the boys had a term for what this kind of appeal amounts to—but I don't think the national press has yet loosened up enough for words like *that*. N.C.

**DORY PREVIN:** *Live at Carnegie Hall*. Dory Previn (vocals and guitar); orchestra. *Left Hand Lost; Twenty-Mile Zone; I Ain't His Child; Moon Rock; Scared to Be Alone*; and fourteen others. UNITED ARTISTS UA LA108-H2 two discs \$11.98.

Performance: "To be or not to be . . ."

Recording: Excellent

Dory Previn's break-up with André was apparently the "mortal wound" that one school of critics contends finally triggers the true creative instinct. Not that she hadn't been writing for years. As I remember, she provided the lyrics for a much announced but never produced musical, *The Street of the Fishing Cat*, set to the music of André Previn. But, in the wake of a breakdown after the divorce, she emerged on records with a striking series of intensely personal, angry, and blackly disillusioned albums that found an audience. How large an audience is difficult to gauge, but judging by the packed house at the Carnegie Hall concert last April and the feverish applause, it is probably sizable.

That she has legitimate talent and is not merely another teary lady is obvious in this album, and she is also a good performer, with a steady, expressive voice that can milk every ounce of meaning and (too often) venom from her lyrics. But everything is so unrelentingly accusing, sarcastic, and ultimately demeaning to its subjects that even the one new song here, *Moon Rock* (all the others have been recorded on previous albums), about the moon's reaction to the astronauts, is turned to bile. The wit is often coruscating, but it turns in upon itself. It is the scornful, soliloquized laugh of "How could I have been so dumb?"

After four sides of bleakness, sung over bouncy and in themselves somewhat snide "tunes," I came to a matchmaker conclusion. Happiness for Dory Previn might just be a guy called Stephen Sondheim. They could set up house in some cozy place like Elsinore, sit overlooking a burnt garden, and ruminate endlessly upon who-done-them-wrong. Or who is about to. P.R.

### RECORDING OF SPECIAL MERIT

**TOM RAPP:** *Sunforest*. Tom Rapp (vocals, guitar); Art Ellis (flute, congas, vocals); Bill Rollins (cello); Charlie McCoy (harmonica,

organ); Buddy Spicher (violin, electric viola); Bob Moore (bass); Ken Buttrey (drums); other musicians. *Comin' Back; Prayers of Action; Forbidden City; Love/Sex; Harding Street; Blind River; Someplace to Belong; Sunforest; Sunshine & Charles*. BLUE THUMB BTS 56 \$5.98, Ⓜ M-856 \$6.98, Ⓞ M-556 \$6.98.

Performance: Tuned

Recording: Mostly good

There aren't many folk singers whose best stuff would stand up as poetry against the withering glare of little old lady schoolteachers, dangerous wild-eyed men in cafés, effete publishers, and others in that strange crowd in charge of defining what is and isn't poetry—but Tom Rapp's best stuff would, and this album catches Tom in good form. Naturally, it isn't one of your perfect albums—there'd be something *really* wrong if Tom did everything right. He doesn't sing much better than normally, and the engineering quality is spotty; the album was recorded at four different studios, and sounds as if the engineers at one of those studios were drunk. Also we might as well note here that the title song runs too long. But you'll find one meaty song after another, my favorite being *Forbidden City*. And Art Ellis' flute, a more or less permanent pearl in the arrangements, may be the thing—when they work on it a bit more—that will mask the unpleasantness in Rapp's vocals. Charlie McCoy does some nifty work on the organs—on the kind he puts in his mouth, naturally, but also on the kind he sits down to—and the arrangements have just about hit the texture that Rapp's fragile melodies need. Probably it is the arrangements even more than the melodies that give this album more sense of *musical* movement compared to other Tom Rapp albums. Rapp's problem has always been how to present his songs without half killing them in the process. This album suggests that a fullish-but-not-dense approach to instrumentation by musicians who care about the songs is the way to go. N.C.

### RECORDING OF SPECIAL MERIT

**JOHNNY RIVERS:** *Blue Suede Shoes*. Johnny Rivers (vocals); instrumental accompaniment. *Blue Suede Shoes; Searching/So Fine; It's All Right; I'll Feel a Whole Lot Better; Solitary Man*; and four others. UNITED ARTISTS UA-LA075-F \$5.98, Ⓜ UA-EA075-G \$6.98, Ⓞ UA-CA075-G \$6.98.

Performance: Satisfying

Recording: Very good

Johnny Rivers was always a pro and a good entertainer. His recording of *Rockin' Pneumonia and the Boogie Woogie Flu*, a hit last year, was a delightful, thumping version of the original minor classic (by Huey "Piano" Smith and the Clowns) that came out of New Orleans in the mid-Fifties. This new album is a follow-up in the same genre: Rivers takes the best or the most evocative of rock hits from 1955-1965 and plays them *as tunes*, without gussying them up. This is purely personal, but I find everything he does on the album superior to the title cut. Rivers renders it faithfully and without ornamentation, but the original by Carl Perkins is, I think, a major classic (the original is available on the Sun reissue 112).

But most of the other performances are dandy. Rivers makes good use of an early Byrd classic by Gene Clark. *I'll Feel a Whole*  
(Continued on page 92)

# THE LAST LOUD- SPEAKER.

The news may already have reached you. We're a young company named Ohm Acoustics and we've developed the last loudspeaker.

We believe it's the last loudspeaker in the same sense as the wheel was the last device for transmitting rotary or rolling motion.

Of course, the wheel has been greatly improved since its debut in the Bronze Age. But only in construction. The design itself is unimprovable because it's inherently perfect.

The new Ohm F has the same mathematical finality. It's the absolute loudspeaker, utterly simple and complete. Only its physical makeup can evolve further; the concept is terminal.

The last loudspeaker was invented by a little-understood engineering genius, Lincoln Walsh, who patented it in 1969 (U. S. Patent 3,424,873) and died less than three years later. As exclusive licensees of the Walsh patent, we've spent the past two years developing construction techniques for the invention. The end result is the Ohm F.

The originality and stark simplicity of the Walsh design are apparent at a glance. A single, very steep 12-inch cone, oriented with its apex up and convex side out, is used to reproduce the en-

tire audio range from 30 to 20,000 Hz without crossovers. (Not to be confused with the 2-inch Walsh tweeter made by another company under license from Ohm.)

The cone is made of titanium, aluminum and paper, and it acts as a wave transmission line, completely discarding the classic piston theory of speaker design. Its output is a unique cylindrical wave front, which is kept in perfect phase with the input audio signal at all frequencies. This is "coherent sound", analogous to coherent light from a laser.

No other full-range speaker is a totally coherent sound source, with 360° direct radiation to boot. It's the theoretical ultimate.

The Ohm F comes in a striking, tapered column cabinet, about 3½ feet high, and is priced at \$400. (Also available is the \$1000 laboratory prototype Ohm A, with an 18-inch Walsh driver that goes down to 20 Hz but requires 350 watts of power.)

As the years go by and the history of the wheel is repeated, the Walsh idea will inevitably filter down to the lowest price ranges.

Meanwhile, the Ohm F is here for those who want to be the first to own the last loudspeaker.

Ohm Acoustics Corp.,  
241 Taaffe Place,  
Brooklyn, N.Y. 11205.







## Designed

... So small that it shows full size in this 1/3 page ad.

... To sound bigger than a 2 page spread.

... To delight you when you hear it.

**SUPRA  
BY  
SCINTREX**

In Canada: Len Finkler Ltd.  
Distributor  
Export Agents: ELPA  
Marketing International, Ltd.  
New Hyde Park, N.Y. 11040

Scintrex Inc.  
Amherst Industrial Park  
Tonawanda, N.Y. 14150

Lot Better, and his rendering of Curtis Mayfield's *It's All Right* just proves how good Mayfield was before he decided to get Significant. The band, which is excellent throughout, defers to Rivers' vocals on side one, but on side two they become equal partners, and the musicians really cook on *Willie and the Hand Jive*, *Got My Mojo Workin'*, *Over the Line*, and *Turn on Your Love Light*. This is a very satisfying album. J.V.

**DIANA ROSS:** *Touch Me in the Morning* (see Best of the Month, page 75)

**LEON RUSSELL:** *Leon Live*. Leon Russell (vocals, piano); Don Preston (guitar); Joey Cooper (guitar); John Gallie (organ); Carl Radle (bass); Chuck Blackwell (drums); Black Grass (backing vocals); various others. *Mighty Quinn Medley; Shootout on the Plantation; Dixie Lullaby; Queen of the Roller Derby; Roll Away the Stone; It's Been a Long Time Baby; Great Day; Alcatraz; Crystal Closet Queen; Prince of Peace*; and nine others. SHELTER STCO 8917 three discs \$11.98, 8X2C 8917 \$12.98, 4X2C 8917 \$12.98.

Performance: **A minor atrocity**  
Recording: **Good**

Come a-runnin', kids; good old Fifties rock-and-roll is being revived once again, and you wouldn't want to miss that. Actually, Leon Russell held this particular revival meeting last year in the Long Beach Arena, but thanks to the magic of greed, which makes it possible for you to buy a copy of every grunt a rock star makes, you can share in this event. The timing is no problem, since Fifties music is routinely "revived" every two weeks, and apparently will continue to be until we're all safely ensconced at the Great Sock Hop in the Sky.

Timing was no problem for Leon during the Long Beach concert, either—he simply found the tempo that Jerry Lee Lewis always uses and stayed with it all night long. Aside from the judgment involved in committing that sort of thing to a three-disc album, there aren't more than forty or fifty things wrong with this package.

Before we get too deeply into that, though, let me acknowledge that I've noticed what "Leon Live" spelled backwards is—but the question is, which of us is the yin and which the yang? I think this album fairly faithfully records the unspoken conspiracy between some artists and some audiences to pass off choreography as spontaneity, chaos as excitement, noise as music, and—if you want to get sociological about it—crudeness as populism. Here, as in Leon's stage and tube act, there seems to be some sort of mass role playing, people going through motions they associate with being "turned on" by entertainers who really know how to boogie. You can hear in Leon's vocals, or even in the automatic pounding of his piano, that he is bored silly with this garbage—as what intelligent performer wouldn't be?

Leon is intelligent, you see, is talented, is capable of nuance and idiomatic communication. He certainly knows enough about music to know that he didn't use a hell of a lot of talent getting these sounds out and recorded. Surrounded by stage-fillers—hand-clappers, hangers-on, writhing girls who've memorized some Gladys-Knight-type harmonies—he has merely pounded and hollered until it was time to go home.

What do you do if the Emperor has plenty of clothes but won't wear them? What happens when the artist simply can't do one more cheap turn for those who applaud madly when the same two-note riff is hit harder but miss most everything else? Playing Fifties rock as if Sixties rock had never existed doesn't make much sense to me; I think it will eventually prove disastrous to assume that rock and nuance are mutually exclusive. Russell apparently agreed with me when he wrote such songs as *Delta Lady*—which he sings here as if it were a meaningless jumble of syllables wired into the conditioning of those whose need is not for music but for key words, names, trappings, hardware, statistics, data, something not to listen to tonight but to talk about tomorrow.

Few albums ever so candidly caught so talented a performer in the act of sandbagging. N.C.

### RECORDING OF SPECIAL MERIT

**CARLOS SANTANA/JOHN McLAUGHLIN:** *Love Devotion Surrender*. Carlos Santana (guitar); John McLaughlin (piano, guitar); Larry Young (organ); percussion. *A Love Supreme; Let Us Go into the House of the Lord; Naima*; and two others. COLUMBIA KC 32034 \$5.98, CA 32034 \$6.98, CT 32034 \$6.98.

Performance: **Lasting**  
Recording: **Excellent**

Some time ago, Carlos Santana teamed up with drummer Buddy Miles for an interesting Columbia album, but that effort must now take a distant back seat to the fruits of Santana's collaboration with John McLaughlin, a guitarist who worked with (and influenced) Miles Davis before forming his own Mahavishnu Orchestra. This, to my mind, is the ultimate fusion of jazz and rock in their respective, current stages of development, a merger that produces a highly rhythmic, sophisticated music mirroring more the present than the past, a music that so takes on the character of its players that it becomes theirs alone.

McLaughlin and Santana are outstanding guitarists, and their work has never been heard to better advantage, from the delicate Spanish moods of *Meditation* and John Coltrane's *Naima* to the electrifying, fierce beauty of *Let Us Go into the House of the Lord* and another Coltrane composition, *A Love Supreme*. Larry Young, who has been with McLaughlin for some time and now calls himself Khalid Yasin, exhibits subtleties few organists are capable of, and the percussion section includes such experts in the field as former George Shearing sideman Armando Peraza, former Miles Davis associate Don Alias, and McLaughlin regular Billy Cobham.

Let us hope that this album marks but the beginning of a collaboration from which great things can be expected. C.A.

**PATRICK SKY:** *Songs That Made America Famous*. Patrick Sky (vocals); orchestra. *Child Molesting Blues; The Pope; Yonkers Girl; Rock Star; Okie*; and eight others. ADELPHI AD R4101 \$5.95.

Performance: **Fair**  
Recording: **Good**

With all the new talk of payola in the record business, this is an album I wouldn't have (Continued on page 94)





**HUGE SAVINGS ON FAMOUS BRAND STEREO COMPONENTS**

**DISCOUNTS**

**ON NATIONALLY ADVERTISED**

**TURNABLES • CARTRIDGES**

**COMPACTS • RECEIVERS**

**AMPLIFIERS • TAPE RECORDERS**

Wholesale Prices! Audio Warehouse Sales, One of the Capitols largest stereo wholesalers will fill and deliver all your mail orders promptly in factory sealed cartons, at prices that will amaze you.

Write for quote on Famous Brand, Stereo Components. We guarantee satisfaction.

**AUDIO WAREHOUSE SALES**  
**3310 NEW YORK AVE. N.E.**  
**WASHINGTON, D.C. 20002**  
**(202) 832-1616**

CIRCLE NO. 7 ON READER SERVICE CARD

**R  
A  
B  
S  
O  
N  
S**

**RELIABILITY** . . . Rabsons means reliability. Over 68 years of experience.

**AUDIO SPECIALISTS** . . . Our staff at Rabsons are all knowledgeable audio specialists. Personal service has been a byword for over 68 years.

**BEST PRICES!** . . . Our prices are really wholesale, actually lower than discount. Requests for quotes are immediately given.

**SATISFACTION** . . . Is guaranteed. All merchandise brand new in factory sealed cartons, shipped double-packed, fully insured from our warehouse.

**OUTSTANDING VALUE** . . . As one of America's largest mail order houses we pass our volume and buying power along to you.

**NATIONALLY ADVERTISED BRANDS** . . . We carry over 60 brands.

**SAVE MONEY NOW!** Write us now or even better, come down and see for yourself . . .

**RABSONS**

119 W. 57 ST.  
 N.Y.C., N.Y. 10019  
 Tel. (212) 338-8546

68 years

CIRCLE NO. 54 ON READER SERVICE CARD

mind taking a bribe for; that is, for *not* having to listen to it. The "star" is cozily pictured on the back, sitting in an alley, holding a pint bottle, and with an expression of disdain on his face. It sums up the album: one long snort of disgust at everything in general. Sky's philosophy is in The Big Disillusion groove and is childish far beyond patience. *Child Molesting Blues* is all that its title implies, and *Vatican Caskets* is enough to make even an Episcopalian such as myself send a get-well card to St. Peter's. In the long range I have no idea what effect albums such as this make on the public. However, I do know that if they succeed with a large audience, then we as a country are in large trouble. P.R.

**RECORDING OF SPECIAL MERIT**

**STEELY DAN: *Countdown to Ecstasy*.** Denny Dias (guitar); Jeff Baxter (guitar, pedal steel guitar); Walter Becker (bass, harmonica, vocals); Jim Hodder (drums, vocals); Donald Fagen (keyboards, synthesizer, lead vocals). *Bodhisattva; Razor Boy; The Boston Rag; Your Gold Teeth; Show Biz Kids*; and three others. ABC ABCX-779 \$5.98.

Performance: **Superb**  
 Recording: **Excellent**

There are many rewarding things about Steely Dan and this album: the arrangements are witty and tasteful, the performances are winning, and the songs are of high quality. And you get the sense that this group is going to get better as it goes along, that here is promise of something more to look forward to.

Whatever credit I have accumulated in heaven I would gladly use in behalf of Messrs. Walter Becker and Donald Fagen, the writers among the players who are responsible for a cultured pearl of a tune called *Pearl of the Quarter*, a song about a happily businesslike New Orleans Cajun lady and one of her overwhelmed clients, which is simply marvelous. It is the standout of an album that contains such achievements as *Show Biz Kids*, an evaluation of the Los Angeles life-style, and *King of the World*, a study of a fellow who is the sole survivor of an atomic blast. Steely Dan's mixture of rock, jazz, and pop is potent and persuasive, and this is a really excellent album. Encore. J.V.

**CAT STEVENS: *Foreigner*.** Cat Stevens (vocals, piano, synthesizer, bass, organ, guitar, clavinet); Phil Upchurch (guitar); Jean Roussel (piano, bass); Bernard Purdie (drums); other musicians. *Foreigner Suite; The Hurt; How Many Times; Later; 100 I Dream*. A&M SP 4391 \$5.98, © 4391 \$6.98, © 4391 \$6.98.

Performance: **Experimental**  
 Recording: **Very good**

I finally connected with this, I think, after many listenings. To be honest about it, I probably wouldn't have given it so many chances if it had been recorded by someone with a less illustrious past. Both the lyrics and melodies seem "all wrong," the lyrics sticking strictly to the subject of love and love-hate complexities and the melodies running toward the choppy and self-interrupting, half-finished ideas Stevens used in pace-changing tunes in earlier recordings. There is considerable substance to the album, in unexpected places, but it probably requires an unreasonable amount of patience from the listener. Stevens did not scrap melodies, but turned to work on smaller

and subtler aspects of melody and to put a new kind of energy into rhythms and textures. I think he was trying to shift the focus away from lyrics by using lyrics that no one will have to think much about. As the words have become more "romantic," the melodies have become less so. Sometimes it all works out and sometimes it doesn't: *Foreigner Suite*, occupying all of the first side, sometimes invokes the beautiful lyricism Stevens is known for and sometimes sounds like the rougher moments of Jethro Tull's "Thick as a Brick."

Sound itself is what the album is about. The arrangements are keyed to Stevens' piano. Although there is a heightened fascination with rhythm apparent, the fact that the album was recorded in Jamaica seems to have had subtle and indirect influences on it. The musicians are smart ones; Stevens was one of the few folkies ever to bring in horns and not be chased into the quicksand by them. The arrangement of *Later* is a gem, and it must have taken a lot of hard work and good sense to coordinate so many diverse elements. All of this promises some unexpected delights for those Stevens followers who can shake off old, comfortable understandings. N.C.

**TEN YEARS AFTER: *Recorded Live*.** Ten Years After (vocals and instrumentals). *One of These Days; You Give Me Loving; Hobbit; Help Me; Classical Thing; Extension on One Chord; Silly Thing; I'm Going Home*; and six others. COLUMBIA C2X 32288 two discs \$9.98, © CAX 32288 \$7.98, © CTX 32288 \$7.98.

Performance: **Mechanical**  
 Recording: **Good**

Alvin Lee is a very capable guitarist; he demonstrates it here on short pieces like *Classical Thing* and *Scat Thing*, both of which are less than a minute long. They simply prove how well he plays when he is away from what is expected of a rock group, especially in live performance. The band will never become known through expedient recordings like this.

As I have said before, a live performance calls out all the puff and blow in a band. One of the reasons is that rock concert audiences do not come to be entertained and so do not expect compressed and disciplined statements from a group. A rock concert is like a tent revival: the preacher (the band) can say or do the most idiotic or sloppy things and the faithful will cry "hosanna." They do not come to be convinced or converted, or even to see the band, but to congratulate themselves for coming—not to applaud for the band, but to clap for themselves. It is a kind of self-induced Pavlovian response covered over with "social awareness." Performers sense this and sometimes encourage it. So it happens that a guitarist like Alvin Lee (who can actually throw away the jive and *play*, as he proved on the Jerry Lee Lewis London sessions album) gives his way through this one.

For his sake and mine, I wish I had the power to declare a moratorium on "live" albums, which are inevitable disappointments, and to impose a three-minute time limit on all studio album cuts. Let musicians put what they have to say on the line. This is not an unreasonable request: musicians from Bessie Smith to the Rolling Stones have done it, prospering both artistically and financially. If the kids claim to be divine, let them prove that it ain't all done with mirrors. J.V.

(Continued on page 96)

# Auto-Magic™ is only the beginning of the Realistic STA-150 story.



But what a beginning! Touch the tuning knob and Auto-Magic deactivates the AFC for easy FM station selection. Release the knob and Auto-Magic fine-tunes the station and locks it in. But it isn't Auto-Magic alone that makes this a great receiver.

There's dual gate FET FM, along with 7 integrated circuits for reliability and superior sound, plus flexible bass, treble and midrange controls and transformerless audio circuitry. And tape copying facilities, too.

Then there are those "little things" that make Realistic receivers big values: Glide-Path™ volume controls, wideband AM tuner, high and low filters, FM muting, tape monitor, main and remote speaker outputs, a luxurious walnut case and more. It's U.L. listed, of course.

The happy ending is the price: **349<sup>95</sup>**

**SPECIFICATIONS. FM TUNER. Sensitivity:** 1.6  $\mu$ V IHF. **Stereo Separation:** 45 dB at 1 kHz. **Signal-to-Noise Ratio:** 70 dB. **Selectivity:** 56 dB. **AM TUNER. Sensitivity:** 20  $\mu$ V (at terminals for 20 dB S+N/N). **Selectivity:** 30 dB. **AMPLIFIER. Power:** 160 watts  $\pm$ 1dB at 4 ohms, 100 watts IHF at 8 ohms, 65 watts RMS at 8 ohms. **Frequency Response:** 20-20,000 Hz. **Power Bandwidth:** 15-70,000 Hz. **Harmonic Distortion:** less than 1% at rated output.

## Complete STA-150 Stereo System



LAB-36A with Base & Magnetic Cartridge, Reg. 79.95.

Two Optimus-1 Speakers, Reg. 89.95 each.

Save 59<sup>85</sup> **549<sup>95</sup>**

**FREE '74 CATALOG** 290  
**AT YOUR NEARBY STORE OR MAIL THIS COUPON**

180 Pages . . . Full Color! Hi-Fi, CB, Kits, Recorders, Antennas, Parts, More!

PLEASE PRINT CLEARLY

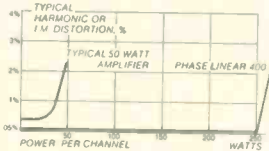
Name \_\_\_\_\_ Apt. # \_\_\_\_\_  
 Street \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

**REALISTIC**®  
 by  
**Radio Shack**®  
 and ALLIED RADIO STORES  
 A TANDY CORPORATION COMPANY  
 2617 W. 7th St., Fort Worth, Texas 76107



# Can you live without a 400 watt amplifier?

Maybe. If you don't mind the loss of quality caused by clipping during the more dramatic passages in your favorite records. Julian Hirsch put it this way: "Anyone using a low-efficiency speaker . . . with an amplifier in the 30 to 50 watt class cannot approach realistic listening levels without severe clipping." If you want to listen at a real-life level without distortion, you need at least 400 watts of amplifier power. At \$499, why live with anything less than the Phase Linear 400?



## Phase Linear 400

THE POWERFUL DIFFERENCE

PHASE LINEAR CORPORATION  
P.O. BOX 549, EDMONDS, WA. 98020



CIRCLE NO. 50 ON READER SERVICE CARD

## JAZZ



**COUNT BASIE:** *Kansas City Suite/Easin' It*. Count Basie and His Orchestra. *Kansas City Suite; Easin' It; Brotherly Shove; Blues for Daddy-O; Four, Five, Six; Misunderstood Blues; Mama Dev (Blues); It's 'bout That Time*. ROULETTE RE 124 two discs \$5.98.

Performance: **Good** Basie  
Recording: **Good**

This set contains two albums put together in 1960 and 1962 from recordings previously released individually. It features arrangements by Benny Carter and Frank Foster, each taking up two sides.

Carter's contribution, *Kansas City Suite*, consists of ten short pieces that don't seem to relate to each other musically. But this is not a put-down; each tune stands very nicely on its own. Carter, who for close to twenty years has been involved in scoring for Hollywood films and television, goes back as far as Basie in terms of years in the business. In the ten Kansas City pieces he has captured the flavor of Basie to the point of veiling his own characteristics. He is an outstanding performer on trumpet and alto saxophone, and I wish he had also participated in the playing here. But the Basie band of that period was not lacking in good soloists: Thad Jones gets in some fiery moments on the *Jackson County Jubilee* segment, trombonist Henry Coker sets a lyrical mood on the almost Ellingtonian *Sunset Glow*. Joe Newman generates excitement on *Blue Jive Five*, and so on.

Frank Foster, a regular member of the Basie band from 1953 to 1964, is as funky as Carter is melodic. Working from within the band, he had an advantage over Carter, and it shows in the way his arrangements complement the players. Almost everyone is featured on the seven Foster arrangements and every track is a joy to listen to. All that's missing to complete the Basie sound of that period is Joe Williams, who bowed out at the time *Kansas City Suite* was recorded, and Irene Reid, who came in shortly thereafter.

The album is in Roulette's "Echoes of an Era" series. And these are echoes that will reverberate for years to come. C.A.

**DAVE BRUBECK:** *We're All Together Again for the First Time*. Dave Brubeck (piano); Gerry Mulligan (baritone saxophone); Paul Desmond (alto saxophone); Jack Six (bass); Alan Dawson (drums). *Truth; Koto Song; Take Five*; and three others. ATLANTIC SD 1641 \$5.98, Ⓜ M81641 \$6.95. © M51641 \$6.95.

Performance: **High-caliber**  
Recording: **Excellent**

**DAVE BRUBECK:** *Live at the Berlin Philharmonic*. Dave Brubeck (piano); Gerry Mulligan (baritone saxophone); Jack Six (bass); Alan Dawson (drums). *The Sermon on the Mount; Limehouse Blues*; and three others.

COLUMBIA KC 32143 \$5.98, Ⓜ CA 32143 \$6.98, © CT 32143 \$6.98.

Performance: **See above**  
Recording: **Excellent**

Few performers have been as prolific and consistently exploratory as Dave Brubeck. The darling of the Fifties college set is still going strong, playing music that does not actually differ greatly from what he played before, but that nevertheless has a fresh, undated sound. One might fault Brubeck for a certain heavy-handedness, but there is a distinct charm in the way he blends the sounds of conservatory and cathouse. Then, too, there is the rhythmic excitement he creates, the mountains of chords over which Paul Desmond soared for years.

Fellow campus-darling-of-yore Gerry Mulligan first teamed up with Brubeck five years ago, resulting in some memorable recordings from a Mexican concert, so the combination isn't new, but it is one that merits the present repeats. The Atlantic set consists of recordings made last fall during concert appearances in Berlin, Paris, and Rotterdam, while the Columbia album—as far as I can determine from the inadequate jacket information—is from the 1970 Berlin Jazz Days festival.

My pick of the Atlantic crop is *Truth*, from Brubeck's oratorio *Truth (Planets Are Spinning)*, because of the interesting interplay between Desmond and Mulligan, recording together for the first time since their joint RCA album of eleven years ago; and *Rotterdam Blues*, a completely spontaneous, funky blues that gets down to basics with Brubeck's opening chorus and stays there as the saxes bring it all down home. A nice little touch is Brubeck's encore that follows, a one-minute solo performance of *Sweet Georgia Brown*.

Desmond is absent on the Columbia set, giving Mulligan more of an opportunity to stretch out, which he does beautifully. Particularly noteworthy is *The Sermon on the Mount*, which also happens to be from a longer Brubeck work. Mulligan preaches the sermon hauntingly, recalling some of the delicate sounds he nudged Chet Baker with in the days of his piano-less quartet.

In short: two good sets of dependable performances by veteran professionals. C.A.

**DEXTER GORDON:** *Ca 'Purange*. Dexter Gordon (tenor saxophone); Thad Jones (trumpet, flugelhorn); Hank Jones (piano); Stan Clarke (bass); Louis Hayes (drums). *Ca 'Purange; The First Time Ever I Saw Your Face; Airegin; Oh! Karen O*. PRESTIGE 10051 \$5.98, Ⓜ M 81051 \$6.98, © M 51051 \$6.98.

Performance: **Dexterous**  
Recording: **Very good**

In late 1962, Dexter Gordon became an expatriate. His visits to the United States are all too rare, but it is a consolation that he always seems to leave the results of one or two fine recording sessions with us before returning to Denmark, his new home. In recent years, Prestige has taken the initiative to record him, and this latest effort is a welcome addition to a current catalog of Dexter Gordon albums that is small considering his importance.

With the sensitive backing of Clark and Hayes, the combination of Dexter and the Jones brothers works very well. Everybody cooks on Sonny Rollins' *Airegin* (that's Nigeria spelled backwards) and on *Ca 'Purange*. (Continued on page 98)

Accurate sound was just not possible  
in a speaker this small...

until the  
**AR-7**



The new AR-7 will, quite simply, astound you. Never before has it been possible to get so much sound—and such accurate reproduction—from such a small speaker.

Although the AR-7 measures only 9 3/4" x 15 3/4" x 6 1/4", and sells for \$65, professional audio critics acclaim it as *the standard* for all under-\$100 speakers, and compare it favorably to other models several times its size and many times its price.

The AR-7 was originally developed to fill the needs of 4-channel stereo where space is at a premium, but its high dispersion tweeter and new woofer—both with unusually high power handling capacity—provide such wide, even frequency response that the AR-7 is an excellent choice for any high quality music system.

*"We would judge the effective lower limit of the AR-7 to be about 40 to 45 Hz—which is a very respectable figure for a speaker system of its size... The tone-burst response was on a par with that of the other AR speakers we have tested—about as close to ideal as can be measured in a "live" environment... it compares with many speakers selling for twice its price or even more—which clearly makes it one of the more outstanding under-\$100 speaker systems, irrespective of size."*  
STEREO REVIEW



*"We predict that the AR-7 will become the standard for other speakers in the under-\$100 class and supplanting some speakers of even greater cost!"*  
AUDIO

*"The AR-7 is quite flat in frequency response and most notably free of excessive peaks or dips... a smooth musical balance that is not significantly bettered by any speaker at any price... only slight rolloff evident well above 15 kHz, but there appears to be strong response far beyond 20 kHz. The woofer solidly strong to about 50 Hz... with strong usable response just extending to 40 Hz. In short, the AR-7 is a remarkable speaker, and an even more remarkable value."*  
STEREO & HI-FI TIMES

ACOUSTIC RESEARCH, INC., 10 AMERICAN DRIVE, NORWOOD, MASS. 02062



# Now that the AT 12S with genuine Shibata stylus is here... all other stereo cartridges over \$50 are obsolete!

Better performance from existing stereo records, and ideal operation of any CD-4 discrete playback system is yours when you select an **audio-technica** four channel cartridge.

Now four models, including the new AT12S at only \$49.95 suggested retail. All with

genuine Shibata tips that permit response to 45,000 Hz and above, while minimizing record wear and offering superb tracking. Write today for free literature and list of **audio-technica** dealers nearest you.



 **audio-technica.**

AUDIO-TECHNICA U.S., INC., Dept. 113F, 1655 W. Market Street, Fairlawn, Ohio 44313  
CIRCLE NO. 6 ON READER SERVICE CARD

which features the leader at his most virile; but I have always liked Dexter Gordon best when he oozed lyrical sentimentality, as on Ewan MacColl's Grammy-winning hit *The First Time Ever I Saw Your Face*. Oh! *Karen O*, a lengthy blues in two tempos, rounds out the album nicely with an alternately gutsy and gentle Dexter.

If you are going to add to your Dexter Gordon collection, I recommend this album; if you are starting one, look instead for "Our Man in Paris," on Blue Note, recorded with Bud Powell and Kenny Clarke in 1963. It is still the finest Gordon recording of the past decade. C.A.

**COLEMAN HAWKINS:** *The High and Mighty Hawk*. Coleman Hawkins (tenor saxophone); Buck Clayton (trumpet); Hank Jones (piano); Ray Brown (bass); Mickey Sheen (drums). *Bird of Prey Blues; My One and Only Love; Vignette; Ooh-Wee, Miss G.P.; You've Changed; Get Set*. MASTER JAZZ RECORDINGS MJR 8115 \$5.98.

Performance: **Unpretentious**  
Recording: **Good**

Recorded in February, 1958, as part of London Records' Felsted series, this album captures Coleman Hawkins at a busy time of his life. It was the second of five albums he was to make that year as a leader, and he had made five the year before—ten albums in two years is way above normal output for any artist, but Hawkins never sounded complacent.

Buck Clayton, who was one of Count Basie's greatest assets between 1936 and 1943, seems less at home with Hawkins than he does on his many recordings with tenorman Buddy Tate, but the result is nevertheless pleasing. My favorite track is *Bird of Prey Blues*, on which Hawkins really stretches out: *You've Changed* gives us Hawkins the rhapsodic balladeer, but—at least on my copy—the beauty is marred by extraneous noises that probably are due to a flaw in the metal master.

As on all the Felsted recordings I have heard so far, the stereo is two- rather than three-dimensional, but that is a minor fault. The music is there, sometimes tough, sometimes tender, but always unpretentious. This is not the greatest Coleman Hawkins session, not even of that year, but—except for his last TV show, when he had become but a shell of his old self—Hawkins always had something interesting to say, and he said it better than most. C.A.

**WOODY HERMAN:** *The Raven Speaks*. Woody Herman (clarinet, alto and soprano saxophones); orchestra. *Fat Mama; Watermelon Man; Summer of '42*; and five others. FANTASY 9416 \$4.98.

Performance: **Lacks the thunder of old**  
Recording: **Very good**

Almost thirty years ago, after a few years of leading a less distinguished "band that plays the blues," Woody Herman, armed with such arrangers as Neal Hefti and Ralph Burns, set the dusk of the Swing Era ablaze with his thundering herds of topnotch sidemen. They left in their wake a series of Columbia recordings that will not soon be forgotten. Since then there have been several Woody Herman bands, but past musical accomplishments and glories were never recaptured by the now sixty-year-old leader. It is, however, to Herman (Continued on page 100)

## FREE McIntosh CATALOG and FM DIRECTORY

Get all the newest and latest information on the new McIntosh Solid State equipment in the McIntosh catalog. In addition you will receive an FM station directory that covers all of North America.



### MX 113

FM/FM STEREO - AM TUNER AND PREAMPLIFIER

**SEND  
TODAY!**

McIntosh Laboratory, Inc.  
East Side Station P.O. Box 96  
Binghamton, N.Y. 13904  
Dept. SR

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

If you are in a hurry for your catalog please send the coupon to McIntosh.  
For non rush service send the *Reader Service Card* to the magazine.

# The exasperating truth about cassette decks.

A lot of the money you shell out for a cassette deck is supposed to buy you a superb cassette recorder. Certainly most manufacturers try to give that impression. They sport big VU meters, slider-type pots and other professional recording-console accoutrements.

What's so exasperating is that most of them seem to think that all you'll ever record is phonograph records. How else can you explain the fact that most provide only a single stereo input with a single stereo slider?

Well, if you want to record from a number of sources, the Concord Mark IX is the only cassette deck that won't disappoint you. Not only does it provide separate left and right channel inputs and separate left and right channel sliders, it boasts an mixing input and slider. You can use three microphones, one for voice and two for live stereo recording, and mix them in a thoroughly professional manner.

The Mark IX is professional in other ways too. It has built-in Dolby noise-reduction plus switch-in accommodation for the new chromium dioxide tapes. Then there's frequency response. With its one micron gap recording head and

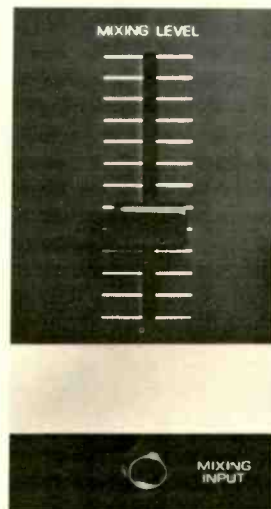
a bias frequency of over 100kHz, it's easy for the Mark IX to achieve a professional 30 to 15,000 Hz frequency response and better than 50db signal-to-noise ratio.

With Concord you can make professional-quality recordings, so we're not going to let you play them back on a less-than-professional quality player. That's why the Mark IX gives you low noise level in playback too. And wide frequency response. Wow and flutter below audible levels. And, of course, low distortion.

Some features the Mark IX offers can't be classified in technical terms. For example, you'll discover an extraordinary compatibility between what you need to do and how you do it on the Mark IX. The controls are always in the right place when you need them.

For the whole truth about professional-quality Concord cassette decks, just send us your name and address. We promise not to exasperate you.

Concord Division, Benjamin Electronic Sound Company, Farmingdale, N.Y. 11735. A division of Instrument Systems Corporation. Available in Canada.



The MARK IX by Concord. We take cassettes seriously.



**"...Over the years, no company has offered such a wealth of little gadgets to gladden the souls of hi-fi putterers."**

HIGH FIDELITY MAGAZINE

**PROOF: OUR LOW-PRICED RECORD-SAVERS.**

While everyone else is telling you how cleaning devices can prolong your records' life and improve your sound, we just quietly made them less expensive.

At under \$5, our velvet plush Record Ionizer wipes out groove noise without wiping out your budget. Impregnated with special anti-static fluid, it extends record life by eliminating dust.

Our Professional Groove-master is something else. Built like a precision tone arm, its feather-light touch catches dust before your needle does.

At under \$12.00, you'll hardly feel the price, either.

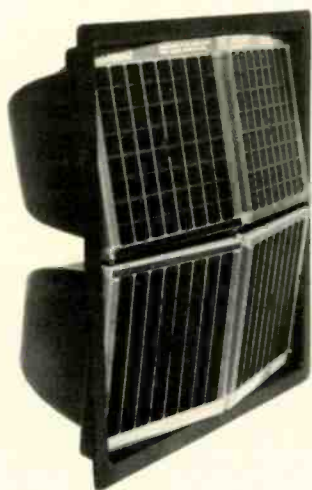


**ROBINS®**

ROBINS INDUSTRIES CORP.

75 AUSTIN BOULEVARD, COMMACK, N.Y. 11725 (516) 543-5200

CIRCLE NO. 58 ON READER SERVICE CARD



**why**

Why Electrostatic? Simply because they are the most uncompromising and reliable speaker systems.

Why Janszen? Because of performance, craftsmanship, quality and our continued improvement of the electrostatic element enabling us to unconditionally guarantee them for 10 years.

That's why.

Janszen electrostatic speakers available from \$119.95

We are convinced of our product. Lend us an ear.

**JANSZEN  
ELECTROSTATIC**

a division of  
ELECTRONIC INDUSTRIES INC.  
7516 42nd Ave. No.  
Minneapolis, Minnesota 55427

man's credit that he pushes on to new sounds and a new repertoire rather than attempting to re-create what can never be again. When, during live performances, he occasionally dips back into *Bijou* or *Apple Honey* he adorns them with new dress.

I heard this band at the Half Note last year, and it sounded good, but I noted then that it lacked character; there is no new Herman style. Yet, among the musicians, all young, are some very fine soloists, notably saxophonist Greg Herbert, flugelhorn player Bill Stapleton, and trombonist Bob Burgess, who at times evokes memories of Bill Harris. Herman's own solos are like the cameo appearances of a onetime star—a glimpse to let you know he's still around, but not enough to reveal what he still can do. The raven speaks well, but the thunder of the herd is distant.

C.A.

**MILT JACKSON QUINTET: *Just the Way It Had to Be.*** Milt Jackson (vibraphone); Teddy Edwards (tenor saxophone); Monty Alexander (piano); Ray Brown (bass); Dick Berk (drums). *Listen, Hear: Bags' Groove: Who Can I Turn to;* and three others. IMPULSE AS 9230 \$5.98, Ⓜ M89230 \$6.95, Ⓞ M59230 \$6.95.

Performance: **Close-knit**

Recording: **Very good**

When, fourteen years ago, I asked the late Lem Winchester (one of many jazz talents nipped in the bud) who his favorite player was, he replied "Bags, Bags, and Bags." Bags, of course, is what jazz people affectionately call Milt Jackson, the most influential vibes player since Lionel Hampton gained prominence with the Benny Goodman Quartet. Since my conversation with Lem, several new vibists have emerged, but Jackson remains the major influence on the way that instrument is played.

This album was recorded at Shelly's Manne-Hole in Hollywood, during an August 1969 engagement. It teams Jackson with West Coast tenorman Teddy Edwards, whose talents go far beyond any recognition he has received, and with Ray Brown, who long since proved to be the perfect match for the vibist. Jamaican pianist Monty Alexander never floored me, but he fits in well with this group, as does drummer Dick Berk. It's a happy meeting of top professionals—a good formula any time.

C.A.

**RECORDINGS OF SPECIAL MERIT**

**JAMES P. JOHNSON: *1917 Ragtime, Vol. 2.*** James P. Johnson (piano rolls). *Steeplechase Rag; Mama's Blues; After Tonight (two versions); Caprice Rag (two versions); Fascination (two versions);* and eight others. BIOGRAPH BLP 10090 \$5.98.

Performance: **True-tempo piano rolls**

Recording: **Faithful**

**JAMES P. JOHNSON: *The Original.*** James P. Johnson (piano). *Liza; Aunt Hagar's Blues; Sweet Lorraine (two versions); Jersey Sweet (two versions); Keep Movin';* and seven others. FOLKWAYS FJ 2850 \$5.98.

Performance: **The master's touch**

Recording: **Sloppy remastering**

James P. Johnson was to the stride piano what Bessie Smith was to the classic blues—the undisputed master. Here are two widely dis-

(Continued on page 102)



## If it doesn't say Hitachi on the receiver, it won't say three years on the warranty.

The last thing you look at in a stereo receiver should be one of the first.

If you're like most people, you never glance at your receiver's warranty until you get the set home.

Which could be unfortunate, since a major repair could be a major expense. (Funny how people always ask about price, but not about repairs.)

But you don't have to worry when you buy a Hitachi receiver. Because Hitachi gives you one of the longest warranties in the industry: three years, parts and labor, with a five year guarantee on the transistors.

Frankly we can give such a warranty because we don't expect you to use it. That's because almost everything that goes into a Hitachi is made by Hitachi—to our standards, not to some sub-contractor's.

This holds true even for our most modestly priced receivers. Like the Hitachi SR-5200 shown above.

It gives you 20 watts of power per channel (RMS at 8 ohms), along with such features as dual meters for more accurate FM tuning, and four-channel speaker matrix connections.

Incorporated into it are Hitachi-developed LTP (Low Temperature Passivation) transistors which reduce amplifier noise to practically nil.

Not shown is the lower-priced Hitachi SR-3200, identical in every way to the SR-5200 except it gives you one tuning meter and 13 watts of power per channel—so the sound won't overwhelm you in a small room.

Like all Hitachi components, the SR-5200 and SR-3200 produce rich, clear, true sound.

Hear the complete line of Hitachi Maxi-Fi components, priced to \$600, at your Hitachi stereo dealer's. Or for more information, write Dept. SR-6, Hitachi Corp. of America, 48-50 34th Street, Long Island City, N.Y. 11101.

Quality always comes first at  
 **HITACHI**





**GET  
MORE and BETTER  
FM Stereo Multiplex  
BROADCASTS**

WITH  
**FINCO**  
Award Winning FM Components

FM ANTENNA  
Model FM-4G

\$28.60 list

FM BAND  
PASS FILTER  
Model 3007  
\$8.05 list

FM INDOOR  
AMPLIFIER  
Model 65-7  
\$26.20 list



Write Dept. SR-11-73 for Catalog 20-213

**THE FINNEY COMPANY**  
34 W. Interstate St., Bedford, Ohio 44146

CIRCLE NO. 24 ON READER SERVICE CARD

**SAVE!**

**MONEY • TIME • FREIGHT**

QUALITY STEREO EQUIPMENT  
AT LOWEST PRICES.

YOUR REQUEST FOR QUOTA-  
TION RETURNED SAME DAY.

FACTORY SEALED CARTONS—  
GUARANTEED AND INSURED.

SAVE ON NAME BRANDS LIKE:

A.D.C.	KLH
A.R.	SHURE
DYNACO	KOSS
SONY	FISHER

AND MORE THAN 50 OTHERS

BUY THE MODERN WAY

BY MAIL—FROM

**illinois audio**

Department 217S  
12 East Delaware  
Chicago, Illinois 60611  
312-664-0020

CIRCLE NO. 29 ON READER SERVICE CARD

parate sets of recordings that are a must for all jazz piano scholars and should not escape the ears of anyone interested in American music and what shaped it.

The fourteen Folkways selections—two of which appear in two takes—were recorded by Moses Asch between 1943 and 1945 and are now being released for the first time. The first side is devoted entirely to Johnson's own compositions, but, as the other side illustrates, Johnson was always composing: whether it's Gershwin's *Liza* or W. C. Handy's *Memphis Blues*, the result bears the imaginative Johnson stamp. The sound is good, although the slight surface noise that occurs here and there could have been cleaned up a bit more.

Some of Johnson's own sources—his roots in ragtime—are reflected in the Biograph set. A worthy companion to the label's previous Johnson collection (Vol. 1), it's made up of fifteen piano-roll selections—three of which are duets—made in 1917 and one Columbia recording made in 1939. Again, there are alternate versions demonstrating Johnson's inventiveness, and there is a wealth of original material from the great pianist's prolific pen.

The piano rolls, of course, have the inevitable mechanical touch—a notable lack of dynamics—but, thanks to the expert involvement of Michael Montgomery, who pumped the piano and from whose vast collection the rolls came, the tempos are true (unlike the old Riverside piano-roll records, which usually were reproduced at an all too hectic tempo).

These are two vital releases of very special merit. **C.A.**

**MISSISSIPPI FRED McDOWELL: 1904-1972.** Fred McDowell (vocals and guitar); Jerry Puckett (bass); Durin Lancaster (drums). *Someday; Write Me a Few of Your Lines; Mortgage on My Soul; Drop Down Mama; Eyes Like an Eagle*; and three others. JUST SUNSHINE RECORDS JSS 4 \$4.98.

Performance: **Delicious leftovers**  
Recording: **Good**

In the late Fifties, when aging blues veterans were being "discovered" by a new generation of fans, hustled into recording studios to recreate past performances, and exported to Europe. Fred McDowell made his first recordings. An unknown, he traveled the folk circuit of many famous contemporaries who, having lost their spark, were often more sought after because of their past accomplishments than for their present artistry. There was no record of McDowell's past performances, no obscure 78 bearing his name in faded gold print: his popularity was based strictly on what he could do at fifty-five.

This album of leftovers, recorded ten years after his emergence, is a worthy addition to any blues collection. Although there are better McDowell recordings on the current market, this one contains interesting material, all but one selection written by McDowell. And it gives us a rich illustration of his bottleneck guitar style.

Scraps, yes, but they are delicious. **C.A.**

**RECORDING OF SPECIAL MERIT**

**CARMEN McRAE: I Want You.** Carmen McRae (vocals); instrumental accompaniment, Peter Matz and Don Sebesky arr. and cond. *The Night Has a Thousand Eyes; Too Good; Don't Ever Leave Me; Sweet Georgia Brown; And I Love Him*; and five others.

MAINSTREAM 387 \$5.98, Ⓜ 8387 \$6.98, Ⓞ M 5387 \$6.98.

Performance: **A musical caress**  
Recording: **Excellent**

Carmen McRae, an eye in the hurricane of this storm-swept world, continues to turn every number she sings into a lament, but listening to her, even when her spring has turned to winter as in *Winter in May*, is for me an easeful and reassuring experience. This little girl with the voice that heals will come out of all this one hundred per cent, don't you worry. Despise her, reject her, leave her, let her love in vain, haunt her with the shadow of your smile, turn her dreams to tin—my money is still on Carmen. In her world it may always be lonely and late at night, but that sweet, rich, honest, middle-register voice is balm for all my woes, soothing as a lover's gentle hand on a troubled brow. Oh, Carmen, don't ever leave me! **P.K.**

**RECORDING OF SPECIAL MERIT**

**CHARLES MINGUS: Charles Mingus and Friends in Concert.** Charles Mingus (bass); Gerry Mulligan (baritone saxophone); Gene Ammons (tenor saxophone); Lee Konitz and Charles McPherson (alto saxophones); James Moody (flute); Randy Weston (piano); other musicians. *Jump Monk; Us Is Two; Ool-Ya-Koo; Mingus Blues*; and six others. COLUMBIA KG 31614 two discs \$6.98, Ⓞ GA 31614 \$7.98.

Performance: **Impressive, star-studded**  
Recording: **Very good**

The Mingus concert took place February 4, 1972. I don't know if it made money, but it was a rousing artistic success that has resulted in a fantastic album.

Since I don't have the space for a three-page review, it seems hopeless to attempt even to list the highlights of Mingus' return to the concert stage after ten years: the concert itself was one of the highlights of the year. I would, however, be remiss if I didn't note the extraordinary talent of trumpeter Jon Fraddis. Substituting for Roy Eldridge can be a scary proposition for even the most seasoned veteran, but eighteen-year-old Fraddis did just that on *Little Royal Suite*, an extended work composed in honor of Eldridge for the occasion. I would still like to hear Roy (who was ill that evening) play it, but Fraddis put on a performance that will be hard for anyone to follow.

Comedian Bill Cosby served as master of ceremonies. Perhaps he added something to the proceedings at the concert, but here he is a bothersome fly hovering over a table of delicacies. The delicacies in this case just happen to be too good to worry about a fly, so I urge you to savor this feast. **C.A.**

**SISSLE AND BLAKE: Early Rare Recordings, Vol. 1.** Eubie Blake (piano); Noble Sissle (vocals); Shuffle Along Orchestra. *Love Will Find a Way; I'm Craving for That Kind of Love; Bandana Days; Down Hearted Blues*; and ten others. EUBIE BLAKE MUSIC EBM 4 \$5.95 (available by mail from Eubie Blake Music, 284-A Stuyvesant Ave., Brooklyn, N.Y. 11221).

Performance: **Historic**  
Recording: **Acoustic**

Here is another release by the tireless Mr. Eubie Blake on his own label, but this time, *(Continued on page 104)*



# Henry Lewis knows how to listen.

Henry Lewis is a superb conductor. The Washington Post calls him the most gifted American of his generation. When he isn't conducting his New Jersey Symphony Orchestra, he's often listening to it. Frequently he brings home a rehearsal tape to listen to on his Pioneer SE-505 stereo headset in the privacy of his living room. Because in the peace and quiet of his home, he can analyze the performance of individual instruments to achieve the interpretation he's looking for.

Why does Henry Lewis prefer the Pioneer SE-505 headset above all others? For one thing, each earpiece has a built-in woofer and tweeter with a polyester film diaphragm and special aluminum coil to give the music a rich, natural bass and excellent high frequency response. For another, each earpiece has a separate tone and volume control,



so one part of the orchestra can be tuned down, while the other part can be turned up.

And to top it off, both earpieces are as soft and light as a Rossini overture. No wonder Henry Lewis thinks our headsets are among the world's greatest musical compositions. They're the most gifted headsets of our generation.

The SE-505 is only \$59.95, including a 16-foot coiled cord and permanent storage case. Other Pioneer headsets start at \$24.95.

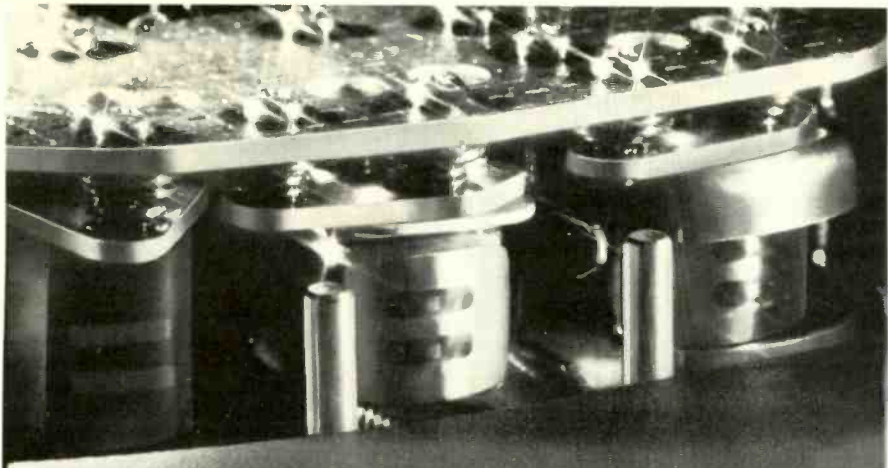
U.S. Pioneer Electronics Corp.,  
178 Commerce Road, Carlstadt,  
New Jersey 07072.

West: 13300 S. Estrella, Los Angeles 90248 / Midwest: 7500 Greenleaf, Elk Grove Village, Ill. 60007 / Canada: S. H. Parker Co.

 **PIONEER**  
when you want something better







Dokorder 7100  
featuring Exclusive

**MBD**

**MOLYBDENUM HEADS**  
(Lifetime Warranty to Original Owner)

Super-hard new material resists abrasion, wears 20 times longer than conventional ferrite. Ideal for use with new tape formulations.

## UNIQUE INTERCHANGEABLE 4-CHANNEL HEAD ASSEMBLY



The 7100 comes wired for 4-channel playback. It also incorporates a quick-change, plug-in head housing feature that permits easy changeover to a 4-channel playback head (available as optional equipment). This unique feature means you can utilize the 7100 in a 4-channel system with only a simple modification by your Authorized Dokorder Service Station.

Other Professional Features: 3-motor transport for smooth, quiet operation. Full complement of controls, including Echo/SOS switch, tape/source monitor, adjustable bias, pause control and more. Priced under \$450.

For complete information, write  
**Dokorder Inc.** 11264 Playa Court, Culver City, Calif. 90230

rather than entertain us from his living room grand piano, the veteran composer treats us to recordings from his historic past. These performances by Blake and his lyricist partner Noble Sissle date from 1920 to 1927. They are not directly of jazz interest, but they form a vital part of any collection of Afro-American music, documenting as they do some of the enormous but largely overlooked contributions of black people to the American musical theater.

Side one consists of material from Sissle and Blake's celebrated *Shuffle Along*, one of the most significant shows in Broadway history. The songs and music will startle no one today, but on May 23, 1921, when the show opened at the 63rd Street Theatre, critics and theatergoers saw a show such as the Great White Way had never seen before, music with syncopation that was alien to the musical theater of the day, costumes and dancing that dazzled the eye. The lyrics are humorous, naïve, and even a bit racist, but it is all so delightfully dated that no one can take offense: a piece of Americana to be listened to in correct perspective and with the same reverence granted Lindberg's "Spirit of St. Louis" or Emil Berliner's flat disc.

Side two features the Sissle and Blake team performing various popular tunes of the day in the style of the day. Only one, *Down Hearted Blues*, seems to have survived, but who can say the Johnny Mann Singers won't pick up on *I've Got the Red White and Blues?* C.A.

### COLLECTIONS

#### RECORDING OF SPECIAL MERIT

**MASTER JAZZ PIANO, VOLUME THREE.** Teddy Wilson, Earl Hines, Gloria Hearn, Sonny White, Keith Dunham (piano). *One O'Clock Jump; Blue Fox; Carolina Shout; Memories of You; Satin Doll;* and five others. MASTER JAZZ RECORDINGS MJR 8117 \$5.98 (available from Master Jazz Recordings, Inc., Box 579, Lennox Hill Sta., New York, N.Y. 10021).

Performance: **From memorable to good**  
Recording: **Very good**

Continuing their generally excellent releases of quality jazz, Master Jazz Recordings has come up with yet another volume of piano performances, and Volume Three is worthy of any collection.

Here are five pianists, each playing two selections recorded between 1969 and 1972. This set contains the best Teddy Wilson solos I have heard in recent years (*One O'Clock Jump* and *Satin Doll*); *Blue Fox*, an atypical slow blues by Earl Hines, who also dazzles with his version of *Blue Skies*; rare solo performances (*I Got Rhythm* and *Memories of You*) by former Billie Holiday accompanist Sonny White. That's the cream off the top of this offering, but the rest, two solos by Keith Dunham—a protégé of stride pianist Cliff Jackson—and two by a relatively modern newcomer, Gloria Hearn, also make for pleasant if less memorable listening.

One only wonders why these recordings were issued in anthology form. I would have preferred a complete Wilson album, a complete Hines album, etc., but I suppose Miss Hearn and Mr. Dunham would have found a very limited audience if things had been so arranged. C.A.

(Continued on page 106)



# When they start to jam, your BASF Cassette won't.



Ever lose the most exciting moment of a performance because your cassette jammed?

At BASF we've done something to our cassettes to keep that from ever happening again. We've added Special Mechanics™. The first jam-proof system that really works.

Not just some times. *All* the time.

Inside each BASF Cassette, two precision guide arms feed the tape smoothly from reel to reel. So there's never a rough wind, never a snag.

These unique guide arms *also* eliminate those annoying distortions like wow and flutter that seem to be "built-in" to most ordinary cassettes.

Combine our Special Mechanics with the super sensitivity of BASF tape and the result is a fidelity and range



you'll have to hear to believe.

Sound reproduction so good, it's made BASF the best selling Cassettes in all of Europe.

Here in the states, people who really know superior tape quality are turning on to BASF too. You'll know why the minute you hear one of our SK, LH or Chromdioxide cassettes.

Ask your dealer to play one for you. For more information on BASF's complete line of Audio Products including cassette recorders and reel-to-reel tape, write  
BASF SYSTEMS,  
Crosby Drive,  
Bedford, MA 01730.

**BASF SYSTEMS**  
Divisor of BASF Wyandotte Corporation



## BASF for people who really know.

CIRCLE NO. 8 ON READER SERVICE CARD



# Feel what you hear on Superex Stereophones

Try on a pair of Superex PRO-B VI stereophones and see what happens to your body. It's a physical sensation you can't get with other stereophones. With the PRO-B VI, each earcup contains its own woofer and tweeter, plus a full crossover network.

This permits a glorious rush of music to enter each of your ears and travel right to your toes. The dynamic woofer has double chamber acoustic suspension and damping. So you feel a drum roll down your neck. The coaxially mounted tweeter lets a flute send shivers up your spine. And in each ear, you feel the range and purity of a 15-22,500 Hz frequency response. 4-16 Ohm impedance.

Feeling comfortable is another part of the PRO-B VI. This comes from replaceable Con-Form ear cushions and a completely adjustable headband. Plus 15 generous feet of coil cord, with a clip that attaches the cord to you, and eliminates any tug on your head. In case you feel like dancing.

For \$60.00, you can feel more than you've ever heard. Superex guarantees it for two years. Have a good listen. You'll hear why Superex is the best sound investment around.

PRO-B VI The Professional  
Dynamic Woofer/Tweeter  
Stereophones  
Sugg. Retail Price \$60.00



**Superex  
Stereophones**  
Feel what you hear

Superex Electronics Corp., 151 Ludlow St., Yonkers, N.Y. 10705  
In Canada, Superior Electronics Inc.



## THEATER • FILMS

**CHARLOTTE'S WEB** (Richard M. Sherman —Robert B. Sherman). Original-sound-track recording. Debbie Reynolds, Paul Lynde, Henry Gibson, and Agnes Moorehead (vocals); orchestra, Irwin Kostal cond. PARAMOUNT PAS 1008 \$5.98, © C 8091 1008 \$6.98. © C 5091 1008 \$6.98.

Performance: **Cute as a cookie**  
Recording: **Good**

Given the subtle humor and gentle wisdom of E. B. White's book for children, the Hanna Barbera people have somehow come up with something that vulgarizes the author's text even as it sticks to it. The score consists of songs as synthetic as they are clever, as hard-edged as they are hollow, and therefore as out of keeping with Mr. White's intentions as the Disney-style drawings that decorate the covers of this album. Charlotte, the web-spinning heroine, is played by Debbie Reynolds in a dewy style I thought she had overcome years ago. Here she sings cheerful little ditties about keeping one's chin up, putting on a happy face, and our filial indebtedness to Mother Earth and Father Time that should prompt any sensible child to pull the plug out of the wall. Paul Lynde, who used to be a truly funny worried-father type, has allowed himself to jell into a stereotype whose every vocal trick has become irritating to these ears; as Templeton the Rat he is gratingly at his most typical. Henry Gibson, on the other hand, is winning as the voice of Wilbur the Pig, and Agnes Moorehead entirely credible rasping out what lines she has as the Goose.

What is harder to take than any of the cast is the glib succession of easy and obvious rhymes that pass for lyrics, the second-rate forgettable tunes, and the fashionable little touches, such as the use of the harpsichord, to doll up a threadbare score. The best part of the album is a pop-up of the farm and cardboard cutouts of all the characters inside. It's cute, but it's not White. P.K.

**ALFRED NEWMAN: Alfred Newman Conducts His Great Film Music. The Robe; Anastasia; Pinky; and six others.** Orchestra, Alfred Newman cond. ANGEL S-36066 \$5.98.

**ALFRED NEWMAN: The Classic Film Scores of Alfred Newman. Captain from Castile; Street Scene; Airport; Wuthering Heights; and six others.** National Philharmonic Orchestra, Charles Gerhardt cond. RCA ARL1 0184 \$5.98.

Performances: **Newman fine,  
Gerhardt better**  
Recordings: **Angel good,  
RCA spectacular**

For years Alfred Newman was the in-house composer at 20th-Century Fox. While he  
(Continued on page 110)

# Other fine turntables protect records. Only PE also protects the stylus.

Some of the more expensive precision turntables stress their ability to protect records. Which is important. But this still leaves the problem of damage to the stylus. And even the finest tonearm can damage records if it plays them with a damaged stylus.

Among all the quality changers, only PE protects the stylus. For only PE has the fail-safe stylus protection system which prevents the tonearm from descending to the platter unless there's a record on it. It's simple, yet foolproof.

But this is not the only reason to buy a PE. For example, even the \$89.95 PE 3012 has many quality features associated with far more expensive turntables.

These include: a variable speed control that lets you match record pitch to live instruments and compensate for off-pitch records; a cue control viscous-

damped in both directions so the tonearm rises and descends with gentle smoothness; and a single-play spindle that rotates with the platter instead of sitting loosely in the shaft where it can bind and cause eccentric wear of the center hole.

For those who want additional refinements, there are two other PE models to choose from. The 3015 at \$129.95 which has a rack-and-pinion counterbalance anti-skating

synchronized with tracking pressure and a dynamically balanced non-ferrous platter. Or the 3060 at \$169.95, which features a gimbal-mounted tonearm, synchronous motor,

two-scale anti-skating and vertical tracking angle adjustment.

The best way to decide which PE model you want is to visit your PE dealer. But if you'd like to read our new brochure first, just circle the number at the bottom of the page.



PE 3012, \$89.95



PE 3015, \$129.95



PE 3060, \$169.95

## The new PE

Precision for under \$100



Impro Industries, Inc., 120 Hartford Ave., Mount Vernon, New York 10553

CIRCLE NO. 30 ON READER SERVICE CARD





Victoria



Samuel



John



Jane

# PEOPLE PAST AND PRESENT

Argo's recorded "portraits in sound," though "official," are lively, diverting, and instructive

Reviewed by Paul Kresh

THE National Portrait Gallery in London began in 1968 to present sound "biographies"—portraits—of some of the illustrious men and women represented in its famed collection, covering five centuries of British history. Each of the sound portraits lasts about three-quarters of an hour and makes use of accomplished actors and actresses as well as music of the appropriate period. Argo began recording these presentations on location, with audiences present, shortly after the "People Past and Present" experiment began, and is in the process of issuing a whole series of them. There are portraits of Queen Victoria, Mary Queen of Scots, Ellen Terry, Edward Lear, and a number of other distinguished personages, paintings of whom can be seen in the same museum.

The four records I sampled from the series are lively, diverting, and superbly researched, even though, as *official* portraits, they tend to be a bit stiff in the joints and self-consciously educational. Far and away the most entertaining is the biography of Jane Austen (1775-1817), made up of readings from her work, quotes from her letters, descriptions of the highlights of her life and career, and a review of such critical comments as those of author-critic Walter Allen, who praised her "tough eighteenth-century mind," and Charlotte Brontë, who said stingingly that "the passions are perfectly unknown to her." Dorothy Reynolds and Angus Mackay share the stereo microphones as narrators. Miss Reynolds' readings from *Emma* and *Mansfield Park* are beautifully timed and thoroughly amusing as well, revealing the level-headed satirist Miss Austen was. Her pen ever probing the economic roots of class behavior, she was, as David Daiches has pointed out, "a Marxist before Marx."

The portrait of Queen Victoria (1819-1901) is frank in delineating that monarch's complacency and vanity along with her prudence and composure. It is crammed with information about her hapless early years, her relations with Prince Albert, her

role as the mother of nine children, her hatred of Gladstone and support of Disraeli, her progress from a nervous and uncertain young queen to a realistic wielder of power whose ideas were stamped upon an entire age. Yet, despite the tone of detachment, there is still, at this late date, something painfully circumspect in the careful script by the Countess of Longford and in the rather rigid, declamatory readings by Barbara Leigh-Hunt and Richard Pasco.

John Donne's two lives, the first as the dashing and promiscuous lover in his youth, the second as the mature theologian and Dean of St. Paul's, are the subjects of the portrait of him "devised" by the BBC's Douglas Cleverdon. The map of that remarkable life (1572-1631) is brilliantly traced: the sensual youth, the travels abroad, the marriage to Anne More with its years of poverty and the agony of trying to write and study surrounded by squalling children, the time in prison, the taking of Holy Orders, and the ascension to the pulpit of St. Paul's, where his sermons made Anglican history. The love poems and excerpts from the *Holy Sonnets* and sermons were astutely chosen, if projected with an ill-advised rhetorical emphasis by William Squire. Indeed, the preachy narrative style adopted by Carleton Hobbs and Squire's old-fashioned elocutionary readings nearly do the project in. And Robert Spencer's baritone, as he accompanies himself on the lute, make the love songs set to music sound far more innocent than their author probably intended; Donne's hymns, written in the later, religious years of his life, are more in Mr. Spencer's line.

THE portrait of Samuel Pepys (1633-1703) relies rightly on passages from the diary of that chronicler of the English Restoration in the days of Dryden and Congreve. Mr. Hobbs again orates rather than narrates, but the material assembled by John Carroll is too fascinating for even that drawback to matter. The portrait of the tailor's

son who rose to be one of London's most distinguished civil servants and men-about-town is rounded out with revealing excerpts from letters of the period and climaxed by pages from the Diaries describing the Great Fire which ravaged London and of which Pepys was the most observant of eye-witnesses. Since the diarist loved music, songs and lute pieces of the period by Martin Parker and Jeremy Savile, along with a rather touching song called *Beauty Retire* by Mr. Pepys himself, punctuate spoken portions of the script, again offered by Robert Spencer. There have been other attempts to put Pepys on record, notably Spoken Arts' outstanding "Excerpts from the Diaries of Samuel Pepys" read by John Franklyn, but here we have that life painted in perspective—although it must be said that the lighting has been arranged more to flatter than to penetrate the personality of a man who certainly was no saint.

These are very respectable portraits, then, though slightly stodgy, as this kind of portrait is apt to be. But they are instructive, and they are well worth hearing.

**PEOPLE PAST AND PRESENT: Queen Victoria.** Elizabeth Longford (writer); Barbara Leigh-Hunt and Richard Pasco (readers). ARGO ZPL 1159 \$5.95.

**PEOPLE PAST AND PRESENT: Samuel Pepys.** John Carroll (editor); Carleton Hobbs (reader); Robert Spencer (baritone and lutanist). ARGO ZPL 1165 \$5.95.

**PEOPLE PAST AND PRESENT: John Donne.** Douglas Cleverdon (editor); Carleton Hobbs and William Squire (readers); Robert Spencer (baritone and lutanist). ARGO SPL 1167 \$5.95.

**PEOPLE PAST AND PRESENT: Jane Austen.** Richard Digby Day (editor); Dorothy Reynolds and Angus Mackay (readers). ARGO ZPL 1168 \$5.95.

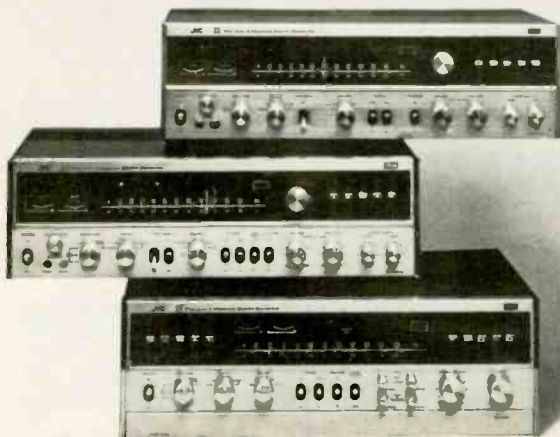
# Lend us your ears and JVC will give you a true 4-channel demonstration Quadradisc\*

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

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

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

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



To receive your CD-4 demonstration Record (yours for a \$1.00 handling charge), fill out this coupon (no reproduction) and present it to a participating JVC Dealer (Offer limited to 18 year olds and over and to the available supply of records, ends Jan. 1, 1974).

Name \_\_\_\_\_ Age \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Dealer \_\_\_\_\_







## We gave our best turntables the shaft.



### And they're better because of it.

The BSR 810 and 710 have their brains in their shaft. A carefully machined metal rod holding eight precision-molded cams. When the cam shaft turns, the cams make things happen. A lock is released, an arm raises and swings, a record drops, a platter starts spinning, the arm is lowered, the arm stops, the arm raises again, it swings back, another record is dropped onto the platter, the arm is lowered again, and so on, for-as many hours as you like.

Deluxe turntables from other companies do much the same thing, but they use many more parts—scads of separate swinging arms, gears, plates, and springs—in an arrangement that is not nearly as mechanically elegant, or as quiet or reliable; that produces considerably more vibration, and is much more susceptible to mechanical shock than the BSR sequential cam shaft system.

When you buy a turntable, make sure you get the shaft. The BSR 710 and 810. From the world's largest manufacturer of automatic turntables.



BSR (USA) Ltd.,  
Blauvelt, New York 10913

CIRCLE NO. 9 ON READER SERVICE CARD

# EPI'S LINEAR SOUND. NOW YOU CAN HEAR IT BY CALLING A TOLL-FREE NUMBER:

## 800-477-4700.\*

When you call our toll-free number, you won't hear EPI's Linear Sound.

What you will hear, however, is a very pleasant voice telling you the name of the EPI dealer nearest you where you can hear EPI's Linear Sound.

And that's good to hear.



\*In Illinois, the toll-free number is 800-322-4400.

never carried the prestige or cutting-room clout of Erich Korngold at Warner Brothers, he was still a respected name in and out of the movie business. These two albums offer a fair enough survey of the work of a composer who was never less than workmanlike and always restrained himself from Mickey Mousing screen histrionics. (Over at Metro, for instance, there was a time when Greer Garson couldn't so much as sigh without cellos swarming all over the soundtrack, and if by chance Van Johnson and June Allyson kissed, the resulting tidal wave of goo made the *Liebestod* sound like a folk song.)

Newman's performance of his own work isn't really all that good, surprisingly. It has a languor that seems out place in such as *Captain from Castile* or *The Robe*; Charles Gerhardt, on RCA, puts the same material through the kind of paces that it needs. *Anastasia* sounds paler and more wasted in Newman's version than her real-life counterpart was said to be, whereas Gerhardt pitches into the waltz theme as though Tauber and Novotna were opening the Vienna Opera Ball.

I admired Gerhardt's earlier album of Korngold. His conducting seemed to capture perfectly a composer who longed to be "serious," but simply was unable to resist a melody when he thought of one, and who could spin one out better than anyone since Richard Strauss. (By the way, why doesn't someone like Sills or Horne get out an album of arias from Korngold's early operas—particularly that lovely thing from *Die Tote Stadt*?) But perhaps the main force behind both this new album and the previous one is the presence of George Korngold, Erich's son, as producer. He captures on records a wonderfully spacious sound and an atmosphere of joyful music making, no matter how ponderous the material.

Newman's work reflects an age gone forever from films, but at least Gerhardt and Korngold have given us a vigorous souvenir of a time in cinema that, no matter how often it was preposterous and pretentious, at least featured real professionals doing their professional best. *P.R.*

**MIKLÓS RÓZSA: Miklós Rózsa Conducts His Great Film Music. Ben Hur; Quo Vadis; El Cid; King of Kings.** Orchestra, Miklós Rózsa cond. ANGEL S-36063 \$5.98.

Performance: **Definitive**  
Recording: **Loud**

Even for a Hungarian this is going too far. In Hollywood's palmier days Miklós Rózsa specialized in the scoring of "epics"—any film concerned with the Bible, budgeted in the millions, and starring Charlton Heston. The four *palacsintus* of which he bothers to remind us here have all, thanks be, long ago sunk into the quicksand of the Late-Late Show orbit. As I listened to one stately "theme" follow another, or such bijoux as *Parade of the Charioteers* and *Mother's Love*, both from *Ben Hur*, I decided that when the time comes for a recording of "Peter Reilly Reads His Great Reviews," Rózsa is the guy I want backing me up on the mighty Wurlitzer. We'll knock 'em dead, Miky! *P.R.*



# THE SIMELS REPORT:

\* **Led Zeppelin**

\* **Z.Z. Top**

\* **Iggy and the Stooges**

By **Steve Simels**



Z.Z. Top/courtesy London Records

YOU might say that rock-and-roll, has, thank God, occupied most of my time of late—that is, if your definition of rock-and-roll is as broad as mine is, broad enough to encompass a five-week saloon engagement as a member of northern New Jersey's only glitter-polka band. At any rate, it has been, undeniably, a slow summer for the Big Beat, which may or may not be attributable to the lack of a new Stones single (*Angie* snuck in at the tail end of the season as a sort of back-to-school act), but still there were at least a few significant happenings. Richard Robinson announced (in *Rock Scene*) that the Sixties were at last truly dead, and a week later six hundred thousand kids trekked out and up to Watkins Glen to hear (?) the Grateful Dead and other vague dots on the horizon providing Tribal Muzak; the New York Dolls came up with an album that proved them to be, if not quite the cataclysm that some early boosters had claimed, a pretty fair little rock band; Stevie Wonder was seriously injured a few days before the release of his beautiful new album; and Clarence White, the widely imitated flash-country guitarist of McGuinn's latter-day Byrds, was killed in a tragic automobile accident. Me, I stayed home most of the time and tried to get a sun tan, but I did manage to take in a few events that for better or worse seemed to sum up the state of the art as it's currently being practiced, and although I know better than to try to assign any higher meanings to what follows, I must say in balance that things don't look quite as bad as I'd thought.

But first things first, and in this case, the first thing would be Led Zeppelin, whom I caught in New York on the last night of what was reportedly the most successful rock tour in history. The Zep is a band for which I have a sort of

grudging respect; all their albums have had a few incandescent moments surrounded by great heaping gobs of overblown silliness, but those incandescent moments have been definitive rock-and-roll. The problem has always seemed to me that Jimmy Page (who *is* the group, for all intents) is either afflicted with a cynical contempt for his audience (justifiable, I'm afraid) or, less likely, blessed with extremely fitful good taste (there are too many moments when the only reaction to his music *has* to be "he must know better"). Well, whatever the reasons, I can report that the Zeppelin I have ever witnessed on a concert stage, a totally feelingless, programmed display by band and spectators alike.

*Item:* While John Bonham slogged through thirty minutes of unimaginative drum soloing, the obviously bored audience yakked away almost oblivious to what was going on. Yet, at the conclusion, they responded with a deafening ovation.

*Item:* Even bigger crowd reactions were reserved, not for Page's excessive but amusing bowed-guitar wizardry, but for the lighting effects. The whole thing was rather like Milton Berle's old joke about walking out of a bad Broadway show humming the costumes and the scenery.

*Item:* The band itself was guilty of excess on a scale that almost defies belief, performing—with apparent seriousness—a version of a banal slow blues (*Dazed and Confused*) that ran over forty-five minutes! Again, the assembled multitude woke up and responded with rapturous enthusiasm.

I left the concert in what can only be described as a black mood; this incredible Quaalude of a band, after all, had shattered every national attendance rec-

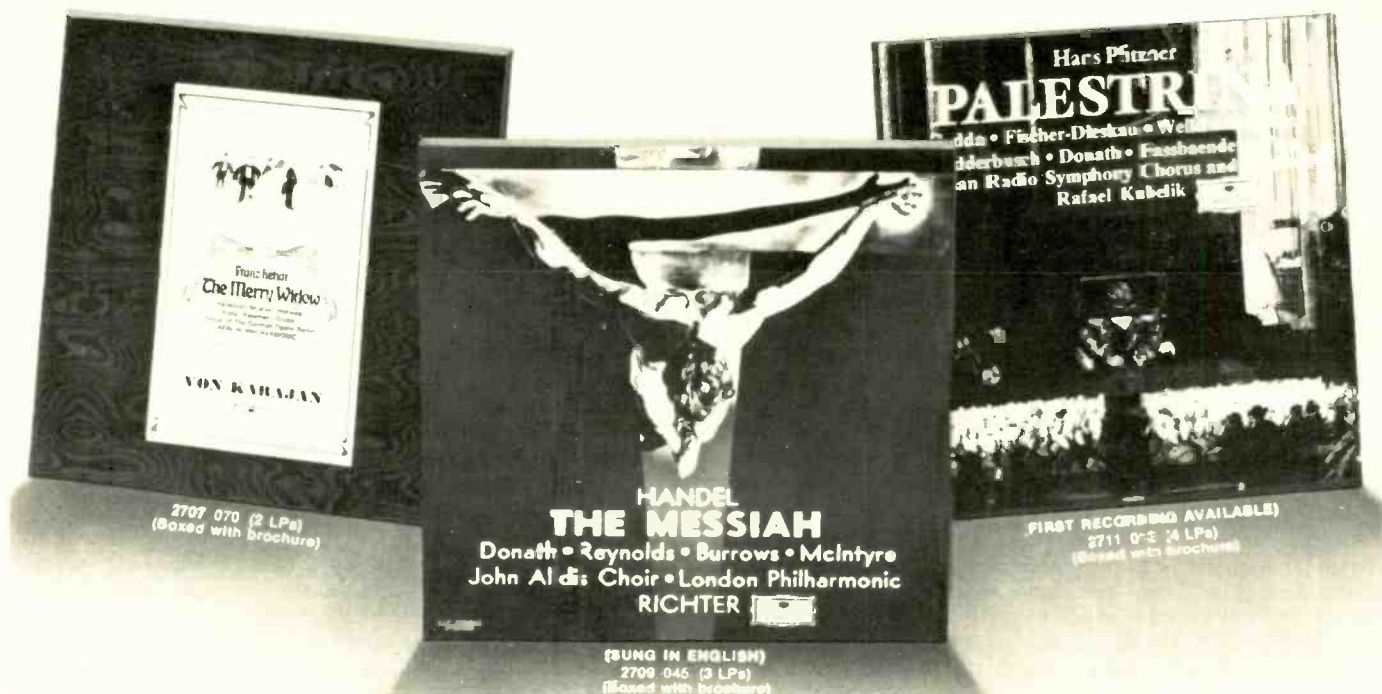
ord on the books on the basis of nothing more than a spiritless run-through of the most hackneyed clichés. A few weeks later, however, my faith in rock was in some small ways restored. London Records kindly flew me and some other writers to Houston, where hometown favorites Z.Z. Top (a local phenomenon on the verge of becoming a national one) were performing after a protracted absence. To be honest, I hadn't expected much. But Z.Z., a prototypical power trio who are in some ways a Southern version of Grand Funk, won me over, not by any particular qualities of originality, but by the sincerity and unpretentiousness of what they did. They relied perhaps too heavily on overly familiar boogie mannerisms, but they could play the blues when they had a mind to, and Billy Gibbons (who is a marvelous showman as well as a blistering guitarist) seemed like a natural for stardom.

BUT it wasn't until my return to New York that I really became convinced that rock was alive and well, and it took Iggy and the Stooges to do it. I wouldn't have thought it possible. Their first album is so determinedly mediocre that I've been using it as a comedy record for years (it contains, for example, a ten-minute quasi-Indian chant where you can pick the needle up, redeposit it at any given point, and not notice the difference), and their second effort, "Fun House," was merely bad, although it too had the courage of its inanity. My only other contact with the band prior to their recent "Raw Power" was the brief appearance they made on a televised rock festival from Cleveland (!) where the Ig didn't do much beyond staring at the audience and shrieking occasionally, finishing, I thought, a poor second to announcer Jack Lescoulie.

But at Max's Kansas City, where I came face to face with them at last, they were simply beyond belief. The band, fronted by James Williamson, played with an almost savage intensity and drive (making the studio versions from "Raw Power" sound cut and dried, if you can believe it), while Iggy roamed the tiny stage and prowled the audience in a display of madness that may well have been feigned but was nonetheless totally convincing. The combination of the searing music (really, no one has done anything like it since the Kinks went pastoral and the Yardbirds broke up) and Iggy's dementia added up to one of the most total assaults I've ever experienced, and perhaps the most powerful rock theater piece since the great days of the Who. Of course it will never work on the mass level. In a small club like Max's, where you're forced to confront the band directly, it's gangbusters, but in a large hall I think the effect would be lost. Still, it's nice to know that they're around to keep us honest.



# Behind the greatest names in classical music is the greatest name in classical music.



Listen to 75 years of experience  
on Deutsche Grammophon with ...

**Berg:**  
LYRIC SUITE FOR STRING QUARTET  
STRING QUARTET, OP. 3  
**LaSALLE QUARTET** 2530 283

**Handel:** OVERTURES  
London Philharmonic / **KARL RICHTER**  
2530 342

**Schumann:**  
FANTASIA IN C MAJOR, OP. 17  
SONATA IN F SHARP MINOR, OP. 11  
**MAURIZIO POLLINI**, Piano  
2530 379

**Mozart:**  
MASS IN C MAJOR, K. 317, "CORONATION"  
MISSA BREVIS IN C MAJOR, K. 220  
AVE. VERUM CORPUS, K. 618  
Mathis • Troyanos • Procter  
Grobe • Laubenthal  
Bavarian Radio Symphony Chorus  
and Orchestra  
**RAFAEL KUBELIK**  
2530 356

**Mozart:** "JUPITER"  
**Schubert:** "UNFINISHED"  
Boston Symphony / **EUGEN JOCHUM**  
2530 357

**R. Strauss:**  
DON JUAN • TILL EULENSPIEGEL  
DANCE OF THE SEVEN VEILS FROM  
"SALOME"  
Berlin Philharmonic  
**HERBERT VON KARAJAN**  
2530 349

**Schubert:**  
VOCAL TRIOS  
Ameling • Schreier • Laubenthal  
Fischer-Dieskau  
**MOORE**, Piano  
2530 361  
(Leaflet of texts)

Deutsche Grammophon Records, MusiCassettes and 8-Track Stereo Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Ltd.



# CLASSICAL DISCS AND TAPES

Reviewed by RICHARD FREED • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS  
PAUL KRESH • ERIC SALZMAN

## RECORDING OF SPECIAL MERIT

**BACH, J.S.:** *Cantata No. 106, Gottes Zeit ist die allerbeste Zeit (Actus Tragicus)*. **TELEMANN:** *Trauerkantate, Du aber Daniel gehe hin*. Elly Ameling (soprano, in Telemann); Maureen Lehane (contralto, in Bach); Kurt Equiluz (tenor, in Bach); Barry McDaniel (baritone); Aachen Dom Choir; Members of the Collegium Aureum, Rudolf Pohl cond. BASF 21441 \$5.98.

Performance: **Very good**  
Recording: **Very good**

Both of these funeral cantatas are concerned with the concept of death as viewed by the Old and the New Testaments, reconciling the tragedy of dying with visions of the blissful afterlife. Both are serene, soothing works engaging very small orchestral elements: two recorders, oboe, violin, two violas da gamba, and continuo. The musical construction, however, follows different patterns in the two cantatas. Bach's No. 106 is an early work (1707) in which the solo voices (contralto, tenor, and bass) sing brief arioso passages at times contrapuntally entwined. The Telemann *Trauerkantate*, dating from the 1720's, unfolds in a pattern of two sets of recitatives and arias for the soprano and bass soloists, with opening and closing choruses.

Both performances are admirable. Maureen Lehane excels in the Bach cantata; in the Telemann work Elly Ameling and Barry McDaniel deliver their beautiful arias affectingly,

with noble restraint and laudable (if not wholly successful) attempts at coping with Baroque ornamentations. The recorded sound is warm and clear, but there are minor surface imperfections on the Telemann side of my review copy. *G.J.*



HELMUT WALCHA  
*Magnificently flowing Bach Trio Sonatas*

**BACH: French Suites, Nos. 1-4 (BWV 812/815).** Huguette Dreyfus (harpsichord). DEUTSCHE GRAMMOPHON ARCHIVE 2533138 \$6.98.

**BACH: French Suites, Nos. 5 and 6 (BWV 816/817); Capriccio on the Departure of His Beloved Brother (BWV 992).** Huguette Dreyfus (harpsichord). DEUTSCHE GRAMMOPHON ARCHIVE 2533139 \$6.98.

Performances: **Very good**  
Recordings: **Excellent**

The so-called French Suites are actually no more French stylistically than either of Bach's other sets of keyboard suites, the English Suites and the Partitas. They are a fascinating mixture of movements of differing national styles, primarily French and Italian, but, unlike the other keyboard suites, they do not begin with any introductory movement such as a prelude. Using a 1754 two-manual

instrument by the Parisian builder Henry Hensch, French harpsichordist Huguette Dreyfus performs these works, plus the early, programmatic *Capriccio* as filler, with commendable technical assurance (not always so easy on a historical instrument) and a good understanding of style. Perhaps these are not the most imaginative interpretations, but Mme. Dreyfus does add a few additional ornaments to the repeats on occasion, and she presents the music with a fine understanding of its underlying dance-tempo character. The sprightliness of the faster movements is particularly effective, though I felt those movements of slower or more moderate tempo, such as the allemandes, were a bit stiff and lacking in graciousness. Nevertheless, on the whole these are very satisfactory renditions and they have been faithfully recorded. The instrument itself, apart from a lack of singing quality in the treble and a slightly too bright four-foot register, sounds very good; the individual eight-foot stops are especially attractive in the bass. Those looking for an integral set of the French Suites will find this new recording superior to the other available harpsichord versions listed in the catalog. (My own favorite is the clavichord version so sensitively played, but regrettably without repeats, by Thurston Dart, L'Oiseau-Lyre 60039.) *I.K.*

## RECORDINGS OF SPECIAL MERIT

**BACH: Trio Sonatas, Nos. 1-6 (BWV 525/530).** Daniel Chorzempa (organ). PHILIPS SAL. 6700 059 two discs \$13.96.

**BACH: Trio Sonatas, Nos. 2-5 (BWV 526/529).** Helmut Walcha (organ). DEUTSCHE GRAMMOPHON ARCHIVE 2533126 \$6.98.

Performances: **Both excellent**  
Recordings: **Archive very good, Philips excellent**

J.S. Bach's trio sonatas, with their three independent parts (two keyboards plus pedals), are, of course, a test for any organist, and in terms of technical dexterity young Daniel Chorzempa acquits himself with flying colors. It is not so much that he adopts rapid tempos: his slow movements, in fact, are rather lei-  
*(Continued on page 116)*

### Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- Ⓒ = stereo cassette
- Ⓚ = quadrasonic disc
- Ⓡ = reel-to-reel quadrasonic tape
- Ⓟ = eight-track quadrasonic tape
- Ⓒ = quadrasonic cassette

Monophonic recordings are indicated by the symbol Ⓜ

The first listing is the one reviewed; other formats, if available, follow it.





Angel Records

Igor Kipnis (standing) at the playback console with producer George Sponhaltz.

# BACH'S "GOLDBERG" VARIATIONS

There's wit, wisdom, and completeness in Igor Kipnis' new recording for Angel

Reviewed by Eric Salzman

**J**OHANN SEBASTIAN BACH did not turn to the writing of thematic variations very often, but among his few sets in this challenging form is to be found some of the most profound musical thinking of the eighteenth century. There are apparently only two sets of variations which the composer intended specifically for the harpsichord (other keyboard works are mostly chorale variations for organ), and both of them—the "Goldberg" and the Italian Variations—have just been recorded by Igor Kipnis in a superb two-disc album for Angel.

The early Variations of 1709 are explicitly in emulation of the style of the Italian fiddle virtuosos, and they are brilliant exemplars of the traditional manner. But the "Goldberg" Variations are something else again. They were written in 1742 for Johann Gottlieb Goldberg, a young virtuoso in the employ of one Count Hermann Karl von Kayserling. Poor Bach. Contrary to the popular notion of the situation, he seems to have hated his miserable church job in Leipzig, and was therefore constantly searching for the kind of princely patronage he had enjoyed earlier at Cöthen. When an occasional outside commission came his way, he seems to have extended himself to an extraordinary degree, as if to demonstrate every possible facet of his remarkable skills in each work, and thereby his eminent employability as well. The incredibly rich "Goldbergs" are an excellent example of this: they contain perhaps two or three Suites' worth of dances, fantasias, and ariosos, a series of brilliant keyboard toccatas, a run of canons at every possible interval from the unison to the ninth, as well as an ingenious *quodlibet* ("what you please") incorporating a couple of popular tunes of the day—all this arranged in a great, symmetrical arch rounded off with a repeat of the original theme.

Since he was forced to work so often with provincial—and largely inadequate—musicians, Bach tended to write out his music in considerable ornamental detail—unlike most Baroque composers, who were perfectly content (many of them could afford to be) to leave such details of "interpretation" to the performers. Since Igor Kipnis is one of the apostles of the revival of Baroque performance practice, the question naturally arises as to how he will treat a work as highly elaborated as the "Goldberg" Variations. What a surprise to discover immediately, with the playing of the famous aria that is the subject of the Variations, that his first stroke is not ornamentation, but *de*-ornamentation of the theme! Assuming that the written-out version of the score already *is* the ornamented form, he has deduced the "original" tune (it may or may not be by Bach himself) beneath! The more familiar ornamented version is then reserved for the repeats. This genial and ingenious idea has the delight of surprise—and is totally convincing in the playing as well.

But this is only the beginning. Some of the knottiest problems in the interpretation of Baroque ornamental notation involve those little notes that can be read either as passing notes (in which case they are to be played *before* the beat) or as appoggiaturas (in which case they undoubtedly belong *on* the beat). Kipnis neatly resolves this dilemma by giving us both, playing them one way first, the other way the next time through. Let me add quickly that none of this seems at all arbitrary, arrogant, or willful. Bach's highly elaborated notation is taken to be not a monument chiseled in stone for all time, but a text to be used as the basis for a living, breathing re-creation. Often enough not a great deal is needed—a deft, quick filling-in of a leap, an elegant or witty little punctuation at the top of a line, a gentle, graceful

rhythmic bend, a quick twist of the wrist, or even a thoughtful pause. Add to that the skillful changes in registration, which repeatedly (!) catch the music in revealing new lights, and you have performances that are filled not only with musical wit and scholarly wisdom, but a pervading sense of rightness and naturalness as well.

**T**HE successful projection of this far from simple music rests, for Kipnis, on a sound philosophical basis, for he is the conscious master of a very special art: putting down on vinyl fixed, unchangeable performances of musical works very much intended for live performance. He rightly conceives of the recording medium as a thing in itself, a unique form of musical expression of an essentially intimate nature—hence its great success, when properly handled, with salon and chamber music. Appropriately here, the harpsichord sound is fresh, close, not overblown—but still full of presence. The performances, too, evince a finely judged sense of appropriate scale without ever losing sight of the importance of that delicate balance between documentation (completeness, clarity, and accuracy) on the one hand and expression (the singing line, the telling ornament, the perfect phrase, plus wit, rhythm, vigor, and even reflection) on the other. All this is admirably achieved in this eighty-three-minute performance.

Curiously enough, most of the outstanding earlier recordings of the "Goldbergs" have been by pianists. But this is eminently harpsichord music, and among the available harpsichord versions the Kipnis performance is pre-eminent.

**BACH:** *The Complete Variations for Harpsichord. "Goldberg" Variations (BWV 988); Variations in the Italian Style (BWV 989)*. Igor Kipnis (harpsichord). ANGEL SB 3796 two discs \$11.96.

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

In short, we've had a lot of practice.  
And that's perfect for you.

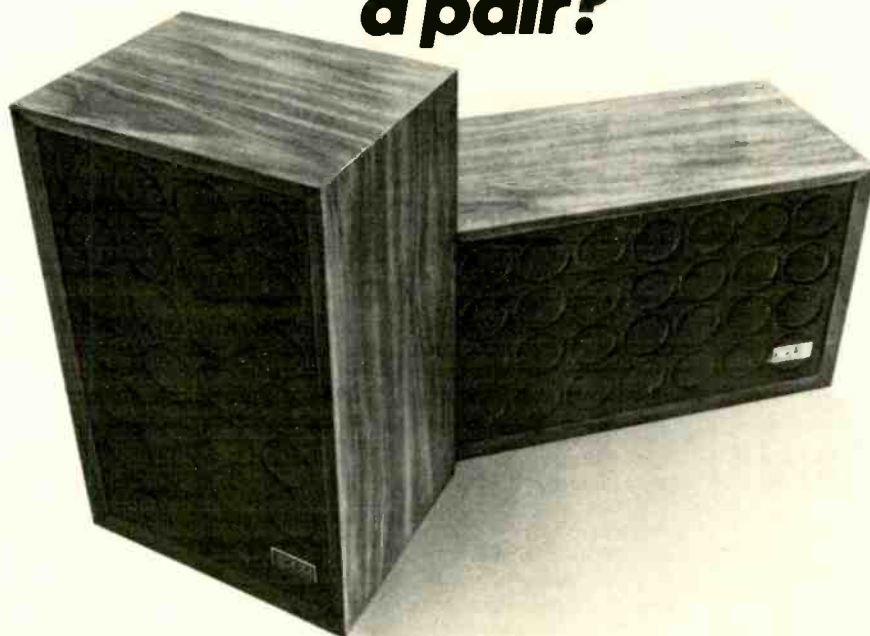
For now you can own a pair of our new Model Thirty-One loudspeakers for just \$89.95†. Think of it. Two superb sounding full-range loudspeakers at a price you might consider fair for just one! A pair of Thirty-Ones deliver a truly inordinate amount of sound for their modest size. You can drive them to big listening levels

with virtually any decent amplifier or receiver. They're handsome, featuring a new sculptured acoustically transparent foam grille. Rugged. And best of all, incredibly inexpensive. With the money you save, you might even trade-up to a better turntable or receiver, perhaps even get into quadraphonic sound. The Thirty-Ones can help make it happen. A pair is at your KLH dealer now. Listen to them soon. We're sure you'll agree that no one has ever offered you a better value in sound.

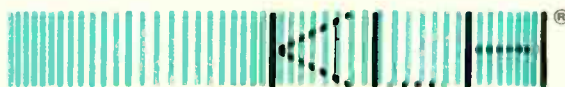
And we've had a lot of practice.

For more technical information, write to KLH Research and Development, 30 Cross Street, Cambridge, Mass. 02139. Or visit your KLH dealer.

# What does it take to make an important new loudspeaker and sell it for \$89.95† a pair?



## Practice. A whole lot of practice!



KLH RESEARCH AND DEVELOPMENT CORP.  
30 Cross St., Cambridge, Mass. 02139

†Suggested retail prices—slightly higher in the South and West.

CIRCLE NO. 32 ON READER SERVICE CARD

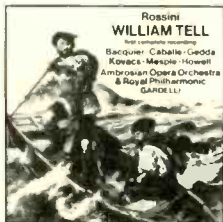




## Caballé Stars as MATHILDE

in this  
first complete  
stereo  
recording  
of Rossini's

**WILLIAM  
TELL**



SEL-3793 (5 LPs—Complete)  
Available: October 1st

## as IMOGENE

Bellini's *Il Pirata*

SCL-3772 (3 LPs—Complete)

## as ELISABETTA

Verdi's *Don Carlo*

SDL-3774 (4 LPs—Complete)

## as MANON

Puccini's *Manon Lescaut*

SBLX-3782 (2 LPs—Complete)

## as JOAN of Arc

Verdi's *Giovanna d'Arco*

SCL-3791 (3 LPs—Complete)

## Montserrat Caballé

—in the Angel tradition of  
recording the great artists  
of our time.



surely. But his tempos are amazingly steady, and the clarity of his playing is really noteworthy. This recording leaves little doubt that his is one of the most remarkable talents to be heard today. If there is any fault to be found at all, it is in the matter of the slow movements, where, perhaps because of the slow tempos, the music tends to stand still instead of flowing forward. Here Helmut Walcha is still at his greatest, and Chorzempa could adopt to advantage the manner in which he phrases and articulates. The spirit and bouncy enthusiasm that Chorzempa displays in the fast movements, however, make this set one of the best recordings of the trio sonatas. The recorded reproduction of the early-eighteenth-century organ at the Reformed Church at Meppel, Holland (built by Jan Harmens Kamp, added to by Frans Caspar Schnitger, and revised over the years—it was restored five years ago) is superb, though some of the higher-pitched stops do tend toward a slight flutter.

Helmut Walcha, who at the age of sixty-six has just retired as a recitalist, first recorded the trio sonatas in the early days of the long-playing disc. For me, at least, that performance remains a paragon, although, of course, it has long been out of the catalog. (A new version of the trio sonatas formed a part of Walcha's second recording of the virtually complete organ works of Bach and can be found in the first volume of the anthology issued in eight discs as Archive 2722002.) The record at hand, made in 1969 on the fine Silbermann tracker organ at the Church of St. Pierre-le-Jeune, contains only four of the trio sonatas. A 1956 recording of the other two will be reissued on Archive 2533140, electronically enhanced for stereo, as a companion disc; it will also contain the *Canzona* and *Allabreve* (both from the eight-disc anthology) plus an organ performance of the four duets, the latter not having appeared in any form in this country before now. If you're still with me, you'll see that this means the Archive set, which spreads the trio sonatas over three sides, will contain more music for the money than the Philips set. What, though, of the performance? Walcha is not quite as agile as he was in his very first recording, but he still performs this music magnificently, with consistently forward-pulling rhythms, a superb linear sense, and a very moving delineation of the slow movements. In matters of balance, however, Walcha's recording falls down. Chorzempa's instrument is marvelously forward; Walcha's is further back in ambience, with less solidity of the bass line and a resultant veiling of the independent parts. Nowhere are the sonics less than good, however, and I urge you to try *both* these new issues if at all possible. *I.K.*

### RECORDING OF SPECIAL MERIT

**BALADA:** *María Sabina, A Symphonic Tragedy for Narrators, Chorus, and Orchestra.* América Dunham (narrator); soloists: University of Louisville Chorus, Richard Spalding dir.; Louisville Orchestra, Jorge Mester cond. LOUISVILLE LS-726 \$5.95 (available from Louisville Orchestra, 211 Brown Building, 321 West Broadway, Louisville, Ky. 40202).

Performance: **Sensational**  
Recording: **Superb**

One of the most startling scores of recent years is this "symphonic tragedy" or "tragi-

fonía" by the forty-year-old Spanish composer Leonardo Balada. It was first presented as a kind of opera-oratorio in Carnegie Hall, New York, in 1970 and later twice performed in Madrid, where it caused such a commotion—between its admirers and those in the audience who were shocked by the frank language of the text—that the first performance there had to be halted until the dissenters were removed. Later Balada reduced the work to a forty-minute suite for soloists, chorus, and orchestra, and that is the form in which it is heard on this sensational recording in the Louisville series.

Balada, born in Barcelona but a product of the Juilliard School and a student of Copland and Persichetti, attracted attention while still in his thirties for his *Guernica* and the *Sinfonia en Negro* written in homage to Martin Luther King. The composer today lives in Pittsburgh, where he teaches music at Carnegie-Mellon University. Yet his work remains utterly Iberian in character, and *María Sabina* is based on a libretto by Camilo José Cela, a Spanish poet, novelist, and playwright.

The "tragifonía" unfolds the story of a witch in Oaxaca who has indulged in the cult of the hallucinatory mushroom and is being tried by her townspeople. The work opens in an eerie, tense atmosphere as the composer intersperses avant-garde devices—tone clusters contrasted with unisons and triads, aleatory fragments—with an impressionistic musical palette that recalls the best of Falla and Granados. Above the rustling strings the chorus enters: "The whole town wants to hang María Sabina." But the whole town also wants to "kiss the skirt" of the woman they hate yet hold in awe. Fiercely María Sabina herself comes on to recount the ritual of her life: "I am a woman who cries, who spits, who eats flowers, who grows moss on her chest and belly." As the work becomes ever more tense and frenzied, she intones darkly, "I am a woman who eats dirt, with six teats like bitches . . . who smokes aromatic herbs in a pipe made of vertebrae from a blood-drained martyr. . . ."

After each new outburst by the witch, the chorus, as Robert McMahan points out in his absorbing program notes, "whispers, shouts, wails or produces other sorts of effects"—effects which set the listener's spine tingling and rivet his attention to the work in progress until the inevitable denouement of death, when the sounds of fireworks, the wails of children, and the approach of an ominous storm bring the piece to a hair-raising climax.

As it happens, there is a *real* María Sabina living in the village of Huautla in the Province of Oaxaca, who has been the subject of anthropological studies and magazine articles, including one in the late *Life*. She is still around, and shortly after her impersonator was hanged in Carnegie Hall, she told interviewers with some puzzlement that she had heard there was an opera about her being given in New York. Since then, she has had several bullets fired at her by angry neighbors and her home has been burned down three times, but she is still pursuing her career as a witch and is said to be responsible for the death of a number of hippies who ingested too many sacred mushrooms at her urging.

The "tragifonía" of María Sabina, at any rate, is magnificently performed by the University of Louisville Chorus and Orchestra under Jorge Mester, with América Dunham a veritable Spanish Anna Magnani of a witch as

(Continued on page 118)



# Get More "Sock" Out Of Rock Or Bach



Let's take it from the top. Published specifications alone will not recreate the explosive energy of a rock performance ... or the ingenious passages of a Bach fugue. It takes Onkyo audio equipment — created with a rare sensitivity for the musical performance together with unmatched technical know-how. Listen to our superb AM/FM receivers ... outstanding tuners and amplifiers ... remarkably natural, clean-sounding speaker systems and speaker components. Ask your dealer. Compare Onkyo. Buy Onkyo. It's your wisest choice.

### **SPECIAL GIFT OFFER!**

Onkyo audio equipment is the world's finest value. To help you enjoy it at its fullest, we are pleased to offer, as a FREE GIFT, 1 pair of Onkyo quality stereo headphones (\$30 retail) with the purchase of any Onkyo top-rated AM/FM receiver or tuner-amplifier combination ... at participating dealers. Offer good for a limited time only.

# **ONKYO**<sup>®</sup>

*Artistry in Sound*  
**NOW!**

Onkyo Sales Section/Mitsubishi International Corp. 25-19 43rd Avenue, Long Island City, N.Y. 11101/(212) 729-2323



she spits out her curses and defiance to the mob. Supporting her efforts beautifully as soloists are Burwell Hardy as the Town Crier, Guillermo Helguera as the Constable, and Hector Cortes as the Executioner. The chorus, directed by Richard Spalding, is divided in four, and all four sections sing their hearts out. The recording itself is simply superb, another credit to the generally distinguished Louisville series. It can be ordered directly or through a record dealer. A complete text of Cela's words, both in Spanish and in an excellent English translation by Luz Castranos and Theodore S. Beardsley, Jr., is supplied with the album. *P.K.*

**BEETHOVEN:** *Piano Concertos* (see Best of the Month, page 74)

**BERG:** *Seven Early Songs (1905-1908)*. Heather Harper (soprano): BBC Symphony Orchestra, Pierre Boulez cond. *Wozzeck, Act 3*. Isabel Strauss (soprano), Marie; Walter Berry (bass), *Wozzeck*: Ingeborg Lasser (contralto), Margret; Albert Weikenmeier (tenor), the Captain; Karl Doench (baritone), the Doctor; Paris National Opera Chorus and Orchestra, Pierre Boulez cond. COLUMBIA M 32162 \$5.98.

Performance: **Superb songs; mostly good Wozzeck**  
Recording: **Good**

Though the *Seven Early Songs* were composed to texts by as many different poets (Carl Hauptmann, Nikolaus Lenau, Theodor Storm, Rainer Maria Rilke, Johannes Schlaf, Otto Erich Hartleben, Paul Hohenberg), the theme of tender longing and occasionally fulfilled love between men and women is woven through them all. The music itself is drenched in the ambiance of the post-*Tristan*, art nouveau aesthetic, and there is, in the first song especially, a strong tincture of a Debussy chord and scale texture. Just a year after Berg composed the Lenau setting—*Auf Geheimem Waldespfade*—Charles Tomlinson Griffes in the U.S. was doing a setting of the same text as part of a series of German songs commissioned by G. Schirmer Publishers. But popular as Griffes' song eventually became in its English-language version, it by no means matches the mastery and intensity of Berg's.

Berg orchestrated the *Seven Early Songs* some twenty years after their initial composition, and under Boulez's baton and with Heather Harper's effective vocalism, the music comes across with superb effect. The earlier Bethany Beardslee-Robert Craft performance, dating from about a dozen years ago and not currently available, sounds cold and disembodied by comparison.

The Boulez performance of Act 3 from *Wozzeck* is extracted from the 1967 recording of the complete opera, issued originally on the CBS label and subsequently on Columbia. The Boulez reading is a marvel of musical illumination and dramatic tension in terms of the work as a whole, but in vivid vocal characterization and musical accuracy Boulez's cast is no match for Böhm's on Deutsche Grammophon 2707023 (Evelyn Lear's Marie in the DG set is really extraordinary). Not that Boulez's singers don't have their special moments: Walter Berry is a far more irrational and frightening Wozzeck in the final scenes than Fischer-Dieskau, and I was much impressed by Ingeborg Lasser as Margret in the Tavern Scene. But it is Boulez himself as conductor-illuminator who is the real star.

Even if you already have the Böhm reading of the complete *Wozzeck*, this disc is a *must* because of the lovely *Seven Early Songs*. *D.H.*

**BERLIOZ:** *Béatrice et Bénédicte: Overture; Entr'acte. Benvenuto Cellini, Op. 23: Overture. Le Carnaval Romain Overture, Op. 9. Les Troyens: Royal Hunt and Storm*. New York Philharmonic, Pierre Boulez cond. COLUMBIA M 31799 \$5.98, MA 31799 \$6.98, MT 31799 \$6.98.

Performance: **Splendid**  
Recording: **Good**

Those who found Boulez's view of the *Fantastique* dullish will find handsome recompense here. These are vibrant, full-blooded readings; the *Benvenuto Cellini* overture is especially welcome after the rather bland



AMÉRICA DUNHAM  
*A truly bewitching María Sabina*

account in Colin Davis' otherwise attractive Philips set of the complete opera. The collection also constitutes one of the most brilliant exhibitions of virtuosity by the New York Philharmonic in some time, though the sonic frame seems a little lacking in bass. All that keeps this hugely enjoyable disc from the "Special Merit" category is the competition—which in the case of these well-loved showpieces is formidable indeed.

The entr'acte from *Béatrice et Bénédicte* amounts to an utterly negligible minute and a half (why, by the way, has Columbia stopped printing timings on its jackets?), in place of which this rather short side might have been filled out with, say, *Les Francs Juges*, which Boulez would probably carry off superbly. As it happens, there is an RCA disc (LSC 2438) on which Charles Munch and the Boston Symphony can be heard in the same program, but with the entr'acte replaced by the overture *Le Corsaire*. Enjoyable as the Boulez collection is, the Munch is preferable.

Since neither Munch nor Boulez included the vocal parts in the Royal Hunt and Storm, as Beecham did in his "Lollipops" collection on Angel S35506, it might be further noted that there is, at half the RCA or Columbia price, a London disc (STS 15031) on which Jean Martinon and the Paris Conservatoire Orchestra offer almost the same program as Munch's, but substitute the *Rákoczy March* for the *Troyens* excerpt. *R.F.*

**BOULEZ:** *Le Marteau sans Maître*. Yvonne Minton (mezzo-soprano); Ensemble Musique Vivante, Pierre Boulez cond. *Livre pour Cordes*. Strings of the New Philharmonia Orchestra, Pierre Boulez cond. COLUMBIA M 32160 \$5.98.

Performance: **Brilliant**  
Recording: **Excellent**

Pierre Boulez's own earlier recording of *Le Marteau sans Maître*, now on Turnabout TV-S 34081, still sounds so fine that hearing it through against the new Columbia only led me to question whether it is necessary, or even desirable, to spend more than \$2.98 for a "definitive" account of the work. Perhaps it is only habit (I cannot think it would be sentiment), as I have lived with the older version—first on Harmonia Mundi and now on Turnabout—for eight or nine years, but it strikes me as having more of a feeling of spontaneity than the new version, which gives the impression of having simply been learned well and executed brilliantly by those involved.

I hesitate to make too much of this, particularly since two of the six instrumentalists in the Columbia recording (violinist Serge Collot and guitarist Anton Stingl) also took part in the earlier one, but repeated hearings only deepen the impression. One factor in this is that Yvonne Minton's glorious voice is given too much solo prominence in the new version, and her feeling for the text seems less convincing than Jeanne Deroubaix's on Turnabout. Similarly, while flutist Michel Debost plays very well indeed on Columbia, the incomparable Severino Gazzelloni, on Turnabout, goes farther, not only in terms of sheer virtuosity, but in establishing the eerie mood of the piece. Obviously Boulez has not lost interest in his already-classic work, and Columbia has given him a transparent recording, but the presentation here leans toward voluptuous display, in contradistinction to the viscerally communicative experience on the Turnabout disc—whose sound quality is still competitive, if somewhat drier.

As for the *Livre pour Cordes*—actually two very brief pieces, more or less *à la* Webern, which fill out side two—this is superbly wrought stuff, and superbly played by the New Philharmonia strings, but hardly substantial enough, I would think, to justify the doubled expenditure for the less compelling version of *Le Marteau*. The annotation, incidentally, advises that the string pieces constitute "an exhaustive recomposition" of part of a work for string quartet which "Boulez no longer acknowledges." Evidently, however, he does allow the original to be performed and recorded, for parts of the *Livre pour Quatuor*, including these same movements, were recorded by the Parrenin Quartet for Erato fairly recently and released in this country by the Musical Heritage Society (MHS 1228). *R.F.*

#### RECORDING OF SPECIAL MERIT

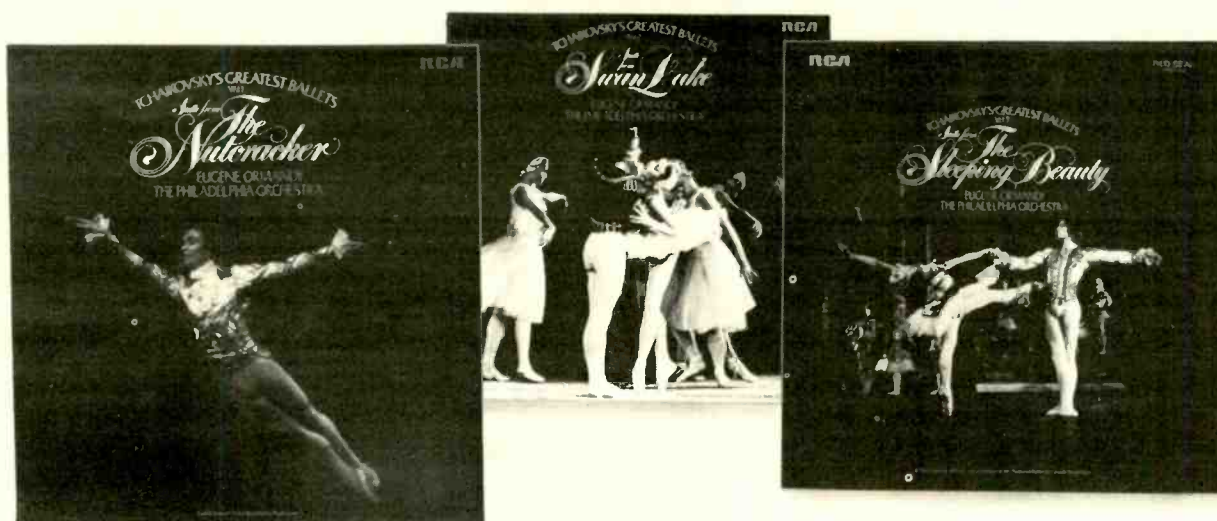
**BRAHMS:** *Piano Concertos, No. 1, in D Minor, Op. 15; No. 2, in B-flat Major, Op. 83*. Emil Gilels (piano); Berlin Philharmonic Orchestra, Eugen Jochum cond. DEUTSCHE GRAMMOPHON 2707 064 two discs \$13.96.

Performance: **Poetic**  
Recording: **Excellent**

With about a dozen current recordings of Brahms' D Minor Concerto and twice as many of the B-flat, all but one or two of them  
*(Continued on page 120)*

Presenting  
the world's richest-sounding orchestra  
now on  
the world's richest-sounding records.

Eugene Ormandy & The Philadelphia Orchestra  
in Quadradisc.



"I have finally been able to hear RCA's quadrasonic Philadelphia recordings... and the playback results, as sheer sound, are simply stunning..." — Stereo Review (David Hall)

"Clear, warm, spacious and with excellent separation." — Records & Recording (Lionel Markson)

"A breakthrough not only when reproduced on a four-channel system but even on conventional stereo equipment." — The Gramophone (Edward Greenfield)



**RCA** Records and Tapes



performed by certified Olympians, it would be preposterous to designate any single version of either as "the best." Each approach has its own validity, and I suspect that listeners respond with a greater degree of subjectivity to these gigantic works than to any other concertos in the general repertoire. My own preference among recordings of the B-flat has for some years been the one Emil Gilels made with Fritz Reiner and the Chicago Symphony (now on RCA Victorla VICS 1026, a genuine bargain), which to me represents a virtually ideal balance of the lyric, heroic, intimate, and dramatic elements of the work. Gilels has never acquired the sort of mystique that his compatriot Sviatoslav Richter has, and his performances are seldom of the "white-heat" variety; what excitement there is (and there is considerable) in his music-making stems from a logical "grand view" rather than from impetuosity. This, it seems to me, is just the sort of approach such large-proportioned works require. There is also, for all their vast dimensions, a good deal of chamber music in these concertos, and Gilels' recent recording of the G Minor Piano Quartet reminded me of both his status as a chamber music player and his particular insights into Brahms.

Without in any way diminishing my admiration for what such musicians as Serkin, Horowitz, Rubinstein, Arrau, Ashkenazy, Richter, Backhaus, Watts, Reiner, Toscanini, Szell, and Schuricht have given us in their various recordings of these concertos, this new set by Gilels and Jochum asserts itself—more firmly with repeated hearings—as desert-island Brahms. The predominant characteristic is an expansive serenity, but there is

no shortage of drama, tension, or sheer vigor where appropriate. Tempos are broad (almost daringly so in the gorgeous slow movement of the B-flat), but the heady temptation to overplay the "epic" qualities of the concertos is happily disregarded. There is, in fact, a tendency toward understatement that makes the grandeur of the first movements unusually convincing, and throughout both long sequences there is, instead of a momentary blaze here and there, a steady glow, a radiant spontaneity that relieves the listener of any awareness of "interpretation."

Had Gilels and Jochum ever met, let alone performed together, before they made these recordings? I tend to doubt it, and yet the integration of elements in these two performances is so thorough as to suggest a mutuality forged through decades of joint endeavor. I cannot recall so strong an impression in this respect from any concerto recordings I have heard before (or concert performances, either). The sonic focus, like the performances themselves, is about as close to perfection as anyone has yet come in concerto recordings.

R.F.

**BRUCH: *Violin Concerto No. 1, in G Minor, Op. 26; Scottish Fantasia, Op. 46.*** Kyung-Wha Chung (violin); Royal Philharmonic Orchestra, Rudolf Kempe cond. LONDON CS 6795 \$5.98.

Performance: **Somewhat small-scale**  
Recording: **Good**

Some months ago I lavished high praise on the Sibelius-Tchaikovsky concerto recording that features Kyung-Wha Chung with the

London Symphony Orchestra under André Previn's baton. The combination of unerring intonation, rhythmically vital phrasing, and sparkling agility, not to mention Previn's outstanding collaboration, made for an altogether outstanding disc.

But the essentially aristocratic style of Miss Chung is less well cast for Bruch; everything here is all very lovely, but also a bit too careful—in the finale of the Concerto especially. The uninhibited yet controlled approach of Menuhin in the First Concerto or of Heifetz or Campoli in the Fantasia is far more satisfying. Rudolf Kempe's accompaniments are excellent, as is the recorded sound. D.H.

#### RECORDING OF SPECIAL MERIT

**COUPERIN: *Pièces de Clavecin. Prélude No. 3 from L'Art de Toucher le Clavecin. Ordre Nr. 7: La Ménéteux; Les Petits Ages; La Basque; Les Amusements. Prélude No. 5 from L'Art de Toucher le Clavecin. Ordre Nr. 5: Allemande, La Logivière; Courante I, II; Sarabande, La Dangereuse; Gigue; La Flore; Les Agréments.*** Gustav Leonhardt (harpsichord). BASF KHB 20348 \$5.98.

Performance: **Exemplary**  
Recording: **Very good**

Gustav Leonhardt displays his customary mastery, stylistic and technical, in this selection of François Couperin's harpsichord pieces. Specifically, he has chosen an almost complete *Ordre*, No. 7 from the composer's second book of *Pièces de Clavecin* (omitting only *La Chazé*), plus about half of the Fifth Suite from Couperin's first book of *Ordres*; in

Sony's Ferrite and Ferrite recording heads let you record all of the baritone flute. All of the tenor sax. That's because this unique Sony development controls the width of the gap over which your tape passes during recording to the exact tolerance necessary for truly fine sound reproduction. When you record with Sony quality engineered Ferrite and Ferrite heads, your playbacks have all the high and low frequencies of the original sound.

What's more Sony's Ferrite and Ferrite heads are cleaner, stronger and more durable than ordinary heads. The edges of Sony's Ferrite and Ferrite heads are virtually chip resistant. No pits and cracks to distort the sound and collect dust. And Sony's Ferrite and Ferrite heads reduce eddy-current losses to the very minimum.

Experience the performance breakthrough of Sony's Ferrite and Ferrite head tape recorders. In reel-to-reel choose either the

# Don't lose your



each case, following the composer's suggestion, he plays one of the brief preludes from Couperin's didactic *Art de Toucher le Clavecin* as a preface to the pieces that follow.

Regarding the performances, I think it will suffice to say that it would be difficult to find more idiomatically played Couperin anywhere. Leonhardt does not attempt to dazzle (it is not that kind of music) but concentrates instead on refinement and subtlety. The harpsichord he plays here is his own often recorded Skowroneck, built in 1962 and designed after a mid-eighteenth-century Flemish Dulcken. Although the recording level is too high for normal playback (stiff volume reduction is mandatory), at reasonable volume the instrument sounds superb in its clarity and firm bass.

BASF should try to improve its jacket presentation: in addition to neglecting to mention that the suites are not the complete ones (No. 5 alone would take up two sides), the trilingual program annotations make no attempt to identify or explain the various character pieces (such as *Les Petits Ages*), and the English translation is very unidiomatic. *I.K.*

**FIELD:** *Piano Sonatas, Op. 1: No. 1, in E-flat Major; No. 2, in A Major; No. 3, in C Minor. Piano Sonata in B Major.* Frank Merrick (piano). MUSICAL HERITAGE SOCIETY MHS 1529 \$2.99 (plus 75c handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N. Y. 10023).

Performance: **Awkward**  
Recording: **Dry**

John Field's piano sonatas, although not ex-

actly remarkable—they are mostly in the manner of his teacher Clementi, with an occasional excursion into an Irish or Scottish vein—are certainly real novelties with charm. However, their revival is not going to be made imminent by these (to be as polite about it as possible) awkward performances and recordings. The liner notes don't even correspond to the order of the pieces on the disc. *E.S.*

**GRIEG:** *Peer Gynt, Suites 1 and 2; Sigurd Jorsalfar, Incidental Music, Op. 56.* Berlin Philharmonic, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 2530 243 \$6.98.

Performance: **Norse music, Berlin style**  
Recording: **Excellent**

Just what we all wanted—another set of *Peer Gynt* Suites! Apparently every record company in the world is determined to have its own entry in this peculiar Scandinavian sweepstakes. Ibsen himself felt that Grieg's incidental music was too sweet and superficial for the theme of his play. But where would music appreciation courses be without it? Anyone who has heard the Angel recordings by Beecham or Barbirolli of the complete music for *Peer Gynt* for soloists, chorus, and orchestra is never really going to be satisfied again with the orchestral suites. But Karajan certainly gives it his ardent all, molding every moment in the fashion that is his own, building dazzling orchestral climaxes with the Berlin Philharmonic, and behaving in general as though the entire score had just been discovered in a forgotten attic in Potsdam. To lift this enterprise further out of the flatlands of banality, the conductor and his forces round out the

concert with three pieces that make up Grieg's incidental music for *Sigurd Jorsalfar* (*Sigurd the Crusader*), a play by the Norwegian dramatist Bjørnstjerne Bjørnson. The score has rarely been recorded complete before, but I am afraid that devotees of light classical radio programs will recognize the concluding *Huldigungsmarsch* all too well.

*P.K.*

#### RECORDING OF SPECIAL MERIT

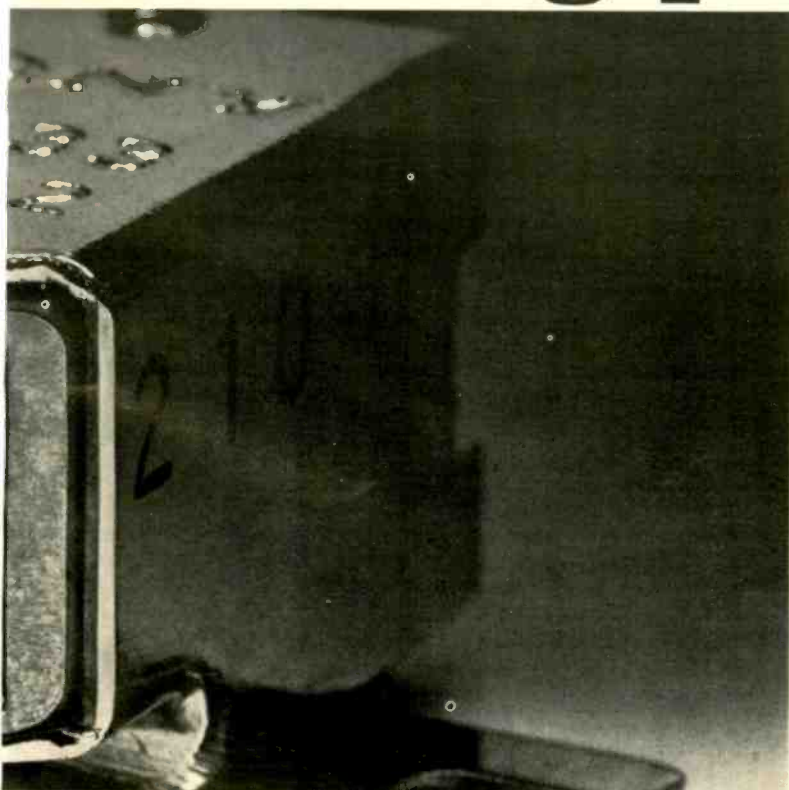
**HANDEL:** *Rinaldo, Great Scenes.* Arleen Auger (soprano), Almirena; Rita Shane (soprano). Armida: Beverly Wolff (mezzo-soprano), Rinaldo: Raymond Michalski (bass). Argante: Martin Isepp (harpsichord); Vienna Volksoper Orchestra, Stephen Simon cond. RCA ARL1-0084 \$5.98.

Performance: **Very commendable**  
Recording: **Good**

*Rinaldo*, which Handel composed in 1711 as the first Italian opera specifically intended for London audiences, was enormously successful, both with the public and in establishing the composer's reputation. It is usually described as one of his "magic" operas, for in it are all kinds of elaborate visual effects: as Winton Dean points out in *Handel and the Opera Seria* (Oxford University Press, 1970), Armida, a sorceress and Queen of Damascus, "makes her first entrance 'in the Air, in a Chariot drawn by two huge Dragons, out of whose Mouths issue Fire and Smoke.' Later in the act, 'a black Cloud descends, all fill'd with dreadful Monsters spitting Fire and Smoke on every side. The Cloud covers Almi-

©1973 Superscope, Inc., 8146 Vineland Ave., Sun Valley, Calif. 91352. Prices and models subject to change without notice. Send for free catalog.

# flute in the gap!



TC-280 at \$199.95 or the TC-377 at \$299.95. If a stereo cassette deck is what you're looking for, there's the TC-134SD at \$239.95 or the TC-161SD at just \$299.95. Get the clear crisp sound of Sony with Ferrite and Ferrite in the model that best meets your recording needs. They're just part of a full line of superior Sony recording equipment starting as low as \$59.95 at your nearest Superscope dealer. He's in the yellow pages.



**SONY Ask anyone.**

A Product from **SUPERSCOPE.**



rena [fiancee of the soldier-hero, Rinaldo] and Armida, and carries 'em up swiftly into the Air . . . ." Among the other stage paraphernalia are mermaids, boats, birds, a mountain that disappears, armies, and a stage battle. Cecil B. De Mille couldn't have done better.

What of the music? Well, at least as displayed by about fifty-two minutes of excerpted scenes and arias, it has more than its share of impressive moments. Two arias. Rinaldo's "Cara sposa" and Almirena's "Lascia ch'io pianga," both absolutely gorgeous, are justly famous. Among the other highlights: a lovely pastoral aria, "Augelletti che cantate," which in the original production was accompanied by the release into the auditorium of a whole flock of sparrows; Armida's bellicose aria, "Vo' far guerra e vincer voglio," with an obbligato harpsichord part, and the final excerpt, Rinaldo's terrific call to battle, "Or la tromba," and the fiery battle itself, for which the orchestra includes four trumpets. This last was arranged by Beecham as part of a ballet, *The Origin of Design*, many years ago; it has long been one of my favorite pieces, and I was delighted to hear the original here for the first time.

The performance itself is commendable. Simon brings great enthusiasm to his task, and some good stylistic details are included. The orchestra plays well, even though there are more refined and precise ensembles to be heard elsewhere. Of the cast, Arleen Auger is an enchanting Almirena, Rita Shane's Armida is satisfactory but a bit unsteady in the higher reaches, Beverly Wolff in the title role (originally an alto castrato part) handles her two totally different arias impressively, and Raymond Michalski as Argante, King of Jerusalem, deals manfully, albeit with a dry vocal quality, with his roulades. Finally, Martin Isepp as the continuo harpsichordist and Hans Kneih, playing the brief recorder obbligato in Almirena's bird aria, should be singled out for praise. The sonics, barring slight constriction at the end of side two and all too forward a balance for the obbligato harpsichord in Armida's battle aria, are very satisfactory. Texts and translations are provided on the back of the jacket, but there are no program annotations. J.K.

**MOZART: Opera Excerpts. *Le Nozze di Figaro*: Overture; *Cosa sento* (Act I); *Non più andrai*; *Voi che sapete*; *Crudel, perchè finora*; *Deh vieni, non tardar*. *Idomeneo*: Overture. *Die Entführung aus dem Serail*: *O wie ängstlich*; *Vivat Bacchus, Bacchus lebe*; *In Mohrenland gefangen war*; *O! wie will ich triumphieren*. *Die Zauberflöte*: Overture; *Der Vogelfänger bin ich ja*; *Dies Bildnis ist zaubernd schön*; *Bei Männern, welche Liebe fühlen*. *Zaide*: *Ruhe sanft*. *Così Fan Tutte*: Overture; *Soave sia il vento*; *Un'aura amorosa*; *Il core vi dono*. *Il Rè Pastore*: *L'amerò, sarò costante*. *Don Giovanni*: *Là, ci darem la mano*; *Finch' han dal vino*. Lucia Popp (soprano); Brigitte Fassbaender (mezzo-soprano); Werner Krenn (tenor); Tom Krause (baritone); Manfred Jungwirth (bass); Vienna Haydn Orchestra. István Kertész cond. LONDON OSA 1297 two discs \$11.96.**

Performance: **Mostly very good**  
Recording: **Excellent**

The late István Kertész had a sensitive and mellow way with Mozart, somewhat in the Bruno Walter tradition. Lively but unhurried tempos, clear textures, and delicious orchestral details characterize his readings. All these

elements are in focus here, in addition to fine ensemble control and considerate support for the singers. Aside from the discordant piccolo in "Der Vogelfänger" and the slightly draggy tempo for "L'amerò, sarò costante" (in which the violin obbligato is neatly played by Eszter Perenyi), the conductor's contribution to this "Mozart Opera Festival" is on a very high plane.

The singing ranges from competent to excellent. Best among the five soloists is soprano Lucia Popp, whose tone is lovely, well-placed, and consistently pure. Tenor Werner Krenn, like Miss Popp, is a fine Mozart stylist, but his vocal resources are more limited. Within that limited dynamic scale, his "Un'aura amorosa" is beautifully phrased, and the gentle, mandolin-accompanied serenade from *Die Entführung* is a gem. Baritone Tom Krause is best in the ensembles, particu-



CONCORD STRING QUARTET  
"Perfect realization" of a Rochberg quartet

larly in "Bei Männern": in the solos his fuzzy tone production detracts from his otherwise musicianly effort. The mezzo and the basso are useful but unspectacular.

With the ample representation of the Mozart operas in the catalog I cannot say that this two-disc compendium fills a serious gap. I should nonetheless state that the delightful trio from the first act of *Figaro* (in which Werner Krenn sings the role of Basilio, the singing master) is not easily found outside of complete recordings, and the same applies to the ensembles from *Così Fan Tutte* and the lovely soprano aria from the incomplete opera *Zaide*. In any case, the set is a fine tribute to the gifts of the much-lamented conductor. G.J.

#### RECORDINGS OF SPECIAL MERIT

**MOZART: Serenade No. 10, in B-flat, for Thirteen Wind Instruments ("Gran Partita," K. 361).** Wind Ensemble of the Collegium Aureum. BASF KHB 21414 \$5.98.

**MOZART: Serenade No. 11, in E-flat (K. 375); Serenade No. 12, in C Minor (K. 388).** Wind Ensemble of the Collegium Aureum. BASF KHB 29312 \$5.98.

Performances: **Flavorsome**  
Recordings: **Good**

It has always been a favorite pipe dream of mine that I would have at my command, for some festive occasion, a crack ensemble of

friendly wind players from Yale or the Blue Hill, Maine, summer music school to grace the affair with one or more of the Mozart wind serenades. I love these three masterpieces with a passion, and I am forever astonished at how totally different in character they are from one another—the untrammelled expansiveness of the B-flat for thirteen instruments, the refined lyricism of the E-flat, and the stern terseness of the C Minor with its amazing canonic minuet.

The recorded performances currently listed in Schwann are chiefly topnotch virtuoso ensembles playing modern instruments. The pair of BASF (Harmonia Mundi) discs under consideration here feature the Stuttgart-based Collegium Aureum playing the instruments of Mozart's time or modern reconstructions thereof. Thus the B-flat Serenade is done with basset horns in place of the modern alto clarinet and natural unvalved horns instead of contemporary instruments. Parallel practice is observed in the two other works.

The strictures imposed by the older-style instruments make for a rather less taut and virtuosic performance than one hears in most other recordings of the serenades, but certainly the flavors are more differentiated in terms of tone color among the contrasted pairs of players. The oboes in particular have a more penetrating quality, relative to the entire musical texture, than we are used to nowadays. The end result is not merely a study in musical antiquarianism, but a vital recreation of something close to what Mozart and his contemporaries must have heard.

The playing is remarkably fine, the recorded sound excellent. D.H.

**MOZART: Symphony No. 29, in A Major (see The Basic Repertoire, page 53)**

**PUCCINI: Turandot (see Best of the Month, page 73)**

#### RECORDING OF SPECIAL MERIT

**ROCHBERG: String Quartet No. 3.** Concord String Quartet. NONESUCH H 71283 \$2.98.

Performance: **Magnificent**  
Recording: **Superb**

Those who have never been especially fond of George Rochberg's music—and, for that matter, those who have—may profitably take note that his String Quartet No. 3 is not Rochberg as we have known him before. It was written on commission for the Concord String Quartet during the winter of 1971-1972, which was, Rochberg tells us in his notes for the disc, "the time of turning" for him, the time he embraced tonality for the first time since he had been "convinced of the historical inevitability of the 12-tone language" some fifteen years earlier. The following seems worth quoting:

"In my 'time of turning,' I have had to abandon the notion of 'originality,' in which the personal style of the artist and his ego are the supreme values; the pursuit of the one-idea, uni-dimensional work and gesture which seems to have dominated the esthetics of art in the twentieth century; and the received idea that it is necessary to divorce oneself from the past, to eschew the taint of association with those great masters who not only preceded us but (let it not be forgotten) created the art of music itself. In these ways I am turning away from what I consider the cultur-

(Continued on page 124)

# The 400 millisecond miracle.



Most people seem to take for granted the smooth, effort-

less way in which a Revox works.

And that is as it should be.

For a great deal of time, effort and sophisticated engineering have gone into translating extremely complex function into lightning quick, responsive operation.

For example, when you press the play button of a Revox, you set in motion a sequence of events that take place with the precision of a rocket launching.

It begins with a gold plated contact strip that moves to close two sections of the transport control circuit board.

Instantaneously, the logic is checked for permissibility. If acceptable, a relay is activated.

Within 15 milliseconds, power is supplied to the pinch roller solenoid, the brake solenoid, the back tension motor, a second relay and, at the same time, the photocell is checked for the presence of tape. If present, Relay One self-holds.

Elapsed time, 25 milliseconds.

At 30 milliseconds, Relay Two closes and puts accelerating tension

on the take-up motor.

The logic checks are now complete and power is available to actuate all necessary functions.

From 30 milliseconds to 300 milliseconds, mechanical inertia is being overcome and the motors and solenoids are settling down.

By 300 milliseconds, the brakes have been released, the pinch roller is in contact with the capstan shaft, the tape lifter retracted, the playback muting removed and the motors have come up to operating speed.

At 350 milliseconds power is cut off from Relay Two, which changes over to another set of contacts, releasing the accelerating tension on the take-up motor and completing a circuit through Relay One that, in turn, restores normal tension to the take-up motor.

Total elapsed time, 400 milliseconds. The Revox is now in the play mode.

And it's all happened in a fraction of the time it takes to read this sentence.

The 400 millisecond miracle. **More proof that Revox delivers what all the rest only promise.**





# An ounce of prevention.



A little preventive medicine for your valuable record collection...the Discwasher system. It keeps your records clean to sound better longer. The Discwasher fluid was specially developed by a medical scientist to dislodge micro-dust, remove fingerprints and cigarette smoke, eliminate destructive biological growth...all without leaving residue on the record surface.

Keeping your collection clean with Discwasher will prevent undue wear on your records and stylus. You'll be able to hear the difference...for a long time. Even your older records will sound better. The Discwasher system is available from finer audio dealers for \$12.95.

**discwasher**  
317 Professional Building  
909 University  
Columbia, Mo. 65201

give  
to the  
March  
of Dimes

al pathology of my own time toward what can only be called a *possibility*: that music can, by regaining contact with the tradition and means of the past, re-emerge as a spiritual force with reactivated powers of melodic thought, rhythmic pulse, and large-scale structure."

That may sound a little stuffy, but after hearing the music one can only appreciate Rochberg's deep sincerity and welcome most heartily (and almost incredulously) a major contribution to the string quartet literature. This is not only a "large-scale structure," but one whose contents are both highly expressive and directly communicative (not always the same thing)—music that virtually reaches out and embraces the listener.

The five movements, which add up to more than forty-seven minutes' playing time, are distributed in three larger sections. The first section comprises the first two movements, a fantasia and a march; the second section is an extended and remarkably beautiful set of variations; the last comprises another march and a vast finale which is itself in five sections, an alternating sequence of "Scherzos and Serenades." Rochberg mentions having drawn on the styles and language of Beethoven and Mahler, but these various elements conflict neither with each other (their comfortable commingling is the heart of the variations) nor with the overall impression that this venturesome, impassioned, romantic, and affirmative work is also one of great individuality.

Rochberg writes his own review of the performance: "the perfect realization of my work down to the last detail." If I am not mistaken, all four of the Concord players are about twenty-five years old—but what a team this is! "The emotional and intellectual fervor, the musical sense of phrase and rhythm, the uncanny sense of ensemble" on which Rochberg remarks have been demonstrated before, both in recital and on records, but are qualities one should never take for granted. I look forward to their encounter with Beethoven—as well as more music like this from Mr. Rochberg. *R.F.*

**SCARLATTI, A.:** *Andate, O Miei Sospiri (two versions); Del Faretrato Nume; La Pazzia, Ovvero La Stravaganza.* Neva Pilgrim (soprano); Louis Bagger (harpsichord); Barbara Mueser (gamba). MUSICAL HERITAGE SOCIETY MHS 1479 \$2.99 (plus 75¢ handling charge from Musical Heritage Society Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: **Very commendable**  
Recording: **Voice a bit distant**

**SCARLATTI, A.:** *La Violetta; Pensaci Bene; Labra Gradite; Se Florinda è fedele (from La Donna Ancora è Fedele); Quartet in F Major; Toccata Sesta in D Minor.* **SCARLATTI, D.:** *Vaga Rosa; Ah! Sei Troppo Infelice; Sonata in C Major (K. 200; L. 54); Sonata in G Minor (K. 426; L. 128).* Charlotte Lehmann (soprano); Bengt Johnsson (harpsichord); Günther Weiss (viola d'amore); Jorgen Fischer-Larsen (violin); Kjeld Madahl (flute); Laurenzius Strehl (gamba). MUSICAL HERITAGE SOCIETY MHS 1443 \$2.99 (plus 75¢ handling charge from Musical Heritage Society Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: **Homely**  
Recording: **Good**

**RECORDING OF SPECIAL MERIT**  
**SCARLATTI, A.:** *Clori e Lisa; Floro e Tirsi.* Jennifer Vyvyan and Elsie Morison (sopranos); Thurston Dart (harpsichord);

Desmond Dupré (gamba). L'OISEAU-LYRE OLS 154 \$5.98.

Performance: **Distinguished**  
Recording: **Good stereo transfer**

Alessandro Scarlatti, father of Domenico of the keyboard sonatas, is always given prominence in textbooks for his role in developing the Neapolitan opera, the cantata, and the favored *da capo* vocal aria. But when it comes to hearing the music, on records or in concert, Alessandro is always given second place. Oh, on occasion some singer still will use an aria or two, heavily romanticized, as a warm-up, but you have to investigate far and wide, mostly on discs, to get a deeper impression of what the man is musically all about. A hearing of the three present discs reveals some noteworthy characteristics, at least in the area of Alessandro's vocal output: a decided melodic flair, harmonic subtleties (on occasion with some surprising chromaticisms), vigor but nearly always a feeling of Classical containment, and, far from least, an understanding of the beauty of the human voice.

Some of the containment may be heard in the two languorous duet cantatas on the L'Oiseau-Lyre disc, in which the texts concern pastoral unrequited love: they are full of a kind of *galant* complaint, never life-and-death urgency, and they are totally representative of the Arcadian ideal. This recording, originally issued monophonically in 1957, sounds very good in its electronically enhanced stereo form, except perhaps for a slight constriction at the conclusion of its second side. The performances are stylishly conceived (there is only the lack of *da capo* embellishment, admittedly a tricky matter with duets, that stamps this record a product of the Fifties rather than the Seventies), with excellent vocal work by Jennifer Vyvyan and Elsie Morison and superb support from the late Thurston Dart at the harpsichord. Texts and translations are included.

The Musical Heritage disc devoted to three cantatas, one of them in two totally different versions, is very enterprising as to repertoire and is very well performed. The texts again concern love problems, amorous pleasures and cruelty, sighs and wounded hearts, and there is much opportunity for word painting and expression of affect. All four works are excellent cantatas, though if I had to pick a favorite it would be *La Pazzia*, which begins with a descriptive aria likening the love-stricken protagonist to a moth killing itself in a flame and concludes with a symbolic canon illustrating the attempted flight of the soul from the situation. The young American soprano Neva Pilgrim does well with these pieces: she has a very pretty voice, but, perhaps because of a more distant mike placement than her colleagues, her sound is a bit woolly and the words are not always distinct. I hope that the next time she sings this kind of repertoire she makes more effort to vary color and dynamics—that is, to get more emotion into the words and to be more expansive at cadences. Likewise, her partners, who give excellent support overall, tend to play with a bit too much undifferentiated legato. Stylistic considerations are well taken care of, ranging from Louis Bagger's fine realizations on the harpsichord to some effective *da capo* embellishments. Except for the balance problem noted, the reproduction is very good, and texts and translations are provided.

The other MHS disc is devoted to a variety of Alessandro's output, vocal and instrumen-



tal. and a similar brief survey for Domenico. There are brief songs (one of them, "Rugiadose, odorose," from the canzona *La Violetta*, is one of those standard Old Italian Arias beloved of Tito Schipa and others), several for voice with flute or violin as obbligato instrument, a soprano and continuo aria from an opera, a charming Quartet in F Major for three instruments and continuo (called a Sonata in F in other recordings), and a typically Czerny-like harpsichord toccata. Domenico is represented by two relatively unfamiliar keyboard sonatas and, rather rarer, an arietta and a cantata, both of which are interesting pieces but which don't, I think, stand up to Domenico's better-known achievements.

Charlotte Lehmann possesses an ingratiating soprano voice, but neither she nor her colleagues seem to attempt to follow Baroque stylistic procedures (no embellishment, for example); the keyboard player bangs away at his instrument without regard for the possibilities of touch, and the instrumental playing is more serviceable than refined. However, it is enjoyable, intimate music for the most part, and the recording, barring a too close-up harpsichord, is good. Most of the texts and translations are provided. I.K.

**SCHUMANN: Humoreske, Op. 20; Sonata No. 3, in F Minor, Op. 14.** Jerome Rose (piano). TURNABOUT TV-S 34533 \$2.98.

Performance: **Good**  
Recording: **Good**

After enduring a generation of super-brilliant virtuosos, we seem at last to be getting some younger pianists who, without any less technical prowess, are able to play Schumann in the full-blooded, romantic manner that his music demands. Anton Kuerti and Stephen Bishop are two that come to mind, and now we have a third in the young American Jerome Rose.

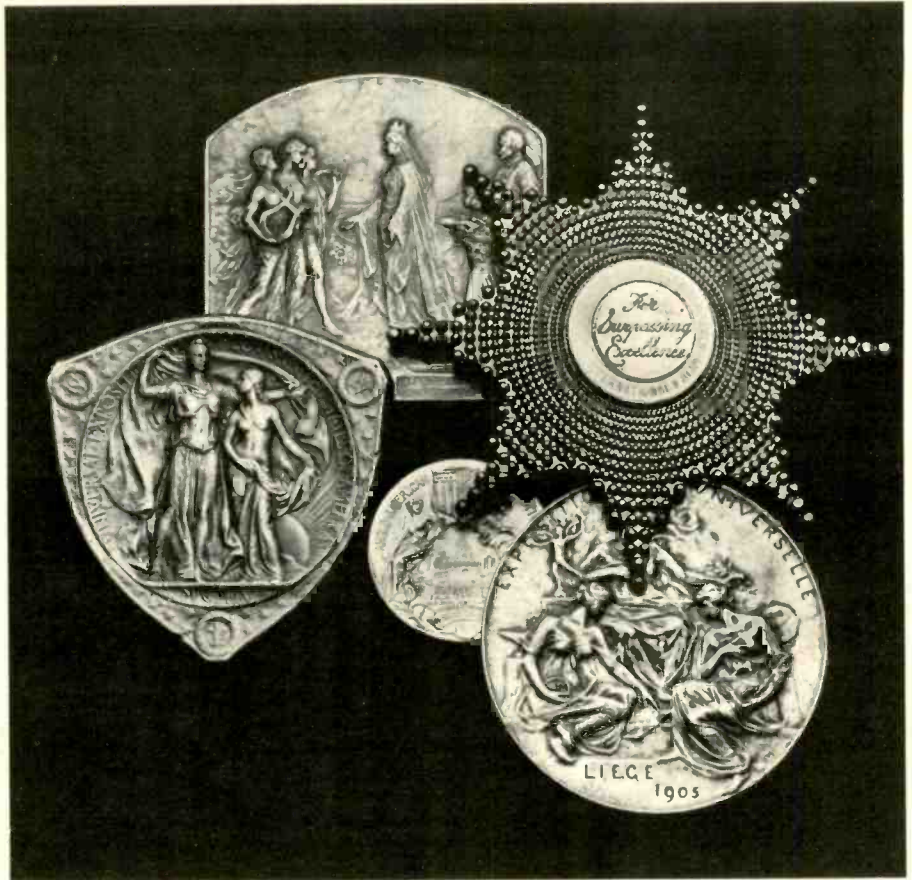
The F Minor Sonata is an uneven work compared with the greatest of Schumann's piano output; the opening movement, in particular, never really gets off the ground. But the slow variation movement on a theme of Clara Wieck becomes genuinely moving here in Mr. Rose's performance, and his reading of the finale realizes to the full its virtuosic fire. His treatment of the scherzo is a bit careful for my taste, though, and there the rival Kuerti performance on the London Stereo Treasury label has a slight edge.

The *Humoreske* is a kaleidoscopic sequence of twenty short pieces, sharply contrasted in mood: serene, violently impetuous, broodingly ruminative. Again, however, the collection as a whole does not quite equal in poetic sensibility and musical cohesion such earlier companion works as *Carnaval* or the Op. 12 *Fantasiestücke*. Nevertheless, Mr. Rose's reading makes a thoroughly convincing case for the music, and the disc all told is a very good buy. The sound is excellent. D.H.

**SCHUMANN: Symphony No. 3, in E-flat Major, Op. 97 ("Rhenish").** New York Philharmonic, Bruno Walter cond. *Symphony No. 4, in D Minor, Op. 120.* London Symphony Orchestra, Bruno Walter cond. PARNASSUS 8 \$6.00 (available from Parnassus Records, P.O. Box 281, Phoenicia, N. Y. 12464).

Performance: **Excellent**  
Recording: **From pre-War 78's**

Both of these symphonies are works one would have expected Bruno Walter to remake in stereo, for his affinity for Schumann, and



JACK DANIEL was only five-foot-two, but after winning the Gold Medal at the 1904 World's Fair he stood mighty tall among whiskey makers.



After the international judges had tasted from 24 long tables of whiskey, Mr. Henry Hoctor announced: "Gentlemen, the Gold Medal for the world's finest whiskey goes to Jack Daniel Distillery, Lynchburg, not Virginia, but Lynchburg, Tennessee." And distillers from all over the world turned to see who Jack Daniel was. But *after* that, no one had to say where Lynchburg was. And, judging from the other gold medals Mr. Jack won at Liege, Ghent and London, no one had trouble remembering his name. After a sip, we trust, neither will you.



CHARCOAL  
MELLOWED

☾  
DROP

☾  
BY DROP

Tennessee Whiskey • 90 Proof • Distilled and Bottled by Jack Daniel Distillery  
Lem Motlow, Prop., Inc., Lynchburg (Pop. 361), Tennessee  
*Placed in the National Register of Historic Places by the United States Government.*





# CALENDAR OF CLASSICAL COMPOSERS

**B**ACK by popular demand and updated from its original (1966) printing, Music Editor James Goodfriend's *Calendar of Classical Composers* is a listing of the most important composers from the year 1400 to the present, grouped according to the stylistic periods—Renaissance, Baroque, Classic, Romantic, etc.—in which they worked. This 12 x 24-inch aid, guide, and complement to your music listening is printed in color on heavy, non-reflecting stock suitable, as they say, for framing. A key to the calendar, consisting of capsule accounts of the principal stylistic characteristics of each musical period, is included. The whole will be sent rolled in a mailing tube to prevent creases; we pay postage. All you do is send 25¢ to:

*Calendar of Classical Composers*  
Stereo Review, 1 Park Avenue, New York, N.Y. 10016

his identification with the "Rhenish" in particular, were well known. He did not remake either of them, though, and, since Columbia and EMI have shown no interest in reissuing their respective recordings, the enterprise shown by Parnassus in the form of this disc is especially commendable. What one remembers of Walter's Schumann is likely to be described in such terms as "mellow" and "affectionate"; it is good to be reminded, as we are here, how much inspiring vigor went into his interpretations, too.

The sound of the 1941 Columbia "Rhenish" is a little thin, that of HMV's 1938 Fourth rather dim—but then, the same might be said of the respective originals. In any event, this is not a record anyone would consider as a first choice for either work, but it is a valuable document of an important conductor in repertoire for which he was especially well suited. Listeners interested on that basis will be able to make their own adjustments (mechanical and/or psychological) to the faded sonics.

Speaking of documentation, two minor errors regarding Columbia's recording of the "Rhenish" are to be noted in the very generous annotative insert provided by Parnassus: (1) the numbers given for the original 78-rpm discs are not "matrix numbers" as stated, but catalog numbers; (2) release was not limited to the United States, for English Columbia (prior to its parting of the ways with its American namesake) issued it on both 78-rpm and LP discs. R.F.

SCHUMANN, R.: *Trios: No. 1, in D Minor, Op. 63; No. 2, in F Major, Op. 80; No. 3, in G Minor, Op. 110.* SCHUMANN, C.: *Trio in G Minor, Op. 17.* The Beaux Arts Trio. PHILIPS 6700 051 two discs \$13.96.

Performance: Very good  
Recording: Good

The Beaux Arts Trio (Menahem Pressler, Isidore Cohen, and Bernard Greenhouse) is one of the best, and that is especially fortunate in the case of this album. The Robert Schumann piano trios—particularly No. 1, in D Minor—present problems for any team of chamber music players and recording engineers, for, save in his solo piano music and songs, Schumann's chosen medium is not always the most effective conveyor of his particular message. For all the richness of musical ideas, Schumann's apparent lack of confidence in instrumentation led him to thicken textures unnecessarily, so that it turns out to be quite a job for musicians and recording engineers to achieve a reasonably transparent sound that will make the musical texture wholly intelligible and yet preserve the body of sonority that Schumann desired (hence the tinkering in past generations with the orchestrations of the Schumann symphonies).

The D Minor Trio is by far the most passionate in expressive content and richest in musical ideas. The fleeting ethereal chorale episode in the first movement forever haunts one, and the deeply somber slow movement is, for me, almost the finest in all of Schumann's chamber music. For all the beauties of the Beaux Arts Trio performance, however, I don't think the Philips recording team has overcome the problem of achieving a clear sonic texture. The cello sonority, in particular, seems buried a good part of the time in the end movements. Perhaps a closer miking should have been attempted here.

For the other trios, which are more trans-

## NOVA AUDIO

Brightest Super Star In Stereo Today

### At Last!

- MAIL ORDER  
— Plus —
- SERVICE  
— Plus —
- FINANCING  
— Plus —
- TOP MAJOR BRANDS

Nationwide Financing

Also Bank Americard & Mastercharge

We carry all the Fair Trade Brands

Whenever Possible these makes are quoted 'In Systems'

We quote on ALL Major Brands

Large complete inventory on everything we sell

We provide our own  
Factory Authorized Service on  
everything we sell

**YOU CAN TRUST US!**

Write for our price and quotations on complete systems or individual items. Whatever your needs, we'll fill them and SAVE you money, time and worry!

Box 542  
2940 A Prosperity Ave.  
Merrifield, Va. 22030  
(703) 280-4500

## AND NOW FOR SOME GREAT NEWS FROM THE ULTIMATE HI-FI HEADQUARTERS...

# FREE RSL CATALOG TELLS ALL!

One of the things you'll be glad to be told is that RSL insists you pay less for your stereo systems, speakers and components.

By selling **FACTORY DIRECT**, eliminating big overhead costs and typical dealer markups, Rogersound Labs can deliver superlative quality for a tiny price.

**HURRY!** Beat Inflation and Write Today for our super-grouper RSL Hi-Fi Stereo Catalog. The cost to you is Zero... **FREE**... Nothing!

 **ROGERSOUND LABS**

6319 Van Nuys Blvd. Van Nuys, CA 91401

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

parently scored, but less fertile in ideas, the middle-distance microphoning is ideal. I find the F Major Trio the best-made of Robert Schumann's three, with the lively opening movement and dreamy slow movement as high points. The late Op. 110 is a very mixed bag, in which striking moments—such as the *pizzicato col arco* fugato episode in the first movement and the turbulent middle section of the slow movement—become swamped by obsessively repetitive rhythmic figuration.

Clara Schumann's G Minor Trio is believed to have been written at about the same time as her husband's Op. 63. It is no match for Op. 63 in passion and breadth of utterance, but the piece has much charm, in particular the captivating *tempo di menuetto scherzo*, and it is beautifully written for the piano trio.

Unless I were an all-out Romantic-chamber-music enthusiast or a Schumann specialist, I'm not sure I'd want to invest in this whole package, but I would certainly acquire the first disc of this set, containing the D Minor and F Major trios, were it to become available separately. *D.H.*

**STRAUSS, R.:** *Sonatina No. 1, in F Major, for Sixteen Wind Instruments (1943); Suite in B-flat Major for Thirteen Wind Instruments, Op. 4.* Netherlands Wind Ensemble. Edo de Waart cond. PHILIPS 6500.297 \$6.98.

Performance: **First-rate**  
Recording: **Very good**

Last year, from the same source, we had a splendid record of Strauss' first and last works for wind ensemble, the one-movement Serenade, Op. 7 (which preceded the Op. 4 Suite, despite the opus numbers), and the Sonatina No. 2, retitled "Symphony" by Strauss' publisher. The latter (which Strauss labeled "Opus posthumous") was completed in 1945 and bears the heading "The Happy Workshop"; the F-Major Sonatina, written two years earlier, is headed "From an Invalid's Workshop." Both are easy-going, undramatic works in which Strauss ruminated over his long and productive life in a mellower mood than that of his celebration of himself nearly a half-century earlier in *Ein Heldenleben*. While suggestions of Mozart can be heard in the "Symphony," Sonatina No. 1 is all Strauss, with unescapable echoes of *Rosenkavalier* and the spirit of *Till* dancing through the finale (not too boisterously).

The early works too are interconnected, for it was the Serenade that broke the ice for the young Strauss (then seventeen) with Hans von Bülow and led to his commissioning the Suite. This is a much more elaborate work than its predecessor—three times as long and in four movements instead of one. Odd movements to associate with Strauss—Praeludium, Romance, Gavotte, Introduction, and Fugue—but an intriguing work, if hardly an irresistible one.

Neither of these works could be called irresistible, really. Those for whom one disc of Strauss for winds will suffice are advised to go for the earlier release (6500.097), for both works on it are a bit more appealing than the corresponding ones on the new disc. But those who do want the complete collection will find the same high standards of interpretation, execution, and engineering gratifyingly evident here. *R.F.*

**SZYMANOWSKI:** *Four Études, Op. 4; Fantasia in F Minor, Op. 14; Métopes, Op. 29;* (Continued on page 130)

# THREE GREAT AMERICAN ORCHESTRAS

on  
*LONDON*

RECORDS<sup>®</sup>

**ZUBIN MEHTA**

**THE LOS ANGELES PHILHARMONIC ORCHESTRA**

Ives:  
**SYMPHONY NO. 1**

Elgar:  
**ENIGMA VARIATIONS**

CS-6816

**GEORG SOLTI**

**THE CHICAGO SYMPHONY ORCHESTRA**

Solti  
**CHICAGO SHOWCASE**

R. Strauss: Don Juan; Wagner: Die Meistersinger Prelude; Rossini: The Barber of Seville Overture; Beethoven: Egmont Overture; Leonore Overture No. 3

CS-6800

**LORIN MAAZEL**

**THE CLEVELAND ORCHESTRA**

Prokofiev:  
**ROMEO AND JULIET**

CSA-2312

CIRCLE NO. 36 ON READER SERVICE CARD



a name known  
around the world for  
**quality.**

Introduces a new standard of turntable  
**performance.**

See the feature loaded GA212, electronic turntable and marvel at the  
**price.**

© N. V. Philips of Holland

DISTRIBUTED BY  
**NORTH AMERICAN PHILIPS CORPORATION**  
100 EAST 42nd STREET, NEW YORK, NEW YORK 10017

CIRCLE NO. 44 ON READER SERVICE CARD

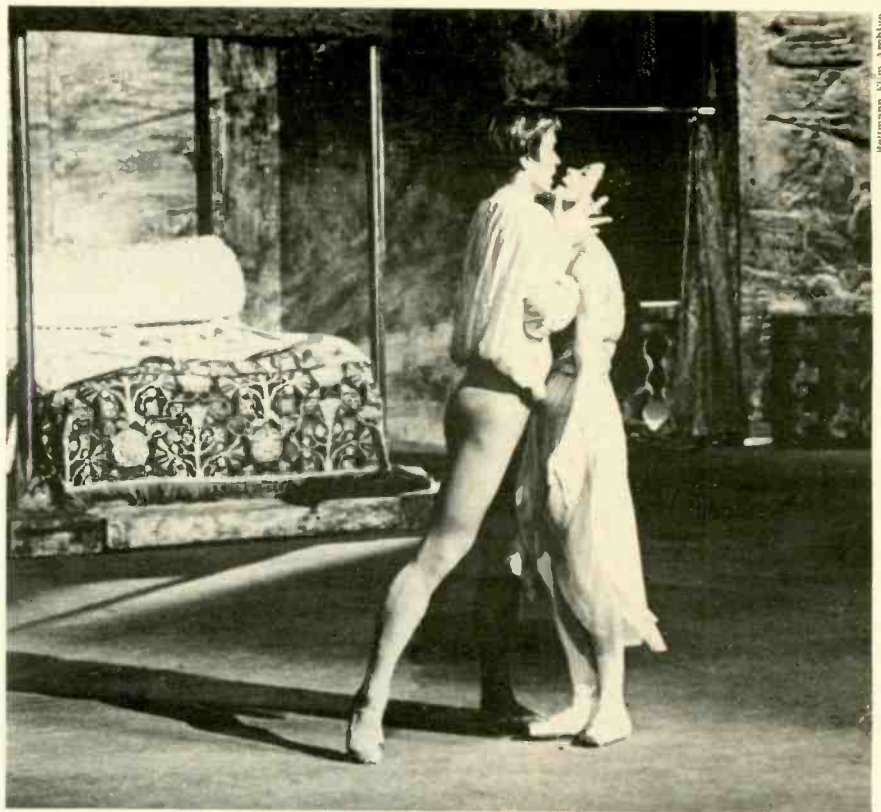


# Prokofiev's *Romeo and Juliet*

A delightful dilemma:  
two new complete  
recordings to  
choose from

Reviewed by  
**RICHARD FREED**

Margot Fonteyn and Rudolf Nureyev  
in the Royal Ballet film version  
of *Romeo and Juliet*.



PROKOFIEV'S *Romeo and Juliet* is generally considered the finest full-length ballet score composed in this century, and many regard it also as the composer's true masterwork for orchestra. Like Berlioz and Tchaikovsky before him, Prokofiev succeeded, as his biographer Israel Nestyev wrote, "in finding his own independent approach to this grand theme," and the work, undertaken in his most lyrical period, was especially close to his own heart. "In *Romeo and Juliet*," Prokofiev declared, "I have taken special pains to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work, I shall be very sorry—but I feel sure that sooner or later they will."

Note that he wrote "reach the hearts of all listeners": although he composed the music for Leningrad's Kirov Ballet, he intended that it should be effective enough to "reach the heart" by itself. The music was in fact well received in a concert performance in Moscow a month after its completion, in the fall of 1935, but it was then rejected by both the Kirov and Moscow's Bolshoi Ballet as "undanceable," and the Ballet School in Leningrad turned it down, too. The danced premiere took place in Brno at the end of 1938; by then Prokofiev had put together the first two of the three orchestral suites he extracted from the score (in addition to ten pieces for piano), and he and others had conducted them in both Europe and America. By the time the Kirov did produce the ballet, on January 11, 1940 (starring Galina Ulanova, who had danced in the Brno premiere), Prokofiev had made several additions and had enlarged the orchestra, at the request of the dancers and the

choreographer, Leonid Lavrovsky. (Evidently the acoustics of the Kirov Theater—the former Maryinsky—were such that the dancers had difficulty hearing certain passages as originally scored.) The following year further additions were made, and there were still more for the Bolshoi premiere of 1946.

Ulanova, Lavrovsky, and others who had had misgivings about the work soon grew to love it passionately, and by now it has been roundly acknowledged as the masterpiece it is, in such productions as Kenneth MacMillan's for Britain's Royal Ballet (the version danced by Fonteyn and Nureyev in the widely circulated Paul Czinner film), Frederick Ashton's for the Royal Danish Ballet, and especially the late John Cranko's for his Stuttgart Ballet, as well as those of the Kirov and Bolshoi companies. (*Romeo and Juliet* was the showpiece for the Bolshoi's first visit to the West, opening its run at Covent Garden in 1956.)

All of which makes it more than a little surprising that London and Angel have each entered the marketplace this fall bearing brand-new recordings of the complete score of *Romeo and Juliet*—surprising not because the releases are simultaneous, but because we have had to wait so long for them. (Angel claims "the first truly complete recording," London proclaims "World Premiere Stereo Recording"; André Previn's performance with the London Symphony Orchestra for Angel was taped a few weeks earlier, but Lorin Maazel's on London reached record shops a week or so ahead of it.)

Music from the ballet, both in the form of Prokofiev's own concert suites and in the sequences devised by various conduc-

tors, has figured prominently in concerts and recordings by major American and European orchestras, but a concert performance of the entire score is a genuine rarity (the one given by Maazel and the Cleveland Orchestra last May, a month before their recording sessions, may have been the only one given in America), and until now the only complete recording was the pre-stereo version conducted by Genady Rozhdestvensky (formerly on MK imports and Westminster, now on a pair of wretched-sounding Colosseum discs and apparently cut). This state of affairs may have led many to conclude that the two-and-a-half-hour score would not stand on its own without the stage action and that the suites offer all there is of real musical value, but, as it happens, there are remarkably few uninteresting bars in this vast work (after hearing each of the new sets more than twice, I found I was actually eager for more). Most of the themes can be heard in the suites, but it is only in hearing the work in full that one can appreciate what Prokofiev did with them in the way of *Leitmotif*.

IF the suites have seemed to be quintessential Prokofiev, the complete score makes an even stronger impression in that respect. In this music, more than in any other of Prokofiev's orchestral works, we seem to find the distillation of his style—a summing-up of everything he had done before and a foretaste of everything he was yet to do. Perhaps it is only because this is his longest orchestral composition, or because it occupied him over so long a period (during which he composed and revised several other significant works), that one is able to find so much in it, but, in any



event, it is all there. The magnificent slow movement of the Fifth Symphony must have grown directly out of the love music in this ballet, while other sections contain the kernels of portions of the Sixth and the Seventh as well as the later ballet *Cinderella*, and the gavotte which concludes Act 1 is a very straightforward elaboration of the one in the *Classical Symphony* of 1917. It is not only these actual resemblances, though, that give the work its special place in Prokofiev's catalog, but the pervasive and unmistakable presence of his unique creative personality—his kind of lyricism, his kind of drama, his kind of passion, his kind of humor, his kind of orchestral speech—raised to a level of intensity (at times disarmingly understated, at times unabashedly direct) seldom equaled and never so brilliantly sustained in his other compositions.

Even in this expanded orchestration, Prokofiev preserved a good deal of the original chamber-music texture in several of the most poignant sections. His use of mandolins, the viola d'amore (who else but Hindemith wrote for that instrument in the Thirties?), the solo cornet instead of trumpet, etc., is unostentatiously imaginative: in each case it is simply clear that no other device would have been so effective in capturing the mood. One could make a long and fascinating study of Prokofiev's use of the orchestra in this work; it is a gorgeous accompaniment for dancers, but it might well be thought of as the most unlimited in scope of his symphonies.

It would be hard to think of any conductors active today who are more superbly suited to interpret this score than Maazel and Previn, both of whom have shown countless times their extraordinary affinity for such material. Their predecessor Rozhdestvensky, of course, is a noted Prokofiev specialist, and he recorded *Romeo and Juliet* with the orchestra he had conducted in many actual danced performances in the Bolshoi Theater. Neither Maazel nor Previn has those credentials, but both have evidently conceived their interpretations in terms of what makes sense to the ear, and not simply as recollections of the theater. Both have been so successful that the only frustration likely to confront the listener is the task of choosing between the two. That is not to suggest that there are not marked differences between them—only that this is a competition both high-level and extremely well-met.

This was an especially happy repertoire choice for what amounts to a double debut for the Cleveland Orchestra—its first appearance on the London label and its first recording under its new music director. Maazel recorded a single side of excerpts from *Romeo* with the Berlin Philharmonic for Deutsche Grammophon in the Fifties (released here on American Decca DI 9967), from which it was evident that the material suits him down to the ground. In the new London set he surpasses anything he has done before on any label in terms of poetry, conviction, and sheer, irresistible communicativeness; it is a glorious validation of the

work's symphonic stature. The Clevelanders, too, have never sounded better on records: added to the brilliance of the Szell years is a sumptuousness marvelously apposite to this particular score. Perhaps the recording site had something to do with it—the sessions were held in Cleveland's Masonic Auditorium, not Severance Hall—but I would credit the playing more than the hall acoustics or even the stunning sonic frame provided by London.

Previn may have had the stage a little more in mind than Maazel, for he tends to point up certain individual segments with greater emphasis. His highlighting of the merrymaking scenes in Act 2 is particularly striking; Maazel is rather straitlaced here in comparison, and the Cleveland mandolin players pale against the exuberance of the English ones. There are flashes of wit too in Previn's handling of some of the lighter sections which Maazel does not offer, and the scenes of conflict also are set off in somewhat greater dramatic relief. All this is exciting and undeniably effective, but it has its cost: in general, this approach makes the whole sequence more episodic and fragmented than Maazel's more subtle one, in which the flow is more continuous and symphonic; in particular, Previn's underscored delineation in the more extrovert sections tends to alter the proportions of the work as a whole by placing the pivotal love music in a lesser perspective (though the love music itself is beautifully set forth).

I would not want to make too much of these differences, for Maazel is certainly not lacking in drama and Previn's treatment of the score lacks nothing in the way of refinement. Both conductors have obviously felt this music deeply and both great orchestras play their collective hearts out for them; this is, to an astonishing degree, a matter of "How happy would I be with either..." And I would be, but I do feel that Maazel's version is the more compelling by virtue of its greater feeling of continuity and its more justly proportioned balance between the respective dramatic elements. Moreover, while Angel has given Previn very good sound, what London has achieved for Maazel is outstanding even by that label's awesome standards.

And as long as we're in the neighborhood, Prokofiev's *Cinderella* is a work that could also benefit greatly from a new recording, since Rozhdestvensky's for Melodiya/Angel is less persuasive than it might be. Previn would be the ideal conductor; let us hope that he gets around to it soon.

**PROKOFIEV: *Romeo and Juliet*, Op. 64 (complete ballet score).** The Cleveland Orchestra, Lorin Maazel cond. LONDON CSA 2312 three discs \$17.94.

**PROKOFIEV: *Romeo and Juliet*, Op. 64 (complete ballet score).** London Symphony Orchestra, André Previn cond. ANGEL SC 3802 three discs \$17.98.

## had it with record clubs?

Join the growing number of collectors who now purchase their records and tapes from the mail order SERVICE of the world's largest record store.

- No membership fee or obligation to purchase.
- Save at least 30% off manufacturer's list price on records.
- Widest selection — Let the Schwann Record Catalog be your guide to the stock of the World's largest record store.
- Mailing charge only 50c per order — NOT per record.
- Fastest mail order service.

Send for latest special catalog featuring tremendous values on records, open reel tapes, cassettes, and 8 track tapes. Save as much as 70% off list price.

### ROSE discount Record Store



214 SOUTH WABASH AVENUE  
CHICAGO, ILLINOIS 60604

CIRCLE NO. 59 ON READER SERVICE CARD

RECEIVERS  
TUNERS  
AMPLIFIERS

TAPE  
RECORDERS  
DECKS

# LOW PRICES

ON FAMOUS BRAND  
NATIONALLY ADVERTISED  
**STEREO  
COMPONENTS**

FAST DELIVERY  
FACTORY SEALED CARTONS  
WRITE TODAY FOR OUR QUOTE

## A. D. R. AUDIO

6200 CHILLUM PLACE N.W.  
WASH., D.C. 20011  
(202)  
723-6060

SEND FOR  
OUR FREE  
CATALOG

SPEAKERS  
CARTRIDGES  
COMPACTS

ALL  
STEREO  
SYSTEMS

CIRCLE NO. 2 ON READER SERVICE CARD



# DISCOUNTS

## HI-FI SYSTEMS COMPONENTS

KITS • COMPACTS  
TUNERS • AMPLIFIERS  
RECEIVERS • TURNTABLES  
SPEAKERS • TAPE RECORDERS

- Franchised Distributors for over 70 mfrs.
- Largest selection in the country
- Full manufacturers warranty protection
- Only brand new, factory sealed components
- Fast, fully insured shipments
- Double-boxed cartons where possible
- Same day reply to your inquiry
- Extra savings on complete systems
- Lowest possible prices

WRITE FOR OUR QUOTE AND SPECIALS BULLETIN  
VISIT OUR NEW MODERN WAREHOUSE  
FREE AMPLE PARKING AT PREMISES



146 OLD BROOKFIELD RD. (NORTH)  
DANBURY, CT. 06810  
DANBURY, CT. (203) 744-6421  
N. Y. CITY (212) 369-6212

CIRCLE NO. 13 ON READER SERVICE CARD

# BIG DISCOUNTS

## STEREO COMPONENTS

Largest selection of top name brands... try us and see...

It's worth a call  
**(301) 488-9600**

INTERNATIONAL  
HI-FI  
DISTRIBUTORS

6330 Frankford Ave.  
Baltimore, Md. 21206

All mail answered within 24 hours

Phone Daily 9 AM to 9 PM  
Saturday 9 AM to 4 PM  
Phone (301) 488-9600

CIRCLE NO. 31 ON READER SERVICE CARD

*Masques, Op. 34.* Martin Jones (piano). ARGO ZRG 713 \$5.95.

Performance: **Very good**  
Recording: **Good**

The music of Karol Szymanowski (1882-1937) appears at long last to be getting the kind of attention on records it deserves. Henryk Szeryng's fine Philips disc of the late Violin Concerto No. 2 was recently released, and with this Argo collection and previous issues on the Orion label, we have a good chunk of the piano music. However, I have yet to find first-rate stereo recordings of the Op. 50 mazurkas, the *Harnasie* ballet, or the *Symphonie Concertante* for piano and orchestra—all works that have made Szymanowski's position in Polish music comparable to that of Bartók in Hungary, Falla in Spain, or Vaughan Williams in England.

However, before achieving his special amalgam of folk roots and the grand classic tradition, Szymanowski turned out reams of brilliantly composed music reflecting all the various influences under which he came, ranging from Richard Strauss to Alexander Scriabin and Claude Debussy. Such is the general nature of the collection so beautifully played here by Martin Jones.

The early études are heady post-Romantic fare, handsomely written for the instrument and peaking in interest in a gorgeous slow movement (No. 3). The slow introduction of the F Minor Fantasia echoes in a curious way the celebrated masterpiece in the same key by Chopin, but then proceeds along quite different, more wayward and impetuous lines. The *Métopes*, evocations of figures from the *Odyssey*, and the *Masques*, sharply etched character pieces (*Schéhérazade*, *Tantris le Bouffon*, *Sérénade de Don Juan*), show Szymanowski in his full-blown impressionist phase, tintured strongly with elements of Scriabin. The demands made on the pianist in terms of decorative passagework and subtle differentiation of rhythm and color are extreme, but Mr. Jones passes every exacting pianistic hurdle with flying colors. Certainly his reading of the *Métopes* is more affectingly communicative than that of Regis Benoit on the Orion label, partly because of the Argo disc's superior recorded sound. *D.H.*

*TCHAIKOVSKY: Symphony No. 4, in F Minor, Op. 34.* National Symphony Orchestra, Antal Dorati cond. LONDON CS 6793 \$5.98.

Performance: **Has brilliant moments**  
Recording: **Excellent**

Having transformed the Stockholm Philharmonic Orchestra into an ensemble of top-level international caliber, Antal Dorati is in the process of doing much the same thing with our own National Symphony Orchestra. As a report on work-in-progress, Dorati's recording with the National of the Tchaikovsky Fourth Symphony is a fascinating document. The celebrated *pizzicato* scherzo comes off with tremendous *éclat*, and the finale is splendidly rousing in rhythmic vitality and brilliant in execution without lapsing into the vulgarity characteristic of too many other recorded performances. I wish only that the first movement, the real core of the symphony, had more flow: the seams show all too clearly here, though the quasi-waltz episodes are exquisitely played. The slow movement, unhappily, is as foursquare as can be, its inherent poetry conspicuous here for its absence—at least to my ears. The Karajan reading on

Deutsche Grammophon 139017 is my choice among the presently available crop of more than twenty stereo recordings. *D.H.*

**TELEMANN: Trauerkantate, Du aber Daniel gehe hin** (see BACH)

**VIVALDI: L'Estro Armonico, Op. 3: Concerto No. 8, in A Minor, for Two Violins, Strings, and Continuo (P. 2); Concerto No. 10, in B Minor, for Four Violins, Strings, and Continuo (P. 148); Concerto No. 11, in D Minor, for Two Violins, Cello, Strings, and Continuo (P. 250). Concerto in F Major for Three Violins, Strings, and Continuo (P. 278).** Pinchas Zukerman and Kenneth Sillito (violins); José-Luis García (violin, in P. 148 and P. 278); John Tunnell (violin, in P. 148); Philip Ledger (harpsichord continuo); English Chamber Orchestra, Pinchas Zukerman cond. COLUMBIA M 32230 \$5.98.

Performance: **Full-blooded**  
Recording: **Excellent**

All three of the Vivaldi Op. 3 concertos on this disc, especially No. 11, are well known and have not suffered from a lack of previous recordings. Pinchas Zukerman plays them with enthusiasm and vigor, but, since he is not particularly concerned with the niceties of Baroque style (though he is careful about starting solo trills on the upper note), these are basically nineteenth-century performances in terms of phrasing, graded dynamics (including some hairpin detailed effects), and a generally, if not always, heavy texture. On the other hand, the harpsichord, which can be heard very well, provides some scintillating sparkle. Overall, if these exceedingly well-played performances cannot be described as *echt* Baroque (not by a long shot!), they do have an infectious quality about them and are quite the opposite of the dry, antiseptic playing that often (and incorrectly) is taken for true Baroque style. It is impossible to hear the way Zukerman and his forces execute these concertos without feeling that every performer involved was enjoying himself to the utmost. In other words, these come across as *involved* interpretations. Now, if Zukerman could only dig a bit more into the details of Baroque aesthetics—such details as the reasons why the phrasing of the time was not long-line and the difference between the controlled emotion of the Baroque and the free-wheeling outpourings of the nineteenth century—he would indeed be a hard man to beat. *I.K.*

**WAGNER: Operatic Arias** (see Collections—LAURITZ MELCHIOR)

### RECORDING OF SPECIAL MERIT

**ZELENKA: Lamentationes Jeremiae Prophetae, Nos. 1, 2, 4, and 5.** Nedda Casei (alto); Theo Altmeyer (tenor); Karel Berman (bass); Ars Rediviva. Milan Munclinger cond. Nonesuch H 71282 \$2.98.

Performance: **Vibrant**  
Recording: **Very good**

Jan Dismas Zelenka (1679-1745), a Bohemian composer at the court of Dresden, is one of those minor composers now in the process of being discovered. Until now, few of us have heard much more of his work than some sonatas for wind instruments and continuo, which revealed an interesting, albeit eclectic, musical style. (Continued on page 133)



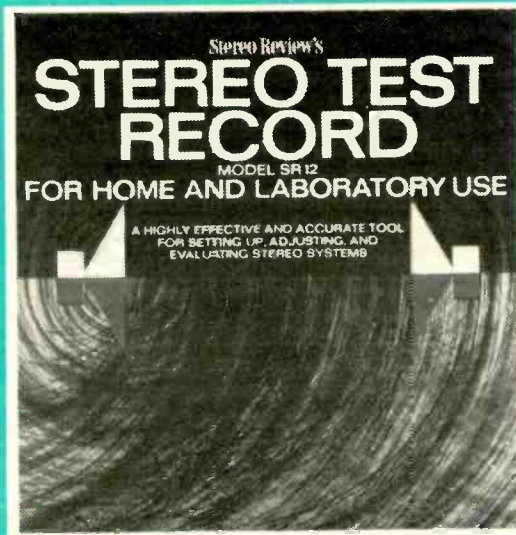
Announcing the *NEW STANDARD* in Stereo Testing!

# Get the All-New Model SR12 STEREO TEST RECORD

The most complete...most sophisticated...most versatile Test Disc available today... *For Just \$5.98!*

## Who Needs the New Model SR12?

If you've read this far, you do. Whether you're an avid audiophile who'll settle for nothing but peak performance from his stereo components... a casual listener who'd like more insight into the challenging world of stereo reproduction... or a professional technician who needs precise standards for lab testing... the new MODEL SR12 will be the most important disc in your entire collection.



Like its predecessor Model 211, MODEL SR12 has been produced by Stereo Review Magazine (formerly HiFi/Stereo Review) as a labor of love — by music lovers... for music lovers who want immediate answers to questions about the performance of their stereo systems and how to get the best possible sound reproduction.

Now greatly expanded and updated with the most modern engineering techniques, MODEL SR12 is the most complete test record of its kind — containing the widest range of checks ever included on one test disc. An ear-opener for every serious listener!

## You'll make these important stereo checks BY EAR... (no test instruments of any kind required)

**Frequency response**—a direct warble-tone check of nineteen sections of the frequency spectrum, from 20 to 20,840 Hz, which will pinpoint any frequency response defects in your system.

**Separation**—an ingenious test which indicates whether you have adequate separation for good stereo.

**Cartridge tracking**—the most sophisticated tests ever devised for checking the performance of your cartridge, stylus and tone arm.

**Channel balance**—two broad-band, random-noise signals which permit you to eliminate any imbalances originating in cartridge, amplifier, speakers or room acoustics.

**Hum and rumble**—foolproof tests that help you evaluate the actual audible levels of rumble and hum in your system.

**Flutter**—a sensitive "musical" test to check whether your turntable's flutter is low, moderate, or high.

- Cartridge and Speaker Phasing
- Anti-Skating Adjustment
- "Gun Shot Test" for Stereo Spread
- Multi-purpose Musician's "A"
- Equal-tempered Chromatic Octave
- Guitar-tuning Tones.

## Don't waste another minute on less-than-perfect stereo—Order Your Model SR12 Stereo Test Record NOW!

Consider the hundreds—even thousands—you've spent on your set-up and you'll agree \$5.98 is a small price to pay for the most valuable performance tool ever made. So to be sure your order is promptly filled from the supply available, mail the coupon at right with your remittance... today!



CHARGE YOUR ORDER TO YOUR AMERICAN EXPRESS OR BANKAMERICARD ACCOUNT



## AND, for the ultimate in stereo testing, 7 critical TEST EQUIPMENT checks...

Attention professionals: Stereo Review's new Model SR12 Stereo Test Record is also designed to be used as a highly efficient design and measurement tool. In the following tests, recorded levels, frequencies, etc. have been controlled to laboratory tolerances—affording accurate numerical evaluation when used with oscilloscope, chart recorder, output meter, intermodulation-distortion meter and flutter meter.

- 1,000-Hz square waves to test transient and high-frequency response of phono pickups.
- 500 to 20,000 Hz frequency-response sweep.
- Sine-wave tone-bursts to test transient response of pickup.
- Intermodulation test using simultaneous 400-Hz and 4,000-Hz signals.
- Intermodulation sweep to show distortion caused by excessive resonances in tone arm and cartridge.
- 1,000-Hz reference tones to determine groove velocity.
- 3,000-Hz tone for flutter and speed tests.

Sample waveforms—illustrating both accurate and faulty responses are provided in the Instruction Manual for comparison with the patterns appearing on your own oscilloscope screen.

## FREE Instruction Manual Includes Detailed Instructions, Charts, Tables and Diagrams.

Nothing is left to chance... or misinterpretation. Every segment of every band is fully, clearly, graphically explained. You'll know exactly what responses to listen for in each test. Which sounds and patterns indicate accurate performance... which ones spell trouble... as well as the cause of trouble and precise corrective measures to follow and help you pinpoint, analyze and cure your stereo headaches!

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

My check (or money order) for \$\_\_\_\_\_ is enclosed.

Charge:  American Express  BankAmericard SR-1173

Account # \_\_\_\_\_

Signature \_\_\_\_\_

SR12 Test Records @ \$5.98 each, postpaid (\$8 outside U. S. A.)

Print Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

ENCLOSE PAYMENT WITH ORDER IF NOT CHARGED



# WRITE FOR QUOTATION

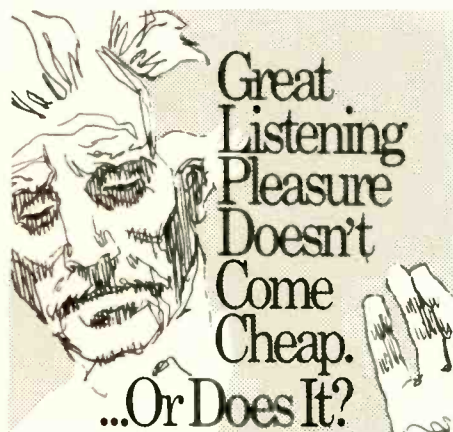
FACTORY SEALED CARTONS  
FRANCHISED DISTRIBUTOR  
QUICK SHIPMENT

WE GIVE  
**DISCOUNTS**  
ON HI-FI  
COMPONENTS

**SOUND  
REPRODUCTION,  
INC.**

460 CENTRAL AVENUE  
East Orange, New Jersey 07018  
(201) 673-0600

CIRCLE NO. 67 ON READER SERVICE CARD



Yes, it does! We're one of the country's largest Mail Order Houses of Stereo Equipment and components. We pass our volume buying power right along to you.

BALTIMORE  
**Stereo  
Wholesalers**

\*WRITE FOR QUOTATIONS AND OUR  
LATEST FREE CATALOG!

7A Aylesbury Road

Timonium, Md. 21093 • 301,252-6880

CIRCLE NO. 10 ON READER SERVICE CARD

# LATE AMERICAN QUARTETS

Vox releases a second set in the projected  
three-volume survey by the Concord String Quartet

Reviewed by Eric Salzman

IT is perhaps more than a little significant that, of a three-volume Vox survey of the American string quartet from the eighteenth century to the latter part of the twentieth, the first volume (Vox SBVX-5301) extends to such early twentieth-century composers as George Chadwick and Charles Griffes, while the third, which Vox has just released, is three discs worth of music composed after World War II. (A projected second volume will fill the chronological gap.) So much for the eighteenth and nineteenth centuries.

The Concord, a young and gifted quartet of the best imaginable sort, is the ideal choice for the modern assignment, a collection called "The Avant-Garde String Quartet in the U.S.A." The musical choices are excellent too, and I have only one reservation: it is all too much of a muchness. No one is going to be able to sit down and take it all in at one time—I know, I tried—and it is not at all easy to sort it all out. Basically, I suppose, there are three kinds of pieces here. The first is an American expressionism based on Central European models but in a quite independent vein. The second is a type of work based on densities, coloration, and a concern with sonority itself. The third kind of piece might be described as mystical/numerical.

The expressionist pieces—unlike the other two kinds—go somewhere, often with a dramatic vengeance. The classic American examples are the quartets of Roger Sessions and Elliott Carter and the more intellectual quartets of Milton Babbitt. None of these are recorded here, but the expressionist examples that are included are certainly excellent and important ones: quartets by Stefan Wolpe, Leon Kirchner, and Jacob Druckman. The Kirchner, with its striking and expressive integration of tape and strings, is especially notable.

The second type of piece is represented by the three most important composers associated with John Cage in the 1950's: Morton Feldman, Earle Brown, and Christian Wolff. Ironically, although these composers are known for their use of graphic scores and open-form or mobile compositions, only Wolff's *Summer* (1961) is literally an example of that genre. However, Feldman's *Structures* of 1951, although written out in every detail, is in effect a notated version of one of his graphic pieces: spatial, soft, spare, non-process music of total purity. The Brown quartet, although also written out, uses a combination of traditional and graphic notations with a performer free-choice situation only at the end. Nevertheless, this work also has the characteristics of a notated realization of a typical Brown

work, rich in sonority, wide-ranging in scope, flexible and ingenious in character.

Easily the two most striking pieces in the set are the Cage quartet (1950) and George Crumb's *Black Angels* (1970), and they are, in many ways, quite complementary. The Cage is a surprise: a relatively early work in a quiet, pulsing, tonal/modal vein. It is built on numerical patterns and played from beginning to end without the vibrato that we have come to consider a normal part of string playing. The result is beautifully static, a long meditation of a most agreeable sort.

*Black Angels* is also based on number patterns and is an equally mystical work, but its other connections with Cage would be by contraries. It is an amplified work of tremendous dynamic range in which the players also speak and use percussion instruments. It is also highly melodramatic, with the most startling sonic contrasts and effects set against fragments of Gregorian chant, medieval music—and Schubert. The music of such sections as "Night of the Electronic Insects," "Sounds of Bones and Flutes," "Devil-Music," "God-Music," and "Ancient Voices" is as eerily evocative as the titles. The work is a veritable Gothic novel among string quartets.

The ninth piece in the set is a toughie. Lejaren Hiller's big, quarter-tone String Quartet No. 5 (1962) is a complex, wide-ranging work chock full of so many things that two hearings hardly suffice to grasp it all. It is a work that might—perhaps—grow on you.

It is hard not to like anything that the Concord Quartet does. The variety of skills required of them here is truly astonishing, yet the performances are never merely show-off exhibitions, but always intensely musical. The recording is excellent, but I have a tip for Vox. Put the Cage and Crumb on a disc by themselves and have a winner. For the rest: lots of good stuff, but I prescribe listening in small doses.

**THE AVANT-GARDE STRING QUARTET IN THE U.S.A.** Stefan Wolpe: *String Quartet*. Earle Brown: *String Quartet*. John Cage: *String Quartet in Four Parts*. George Crumb: *Black Angels (Images 1) for Electric String Quartet (Thirteen Images from the Dark Land)*. Lejaren Hiller: *String Quartet No. 5 (in Quarter Tones)*. Leon Kirchner: *Quartet No. 3, for String Quartet and Electronic Tape*. Christian Wolff: *Summer*. Jacob Druckman: *String Quartet No. 2*. Morton Feldman: *Structures for String Quartet*. Concord String Quartet. Vox SBVX 5306 three discs \$9.95.



cal mind. Zelenka seems also, however, to have composed a great deal of sacred music (his official title in Dresden was "church composer"); including the very impressive *Lamentations of the Prophet Jeremiah*. There are quite a number of musical settings of these texts for the office of matins on Thursday, Friday, and Saturday of Holy Week, notably Couperin's *Leçons de Ténèbres*. But the *Leçons* belong to the refined, introverted style of the French rococo, whereas Zelenka's are highly operatic and more Italianate, veering in declamation between straight recitative, arioso, and aria.

Four of Zelenka's six lamentations are recorded here, one each for alto and tenor and two for bass. There is a full instrumental accompaniment, as well as individual obbligatos such as the solo flutes and cellos in No. 5. The singing of the introductory Hebrew letters (a standard practice) evokes from Zelenka some remarkably Bach-like characteristics, reminiscent of some of the ornate solo arias with obligato instruments in the B Minor Mass or the Magnificat. Elsewhere, there are things one might expect of Handel or Telemann, including some interesting fugal writing (the "Jerusalem, return to God" refrain at the end of Nos. 1 and 4), where the solo bass voice takes one of the fugal lines. These four settings are quite powerful in their expressive effects, though they are uneven in comparison with the works of Zelenka's better-known contemporaries. The performance is a good one, vibrant and vital; the singing is commendable, and the recorded sound is very satisfactory. Texts and translations are included.

I.K.

#### COLLECTIONS

**BAROQUE—SACRED AND PROFANE.** Handel: *Rinaldo: Cara sposa*. Telemann: *Ihr Völker, Hört (Cantata for the Festival of the Three Kings)*. J.S. Bach: *Cantata No. 13: Ächzen und Erbärmlich Weinen. Cantata No. 123: Kein Höllenfeind*. . . . Rameau: *Thétis*. Dietrich Fischer-Dieskau (baritone); Jean-Pierre Rampal (flute); Robert Veyron-Lacroix (harpsichord); Jacques Neilsz (cello). ANGEL S 36904 \$5.98.

Performance: **Excellent**

Recording: **Excellent**

Dietrich Fischer-Dieskau, whose musical talents know no bounds, serves up an admirable Baroque recital with this collection of cantatas and arias. The sacred part is well represented by two gorgeous Bach arias for low voice with flute and continuo and a fine Telemann cantata. The secular is represented by a lovely, quiet aria, minus its middle section and *da capo*, from Handel's opera *Rinaldo*, arranged for alto, strings, and continuo (it's possible that this arrangement, which is quite effective, is itself Baroque, for such adaptations were common during that period), and, to conclude, a c. 1715 secular cantata of Rameau. *Thétis*, for bass, violin (here played on the flute), and continuo, is quite a rarity; indeed, this may well be a first recording. To all of this material Fischer-Dieskau and his partners bring a wealth of expression and technical finesse. I think perhaps only in the Rameau is there the slightest cause for dissatisfaction, and then it's only because Fischer-Dieskau just does not sound very idiomatic either in French or in the refined kind of declamation this music requires. Altogether, however, this is a first-rate program,



## Minolta helps you visit a private kingdom.

Become part of a special world with a camera that doesn't hold you back, a camera that lets you concentrate on your subject.

You're comfortable with a Minolta SR-T from the moment you pick it up. This is the 35mm reflex camera that lets you concentrate on mood and insight. The viewfinder gives you all the information needed for correct exposure and focusing. Because you never have to look away from the finder to adjust a Minolta SR-T, you're ready to catch the one photograph that could never be taken again.

And when subjects call for a different perspective, Minolta SR-T cameras accept a complete system of interchangeable lenses, from "fisheye" wide angle to super-telephoto.

A Minolta SR-T camera could be your passport to another world.

For more information, see your photo dealer or write Minolta Corporation, 200 Park Avenue South, New York, N.Y. 10003. In Canada: Anglophoto Ltd., P.Q.

### Minolta SR-T 101/Minolta SR-T 102



When identified by a factory-sealed "M" tag, Minolta 35mm reflex cameras are warranted by Minolta Corp. against defects in workmanship and materials for two years from date of purchase, excluding user-inflicted damage. The camera will be serviced at no charge provided it is returned within the warranty period, postpaid, securely packaged, including \$2.00 for mailing, handling and insurance.





**SAVE MONEY NOW!!** As one of America's largest wholesale distributors, our buying volume has kept our prices the lowest . . . We pass the savings on to you.



**TERRIFIC . . .** Equipment at terrific prices. We carry over 60 major brands, all factory sealed cartons, fully warranted, shipped from our warehouse fully insured.



**OUTSTANDING VALUE . . .** We are proud of the fact that we offer the best value anywhere in this industry.



**PRICES . . .** Ours are the lowest of the low, write us now for a lowest of the low quote.

**STOP OVERPAYING FOR AUDIO EQUIP.**

Write us today — or better yet come down and see for yourself. "We're taking the High Price out of Hi-Fi"

**STEREO CORPORATION OF AMERICA**

Dept. H-F — 2122 Utica Ave.  
Brooklyn, N.Y. 11234  
Tel. (212) 338-8555  
In L.I. 1180 HEMPSTEAD TPK., UNIONDALE

CIRCLE NO. 68 ON READER SERVICE CARD

**SAVE ON Brand Name Audio Components**

**BY MAIL**

**Write Today for Our FREE Wholesale Audio Catalog**

\*DIXIE, one of the largest stereo wholesalers, fills all your orders promptly. At prices actually LOWER than "Discounters". See our exciting new Wholesale Price Catalog, or write for quotes. Choose the famous brand stereo equipment and accessories you desire. Everything shipped factory-sealed.

 Master Charge/BankAmericard honored on mail orders		KOSS
 FISHER		KLM
 SONY		SHURE
		GARRARD DYNACO

**DIXIE HI-FI WHOLESALEERS**

5600 Second St., N.E., Washington, D.C. 20011

Please rush me your FREE Wholesale Audio Catalog and complete information. I understand there is no obligation.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ 1-202-635-4900 SR-11

impeccably performed, and the sonics are very satisfactory. Texts and translations are provided. I.K.

**RECORDING OF SPECIAL MERIT**

**PAUL BERNARD: Sounds of XVIth Century Spain.** Joan de Segovia: *Diálogo; Danza; Canción; Duo; Canción; 2 Elevacións; Versillo; Entrada.* Palero: *Canción por Flautas; Versillo; Canción; Trompetas.* De Soto: *Entrada Real; Interludi; Entrada por 2 Órganos; Tien-to por 2 Órganos.* Bruna: *Entrada por 2 Órganos; Diálogo por Trompetas.* De Torrijos: *Danza; Entrada; Canción con Flautas.* Joan Moreno: *Diálogo por Trompetas; Diálogo.* Paul Bernard (organ of San Jaime, Calatayed, in Joan de Segovia; organ of Santa Maria, Darocca, Spain, in other pieces). ANGEL S 36914 \$5.98.

Performance: **Delightful and scintillating**  
Recording: **Excellent**

This disc, which bears the subtitle "Historic Organs of Europe, Vol. 1," is devoted to a fascinating collection of sixteenth- and seventeenth-century music played on two marvelous instruments that date back to the sixteenth century. The composers, Joan de Segovia, Francisco Fernandez Palero (court chapel organist in Granada), Pedro de Soto (alternate court organist in Madrid), Pablo Bruna (1617-1679, known as the "blind man of Darocca" and court organist to Philip IV), Diego de Torrijos, and Joan Moreno, are not exactly household names even to many organists. The record presents a superb variety of secular pieces, such as dances, instrumental settings of songs, and *tientos* (contrapuntal pieces), as well as such examples of sacred keyboard pieces as Elevations, *versillos* (Psalm settings), and festive processional *entradas*. Among the most characteristic sounds of the Spanish organ are the *trompetas*, the horizontally-placed reeds, whose almost impertinent, blatant snarl can be heard in virtually every Spanish organ anthology. This one is no exception, as a glance at the listing of contents reveals. It is all thoroughly entertaining, well varied as to pacing and registration, and of exceptional interest.

Not least of the enjoyment is derived from the invigorating playing of Paul Bernard, a name new to me but one I hope to see again soon on records. The jacket does not provide any information about him except that he has been decorated by the Spanish government for his efforts in restoring Spanish organs. According to Angel's offices, he was born in 1926, studied in Amsterdam with Anthon van der Horst and in Bern with Fernando Germani, among others, lives in Paris, and specializes in sixteenth- and seventeenth-century organs and their repertoire. The reproduction of the organ sound is first-rate, and I urge anyone with an interest in music of this period and/or the organs to acquire this disc; it is really exceptional. I.K.

**RECORDING OF SPECIAL MERIT**

**LAURITZ MELCHIOR: The Lauritz Melchior Album.** Wagner: *Die Walküre: Ein Schwert verhiess mir der Vater; Winterstürme . . . Du bist der Lenz . . . Siegmund heiss ich* (with Lotte Lehmann, soprano). *Siegfried: Nothung! Nothung! . . . Schmiede, mein Hammer* (with Albert Reiss, tenor); *Kenntest du mich, kühner Spross* (with Rudolf Bockelmann, baritone). *Götterdämmerung: Hast du,*

*Gunther, ein Weib?* (with Friedrich Schorr, baritone); *Mime hiess ein mürrischer Zwerg* (with Otto Helgers, bass). *Rienzi: All-mächt'ger Vater. Tannhäuser: Inbrust im Herzen. Tristan und Isolde: Love Duet from Act Two* (with Frida Leider, soprano); *Und drauf Isolde . . . Wie sie selig. Lohengrin: Das süsse Lied verhallt* (with Emmy Bettendorf, soprano); *Höchstes Vertrau'n; O Elsa! Nur ein Jahr.* Meyerbeer: *L'Africaine: Land so wunderbar.* Verdi: *Otello: Dio! mi potevi scagliar; Niun mi tema.* Leoncavallo: *Pagliacci: Vesti la giubba.* Lauritz Melchior (tenor); various orchestras, Leo Blech, Bruno Walter, Albert Coates, Robert Heger, Frieder Weissmann, and Sir John Barbirolli cond.

Performance: **Unique**  
Recording: **Vintage sound**

This is a monumental release in every way. Lauritz Melchior's gigantic stature has never been in doubt, but, until recently, his art was inadequately represented on microgroove (that era began as the great tenor's career drew to a close). Now, fortunately, the situation has changed. The documentation is ample; even this welcome Seraphim issue has been available in Europe for a number of years now. When Melchior died on March 17, 1973, he departed in the secure knowledge of his immortality—not that he had ever been plagued by doubts in that area.

For the most part, these are recordings from the 1928-1930 period, by which time the singer's international supremacy as a Wagner hero was pretty well established. The collection includes the final portion of the classic Vienna recording of *Die Walküre's* first act (1935, with Lotte Lehmann's rapturous Sieglinde, and Bruno Walter conducting). The entire act is available separately (Seraphim 60190) but no one should complain about duplications of this kind. The tremendous Forging Scene from *Siegfried*, taken from the old Victor Set M-83, appears for the first time here on a domestic LP, and the same is true of the *Siegfried-Wanderer* confrontation from Act 3. Both excerpts capture Melchior in brilliant form, partnered by a dramatically seasoned but vocally threadbare Albert Reiss as Mime and by the outstanding Rudolf Bockelmann as the Wanderer. The excerpts from *Lohengrin*, *Tannhäuser*, and *Tristan und Isolde* do not come from complete recordings and, in various ways, are all truncated. The Rome Narrative is magnificent, and the *Lohengrin* excerpts prove that the Lauritz Melchior of 1926 and 1928 had an abundance of lyric grace to make his interpretation not only believable but compelling. The *Liebesnacht* starts off in a hectic, hard-driven fashion, but later settles down to a more tempered leadership that brings out the best from both Melchior and the eminent Frida Leider.

Except for the fact that they are sung in German, the Meyerbeer, Verdi, and Leoncavallo excerpts can only be described in superlatives. They are enriched by the same generous outpouring of solidly supported, rich, and even tones, sustained by the same smooth legato, and enlivened by the same dramatic awareness that characterizes Melchior's singing of Wagner. There is not an indifferent groove in the entire set and, needless to say, there is no barking, throatiness, or awkward phrasing—or any other quality that transforms so much contemporary Wagner singing into a parody of the real thing. The shortcomings are all technical in nature: inconclusive



endings for certain scenes, some damaging cuts, and recorded sound that shows its age.

The singing that emerges from these grooves, however, is transcendental. Those who wish to enjoy this kind of *Heldentenor* achievement are urged to explore a disc devoted to Melchior's even more youthful (1923-1924) recordings on Heliodor 2548 749, another one comprising his fine American releases on Victrola 1500 dating from the late 1930's, and his final American series now available on the Odyssey label. There are also two excellent Austrian imports (Preiser LV 11 and LV 124), though they duplicate some of the Seraphim material. The current Melchior discography is rewardingly full, and this is the way it ought to remain. G.J.

**RUSSIAN PIANO MUSIC.** Borodin: *Petite Suite*. Hans Kann (piano). Cui, Liadov, and Rimsky-Korsakov: *Twenty-Four Variations and Finale on "Chopsticks."* Borodin, Liadov, Rimsky-Korsakov, Cui, Liszt, and Shcherbachev: *Paraphrases on "Chopsticks."* Hans Kann and Rosario Marciano (piano, four hands). MUSICAL HERITAGE SOCIETY MHS 1532 \$2.99 (plus 75¢ handling charge from Musical Heritage Society, Inc., 1991 Broadway, New York, N. Y. 10023).

Performance: **Competent**  
Recording: **Good**

A little *Chopsticks* can really go a long, long way. Whether the bulk of what is on this disc seems fascinating, boring, or amusing must be largely a matter of the listener's own temperament or mood at the time of confrontation. Borodin's *Petite Suite*, for piano solo, is a moderately interesting work, but it is not particularly memorable. Side one of this disc also contains the set of twenty-four tiny variations for piano duet, flitting by in barely six minutes. On side two is the legendary series of paraphrases—polkas, waltzes, galops, etc.—each of which is played by one pianist while his partner persistently picks away at *Chopsticks* (or *Tati-Tati*, as the Russians call their modification of the tune; it is similar to *Chopsticks*, but not really the same). Borodin's mazureka is based on the one in his *Petite Suite*; Liadov composed an attractive little waltz; Rimsky threw in a couple of fugues among his other contributions. What is frustrating for the listener is trying to figure out just how many pieces there really are. Douglas Townsend's annotation states there are eighteen pieces by the four well-known Russians, in addition to what Liszt and Shcherbachev wrote, but both the liner and the label list only sixteen, including the Liszt and Shcherbachev. (The surface is divided into three bands, but nowhere is there any indication of which span any of them represents.) According to at least two sources, Borodin contributed four pieces to this sequence, but only three of them are listed here. Various members of my family counted from twenty to twenty-four pieces on this side (none volunteered to recount).

Anyone drawn to this sort of thing may admire the pianists' endurance (I think they were married to each other when they undertook this recording) and order the record with confidence. Others may prefer to wait for an orchestral version. Nicolas Tcherepnin orchestrated the paraphrases in 1937 and Werner Janssen made his own orchestral setting in 1951, whereupon he recorded both sets for Columbia; it could happen again—but it needn't. R.F.

# Why pay retail for hifi?

Buy direct from us, and you save money with our high-volume prices on more than 100 name brands. Order from the branch nearest you to save time and money on freight.

## Send for our free catalog.

2455b Wisconsin Ave., Downers Grove, Ill 60515      3309 E. J W Carpenter Frwy, Irving, Tex 75062



# Midwest Hifi

Wholesale & MAIL ORDER DIVISION

CIRCLE NO. 40 ON READER SERVICE CARD

## Have you sent for your copy of the Calendar of Classical Composers?

(see page 126)

## Planning to move?

Let us know 6 to 8 weeks in advance so that you won't miss a single issue of **STEREO REVIEW**.

Attach old label where indicated and print new address in space provided. Also include your mailing label whenever you write concerning your subscription. It helps us serve you promptly.

Write to: P.O. Box 2771, Boulder, Colo. 80302, giving the following information.

- Change address only.
- Extend my subscription.
- Enter new subscription.

- (1)  5 yrs. \$26    (2)  3 yrs. \$18    (3)  1 year \$7
- Payment enclosed (1 extra issue per yr. as a BONUS)     Bill me later.

If you have no label handy, print OLD address here.

name \_\_\_\_\_ please print  
address \_\_\_\_\_  
city \_\_\_\_\_  
state \_\_\_\_\_ zip code \_\_\_\_\_

name \_\_\_\_\_ please print 0104

address \_\_\_\_\_

city \_\_\_\_\_ zip code \_\_\_\_\_

state \_\_\_\_\_ Add'l postage: \$1 per year outside U.S., its possessions & Canada.

## New FM Wireless Microphone works at home... at the beach... anywhere

Gives endless hours of pleasure in creative fun and games, drama, song, instruction, etc.

- Cordless, no cables to plug-in, no wires to hook-up - uses standard 9 volt battery
- Faithfully transmits voice and music through your FM tuner or radio, including portables
- Drift-free frequency stability
- Lavalier included
- Lightweight, reliable, compact
- Complete operating instructions
- Fully warranted
- FCC approved

Send just \$29.95 check or M.O. No COD's  
We pay shipping and handling NY State res. add 7% s.t.

Roydon Enterprises Limited Dept. C.  
1 Huntington Quadrangle, Huntington Station, N.Y. 11746

A great gift!



Free carrying case



# CHOOSING SIDES

By IRVING KOLODIN



## THE EXTRAORDINARY ALICE BABS

Who is Alice? What is she? Taking the circumstances in the order in which they came to me: it was on January 19, 1968, that Duke Ellington presented his Second Sacred Concert in the Cathedral of St. John the Divine on Morningside Heights in New York City. Among the variety of experiences that warmed and rewarded those who braved the numbing cold that night was the extraordinary art of a soprano from Sweden named Alice Babs, who sang three numbers: *Heaven, Almighty God*, and *Praise God and Dance*.

Details of that evening remained for me a tantalizing, hazy recollection until a tape made at a studio session shortly thereafter was finally processed for release (Fantasy 8407-8) within the last year. When everything about it had been re-experienced and re-digested, the nagging questions remained: Who is Alice? What is she? The order of vocal command that aroused amazement at the first contact in the Cathedral didn't lose any luster at a second or even a fifth hearing. What was her background? How had she developed? Where might she go from here?

A little delving into the subject has revealed that she had, as of October 22, 1966, an uncommonly fluent voice for Mozart's *Exsultate, Jubilate* and an affectingly unaffected one for eight excerpts from Bach's *Anna Magdalena Notebook* (1725). The evidence is contained on a Swedish Society Discofil record (SLT 33170) distributed by Teldec, a European affiliate of London Records (British Decca). The further interest stimulated by the forthright, beautifully controlled quality of the Babs sound initiated a search of the bins in a New York import shop, and this turned up a companion disc, "Elizabethan Love Songs" (SLT 33206). The contents range from John Dowland's *Fine knacks for ladies* and *Come again* to Thomas Campion's *Shall I come, sweet Love, to thee* and *Here she her sacred bower adorns*. This record is dated 1971, and it suggests that among the dividends of Alice Babs' overseas travel is an increasingly fluent command of English pronunciation (which, in her sung usage anyway, is almost accentless). The vowels and consonants float so freely on her clean instrumental sound as to blend perfectly with the viols, oboes da caccia, flutes, lutes, and so forth of the *Musica Holmia* with which she sings.

It would be unfair both to Alice Babs and to the reading public to create the impression

that she is the greatest singer of Mozart since Elisabeth Schwarzkopf or that she is Ivie Anderson's superior as a vocalist for Ellington. I will rest on the statement that she possesses a vocal virtuosity for Ellington's music that Mme. Schwarzkopf would regard with awe and a credibility in Mozart that the gifted Ivie would have considered quite improbable.

In sum, Alice Babs is a unique singer whose vocal abilities are, as Duke Ellington said of Ella Fitzgerald, "beyond category." She has an extraordinarily even, brightly vibrant sound which, one imagines, could suit the purposes of composers from Schütz to Schoenberg—that is to say, from a florid line in a cantata of the eighteenth century to the intricate formulation in the finale of the Viennese innovator's Opus 10 Quartet.

Had I come upon these discs a few months

ago, I could have pursued the investigation at the source, for Miss Babs' most recent American visit was to the 1973 Newport in New York jazz festival, during which she also recorded a full session of Ellingtonia with the composer at the piano. But other sources of information have yielded a good deal of background to explain the Swedish singer's wide-ranging aptitudes and interests.

Singing has been almost a lifelong occupation for the lady born Alice Nilsson (yes, still another singing, Swedish Nilsson), who is now probably in her forties and has three growing children. Her father was a working musician, an orchestra leader and pianist well versed in jazz, and she began to sing before she was ten. She was appearing in public at twelve, and not long afterwards went to Finland to sing for the troops waging war against the Russians in 1939. She had her first American exposure when she came here with the celebrated jazz violinist Svend Asmussen as long ago as 1962. With guitarist Ulrik Neumann they made a trio called the Swe-Danes. Their solid success included an appearance on the Ed Sullivan TV show, but there were no dazzling consequences. In fact, she was wholly new to Ellington when he heard her the next year while auditioning for a vocalist to appear with him on Swedish television. The auditions ended immediately.

Out of her varied background, which includes church singing, appearances at popular Swedish "sings" with the late Jussi Bjoerling, and tours to the Orient and Africa with Asmussen and Swedish jazz performers of comparable quality, she has evolved a vocal ability of exceptional diversity and of extraordinarily secure focus as well. She still works hard at her technique, which is why it sounds as though she does no work at all. Every note, however high or low, brief or sustained, is struck dead center. She is rarely sufficiently wide of the mark to be challenged on her in-

*Versatile Swedish soprano Alice Babs is shown with Duke Ellington during rehearsals in the Gustav Vasa Church in Stockholm in 1969 for one of the composer's popular Sacred Concerts.*



Photo Gammel von Essen/curates Stanley Baire

tonation. Prevailing, the voice is nearly without vibrato, but she can—as in the Bach songs—draw upon it at a cadence if she desires. Overall, Miss Babs combines a fascinating assortment of attributes which leaves only one question for the future: Where will it lead?

A decade or two ago an answer to the question would have dealt largely with the hypothetical and the speculative. But in a time when Luciano Berio has found in the Swingle Singers a nuclear element around which to create the web of sound that is his *Sinfonia*, and when Karlheinz Stockhausen has utilized new vocal and microphonic techniques in his curiously evocative *Stimmung*, it would be unwise to downgrade the stimulus to creativity of any vocal sound, especially one as malleable as Miss Babs'. Certainly if Reinhold Glière could be impelled to write a vocal concerto—he was and he did; Joan Sutherland has recently discovered it—there is every reason to believe that a Ginastera or a Henze, a Britten or a Boulez could find this newer order of adroitness inspiring.

**I**s this a self-defeating exercise because Miss Babs' abilities are so special, the outgrowth of her conditioning so uncommon? Not at all. Example has always bred emulation, and what one has done, another can do. Miss Babs' merger of musical motivations relates to exactly the same polarity of interests to which more and more young people are responding: the best of the old, the best of the new. Quality is, increasingly, the criterion of artistic merit, with Ellington and Mozart as demanding in their separate ways as Bach and Bartók. It would not surprise me at all to learn that there are, even now, young performers assiduously following Miss Babs' example—and their own inclinations.

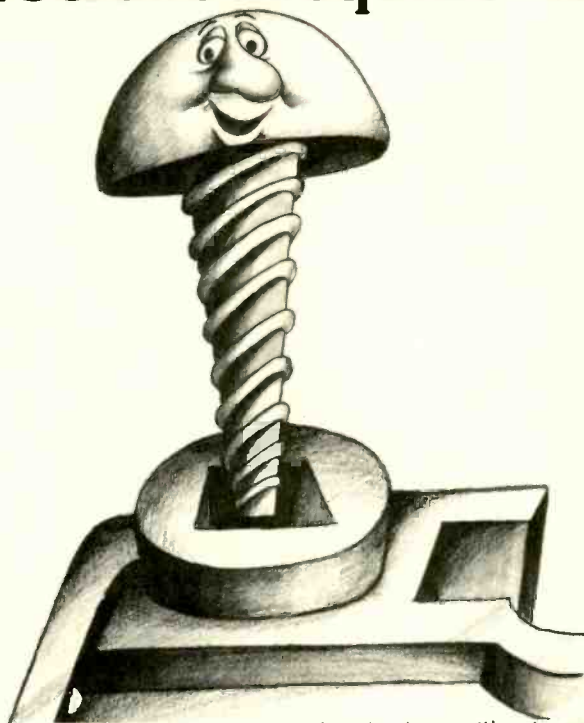
If so, they should not fail to broaden their horizons by investigating the latest instance of Babsiana that has come my way. This is a merry delight entitled *Noaks Ark*, described on the cover of the Swedish Society Discofil issue (SLT 33216) as "*Ett sångspel med text av Alf Henrikson och musik av Nils Lindberg.*" The last named is known to some attendants at this year's Newport in New York festival as the arranger of material Miss Babs brought along to sing with Ellington, but he is much more than just a very good arranger.

The perennial tale of Noah and the Ark has had, in relatively recent times, an appeal for composers as diverse as Benjamin Britten (*Noye's Fludde*), Igor Stravinsky (*The Flood*), and Richard Rodgers (*The Flowering Peach*). Lindberg's version is compacted of an imagery, animation, and felicity that cry out for visualization. In addition to Miss Babs, who impersonates Gumman Noak (meaning Old Lady Noah), the recording features Asmusen in a starring role for jazz violin plus his apt vocal imitations of dogs, cats, pigs, and other animals coming aboard. It begins with a jaunty march as they load and ends with an even jauntier version of it as they reach dry land once more. In between, the journey is depicted with a mixture of humor and tenderness in which Miss Babs is a constantly generative element. Here is a decisive demonstration that the Swedes, however serious, are not always solemn, and that the land of Lind, Nilsson, Bjoerling, and others has something, still, to teach the world about singing.

[Swedish Society Discofil recordings are available in the U.S. from import shops, among them New York's King Karol, at 111 West 42nd Street. —Ed.]

# Maxell proudly announces another amazing achievement of modern cassette technology.

## Round screws in square holes.



We wanted to make some really big improvements to our Ultra Dynamic cassette. But there just weren't any big improvements left to make. So we made a lot of little improvements.

### Our screws aren't loose.

Our square holes are better because plastic shavings from the threads drop into the corners of the holes and create a much tighter grip. And since the shavings are in the holes, they can't cause trouble jumping around in the works.

### Little pad finally gets grip on self.

Instead of glue, a little metal frame holds the pressure pad. In a grip of steel. With the result that you don't need to worry about signal fluctuations or loss of response any more.

### An improvement you can see but can't hear.

The first five seconds of our new UD cassette is a timing leader. And we've marked the place where it starts so you'll always know exactly where you are.

But the leader's also a head-cleaner and what's amazing about it is that it doesn't rub as it scrubs as it cleans. Because it's nonabrasive. So it keeps your

tape heads clean without wearing them down.

### More hertz.

We've also improved our tape. We've increased the Hz to 22,000 Hz so you get even higher highs. The signal-to-noise ratio's now 8dB more than ordinary cassettes—which means you get less noise and cleaner sound. And the dynamic range is wider so distortion is lower.

### Our new long-playing cassette is shorter.

Our new UDC-46 is 23 minutes per side. Which very conveniently just happens to be the approximate playing time of your average long-playing record. (Our other cassettes are 60, 90 and 120.)

Altogether we've made five new improvements. As you can see—our business is improving.



**maxell.**

The answer to all your tape needs.

Maxell Corporation of America, 130 West Commercial Avenue, Moonachie, N.J. 07074



# STEREO REVIEW MARKET PLACE

**NON-DISPLAY CLASSIFIED: COMMERCIAL RATES:** For firms or individuals offering commercial products or services. \$1.60 per word (including name and address). Minimum order \$16.00. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount: 5% for 6 months; 10% for 12 months paid in advance.

**READER RATE:** For individuals with a personal item to buy or sell. \$1.00 per word (including name and address). No minimum! Payment must accompany copy.

**DISPLAY CLASSIFIED:** One inch by one column. \$215.00. Two inches by one column. \$430.00. Column width 2-1/4". Advertiser to supply film positives. Please write or phone for frequency rates.

**GENERAL INFORMATION:** First word in all ads set in bold caps at no extra charge. All copy subject to publisher's approval. All advertisers using Post Office Boxes in their addresses MUST supply publisher with permanent address and telephone number before ad can be run. Closing Date: 5th of the 2nd month preceding cover date (for example, March issue closes January 5th). Send order and remittance to: Hal Cymes, STEREO REVIEW, One Park Avenue, New York, New York 10016.

## EQUIPMENT

WRITE for quotation on any Hi-Fi components: Sound Reproduction Inc., 460 Central Avenue, East Orange, N.J. 07018. 201-673-0600.

NO fair trade laws in D.C. Write for discount prices on your choice of components. District Sound, Inc., 2316 R.I. Ave, N.E., Wash., D.C. 20018. (202) 832-1900.

**DIAMOND NEEDLES** and Stereo Cartridges at Discount prices for Shure, Pickering, Stanton, Empire, Grado and ADC. Send for free catalog. All merchandise brand new and factory sealed. LYLE CARTRIDGES, Dept. S, Box 69, Kensington Station, Brooklyn, New York 11218.

**AUDIO FURNITURE?** Ask for Jerry Joseph of Toujay Designs at Hi-Fi Expo, 443 Park Avenue South, NYC 10016. Tues.-Fri. 11-5, Sat. 11-4. Full Line brochure 25 cents.

**KENWOOD, SONY, KLH, GARRARD, DYNA, ETC.** Discounts to 40 Get free price list. Nedco Distributors, 68-01 Watertown Street, Watertown, Mass. 02172.

**AR, KLH, ADVENT, DYNACO, RECTILINEAR, ADC OWNERS**—Our low cost electronic equalizer adds full octave of new bass, provides three broad-band tone controls. Three reviews, literature, from NORMAN LABORATORIES, 520 Highland Parkway, Norman, Oklahoma 73069.

**COMPONENT CABINETS.** Direct from the factory at low factory prices. Finished-Unfinished-Kits, free brochure. Audio Originals, 546 S. Meridan St., Indianapolis, Ind. 46225.

**QUAD, Radford, Bang & Olufsen** audio components of superb quality for connoisseur. Audio Imports, 5557 Versaille Dr., Indianapolis, Ind. 46227.

**SPEAKERS, Speaker Kits, Crossover Kits.** Catalog Free. Crossover design guide, 25 cents. Speakerlab, 5500X 35th NE, Seattle, WA 98105.

**STEREO SPECTRUM,** the money saver for hi buyers, write us, Box 1818, Miami Beach, Florida 33139.

**AR TURNTABLE OWNERS.** Add cueing. Precision machined. Damped. \$15.00, postpaid. Lyre Trading Co., 582 Franklin Street, Cambridge, Mass. 02139.

**MULTI-MATRIX Compensator.** Switching for one to four recorders. Dub, record, playback: reel, cartridge, cassette tapes. Filters 90% of scratch noise from records to tapes. Walnut enclosure. Warranted. \$149.95. Matrix Electronics, 15736 Stagg, Van Nuys, Calif. 91406.

**ELECTRONIC CROSSOVERS—ALL TYPES.** Definitive booklet \$5.00, deductible first purchase. Huntington Electronics, Box 2009-R, Huntington, Conn. 06484.

**THE AUDIO RESEARCH ROOM.** The complete range of Audio Research equipment on display under ideal listening conditions. By appointment. C.M. Santmlre, AUDIO SYSTEMS & DESIGN, 5421 South 84th St., Lincoln, Nebraska 68516 (402) 489-9888.

**LISTEN TO TV THROUGH YOUR STEREO WITH TELEADAPTER!**



Dealer Inquiry Invited

Works with any television and stereo — just takes minutes to plug it in. Then enjoy all TV programming, such as concerts and movies, with a fantastic high fidelity sound. Complete and ready to use with instructions. Send only \$2.00 for C.O.D. or \$16.95 check, money order or Mastercard No. for PPD to:

**RHOADES & COMPANY, Dept. SR-73**  
P.O. BOX 817 • MEMORSONVILLE, TENNESSEE 37075

**NEW Metal 10.5" Reels** \$2.85 each. Box 50 cents extra, add 5% postage. Reels, POB 88338, Atlanta, Georgia 30338.

**RECORD TODAY FOR A HAPPIER TOMORROW.** Beautiful new CD-5 control system (9-1/4" x 4-1/2" x 3-1/4" solid walnut cabinet) from Dubie Tape-Aid Corp., manufacturer of "Sweetheart Components." Record three tapes simultaneously or separately; record tape to tape and have amplifier free for other programs; mix one tape with amplifier on a third; monitor any program in progress; many other capabilities. No cable changing or wire "jungle" mess. One time hook-up with conveniences up front with twist of switch. A semi-professional sound studio of your own! \$99.50 each for limited time. Order today. Dubie Tape-Aid Corp., 2305 N. Penn., Oklahoma City, Oklahoma 73107. (405) 524-8588.

## TAPE AND RECORDERS

**SCOTCH RECORDING TAPE,** lowest prices. TAPE CENTER, Box 4305, Washington, D.C. 20012.

**OLD Time radio programs**—all your old favorites. 50 cents for catalog. Robert Mussehl, R. 1, Brooklyn, Wisc. 53521.

**RENT stereo tapes \$1.50 week postpaid**—NEW catalog 25 cents. Tape Library, Box 8126, Washington, D.C. 20024.

**RENT 4-track open reel tapes**—all major labels—3,000 different—free brochure. Stereo-Partl, 55 St. James Drive, Santa Rosa, California 95401.

**LIVE OPERA PERFORMANCES** on reel-to-reel tapes. Incredible performances dating back 40 years. From Ponselle-Callas. Catalog: Mr. Tape, Box 138, Murray Hill Station, N.Y.C. 10016.

**OLD Radio Show Monthly Special Club**—TBOR, Box 1692B, F.D.R. Station, New York 10022.

**OPEN REEL STEREO TAPE BUYERS!**

*At last!* An open reel catalog, including titles, songs, etc. of 95 long play, 1 1/2-3 hour albums, by American Airlines, Continental Airlines, and Ampex 4 track stereo tapes (Includes a group of "sound effects" tapes by Audio Fidelity). Send \$1.00 — and we will also mail you a 140-page Harrison stereo tape catalog — so you'll get both for \$1.00 — and this \$1.00 is refundable on your first \$10.00 purchase of open reel stereo tapes at our 30% discount.

**SCOTCH MAGNETIC TAPE (USED)**  
#150, 1800 ft. 7 inch reel, 1 mil polyester, recorded once, bulk erased (no box), 99¢, plus 10% shipping and handling (minimum order \$10.00). Slightly used 10¢ inch fiberglass reels, 3/8" hole, 50¢ each, plus shipping by weight and zone. (Minimum order \$10.00).

**SAXITONE TAPE SALES**  
1776 Columbia Road, N.W. Washington, D.C. 20009



**MEMOREX & BASF** audio and video recording tape. BSC, Inc., P.O. Box 1181SR, Melrose Park, Ill. 60161.

**1930-1962 RADIO PROGRAMS** on Reels, \$1.00 hour! Cassettes, \$2.00 hour! Send \$1.25 for huge catalog and hour samples. AM Treasures, Box 192J, Babylon, N.Y. 11702.

**THRIFTIEST "Live"**—Operatic, Symphonic—Tapes & Cassettes. P.O. Box 1101, Woodhaven, New York 11421.

**IMPORTS:** 8 track, Cassettes, Classical and international, catalogue 50 cents refundable. Howards International, 61-25 96th Street, Rego Park, N.Y. 11374.

**EVERYTHING ON OPEN REEL!** Thousands of pre-recorded classical/popular tapes. Latest releases. Discounts. 96-page catalogue \$1. Barclay-Crocker, Room 333A, 11 Stone Street, NYC 10004.

**WHOLESALE Prices,** Scotch recording tape. Associated Tape Center, Box 4066, Silver Spring, Md. 20904.

**SCOTCH TAPES.** Discounts! Catalog 10 cents. Tower, Box 33098, District Heights, Md. 20028.

**OPERA TAPES**—Operf Reel and Cassettes—Historical performances of past 40 years. Unbelievable treasures and rarities. Also LP records. Ed Rosen, Box 97, Freeport, N.Y. 11520.

**OLD RADIO PROGRAMS.** All your favorites. Lowest Prices, Prompt Service. Catalog 25 cents. Nostalgic Radio, Box 29-B, Peoria, Ill. 61601.

**OLD RADIO PROGRAMS!** Six Hours: \$6.00. Catalogue of thousands: \$1.00 (refundable). RADIOVOX, Box 247, Ypsilanti, Michigan 48197.

**TDK, BASF, Memorex, Scotch cassettes,** reels, 8-tracks. **THE LOWEST PRICES.** S&S Audio, Box 523-D, Skokie, Illinois 60076.

**OPEN REEL TAPES**—Splice free cassettes, video. Lowest prices. Acoustic Dynamics, Box 205-S, Hewlett, N.Y. 11557.

**TAPES: IMPORTANT.** Singers, Conductors, Instrumentalists. In Live Performance. Emphasis on Superior Sound. Prices Reasonable—Catalogue Available. GOOD SOUND ASSOCIATES, P.O. Box 489S, Planetarium Station, N.Y., N.Y. 10024.

## RECORDS

**SHOW ALBUMS,** Rare, Out-of-Print LP's. Large list. 16 cents. Broadway/Hollywood Recordings, Georgetown, Conn. 06829.

**"HARD To Get"** records—all speeds. Record Exchange, 842 Seventh Avenue, New York, N.Y. 10019.

**PROTECT your records**—Poly sleeves for jackets 6 cents; Inner sleeves 5 cents; Poly lined paper sleeves 12 cents; white jackets 27 cents. Postage \$1.00. Record House, Hillburn, N.Y. 10931.

**THOUSANDS of like new LP's** and prerecorded tapes. Catalogue \$1.00. Records, Hillburn, New York 10931.

**COLLECTORS' Soundtracks.** List 25 cents. Jemm's, P.O. Box No. 157, Glenview, Ill. 60025.

**FILM-STAGE soundtracks.** Extensive free list. Box 7342, Miami, Fla. 33155.

**SOUNDTRACK Record Album** (new) and price list \$2.00—Whalon, 2321D, Hill Lane, Redondo Beach, Calif. 90278.

**RECORD IMPORTS:** Classical & Jazz, either catalogue 50 cents (refundable). Howards International, 61-25 98th St., Rego Park, N.Y. 11374.

**FREE 200-PAGE CATALOG.** 1,400 New Stereo Recordings. Renaissance, Baroque, Classical, Romantic, Modern Music. Not sold in stores. Not listed in Schwann's. Highest quality! Budget label prices! Available only by mail. MUSICAL HERITAGE SOCIETY, Box 932 ST, New York, N.Y. 10023.

**78's AUCTION.** 875 Big Bands, Pop Vocals. List 30 cents. Charlie Ackart, 1864 Pratt St., Phila., PA 19124.

**FREE Movie Classics Soundtrack Catalog.** Willson, 823 Timberlane, Gallon, Ohio 44833.

**SHOW Personality.** List 16 cents. Don's, 2914 Westerland, Houston 77042.

**SOUNDTRACKS**—Lowest Prices, Catalog: 25 cents. Write: REV, Box 715, Florissant, MO 63033.

**NOSTALGIA CATALOG:** Radio, Films, Theatre. 25 cents (refundable). Howards International, 61-25 98th Street, Rego Park, NY 11374.

**RARE Recordings**—Soundtracks, Shows, Personalities. Reasonable Prices. Large New Catalog. Free. Hlott, Box 471, Miami, Fla. 33144.

**SOUNDTRACKS.** Several hundred mint deletions. Catalogue 20 cents. Brighton's, P.O. Box 1722, Santa Monica, Calif. 90406.

**RECORD AUCTION!** Send S/A/S envelope indicating interests. 216 N. Rose, Burbank, Calif.

**FREE RECORD CATALOG.** Listing thousands of classical, opera, folk, jazz, popular, show, spoken, children, religious and language records. All labels, mono and stereo. Buy by mail and save from Chesterfield, worlds largest exclusive mail order record distributor. Send name and address today to Dept. ST, Chesterfield Music Shops, 12 Warren Street, New York, N.Y. 10007.

## TUBES

**TV and Radio Tubes** 36 cents. Free 48 page color catalog. Cornell, 4215-H University, San Diego, California 92105.

## GOVERNMENT SURPLUS

**JEEPS, TRUCKS, Cars** From \$31.50... Airplanes, Typewriters, Clothing, Multimeters, Transceivers, Oscilloscopes, Photographic, Electronics Equipment... 100,000 Surplus Bid Bargains Direct From Government Nationwide Typically Low as 2 cents on Dollar! Complete Sales Directory and Surplus Catalog \$1.00 (Deductible First \$10 Order From Included Catalog). U. S. Surplus Disposal, 2200 Fuller 601B-SRW, Ann Arbor, Michigan 48105.

## WANTED

**QUICKSILVER,** Platinum, Silver, Gold, Ores Analyzed. Free Circular. Mercury Terminal, Norwood, Mass. 02062.



**INSTRUCTION**

**LEARN** Electronics Organ Servicing at home. All makes, including transistors. Experimental kit—trouble-shooting. Accredited NHSC, Free Booklet. Niles Bryant School, 3631 Stockton, Dept. A, Sacramento, Calif. 95820.

**ASSOCIATE DEGREE IN ELECTRONICS** through correspondence instruction. G.I. Bill approved. Free catalog. Grantham, 1509 N. Western, Hollywood, Calif. 90027.

**TAPE RECORDING COURSE:** Taught by studio engineers. Free Information. NNA, Box 721A, Rye, New York 10580.

**Looking for a career in audio?**

S.A.C. Society of Audio Consultants' professional hi-fi course is available to audio salesmen and audiophiles. Successful completion with one year minimum practical experience leads to certification. The SAC Certification Board comprises internationally recognized authorities whose articles appear in leading hi-fi publications.

For information, write or visit:

**HI-FI EXPO**

New York's free permanent hi-fi exhibit  
443 Park Ave. So., N.Y.C. 10016 (at 30th St.)  
Hours: Tues. thru Fri. 11-5; Sat. 11-4

**PLANS AND KITS**

**HAN-D-MAGS,** Audiophile Han-D-Kits and Magnetometers—Free Data. R. B. Annis Company, 11th and Delaware, Indianapolis, Indiana 46202.

**MUSICAL INSTRUMENTS**

30% **DISCOUNT** name brand musical instruments. Free catalog. Freeport Muscl, 455Q, Route 110, Meville, N.Y. 11746.

**HYPNOTISM**

Free Hypnotism, Self-Hypnosis, Sleep Learning Catalog! Drawer H400, Ruidoso, New Mexico 88345.

**SLEEP LEARNING.** Hypnotic Method. 92 effective. Details free. ASR Foundation, Box 7566 EG, Fort Lauderdale, Florida 33304.

**RUBBER STAMPS**

**RUBBER** address stamps. Free catalog. 45 type styles. Jackson's, Box 443G, Franklin Park, Ill. 60131.

**BOOKS**

Hi-Fi Books! "Stereo/Quad Hi-Fi Principles & Projects," \$4.95. Free Catalog. TAB BOOKS, B.R.S., Pa. 17214.

**BUSINESS OPPORTUNITIES**

I MADE \$40,000.00 Year by mailorder! Helped others make money! Start with \$15.00—Free Proof. Torrey, Box 318-N, Ypsilanti, Michigan 48197.

\$200.00 Daily In Your Mailbox! Your Opportunity To Do What Mailorder Experts Do. Free Details. Associates, Box 136-SR, Holland, Michigan 49423.

**MAILORDER MILLIONAIRE** helps beginners make \$500 weekly. Free report reveals secret plan! Executive (1K11), 333 North Michigan, Chicago 60601.

**FREE SECRET BOOK** "2042 Unique, Proven Enterprises." Beat inflation with fabulous, successful "Little Knowns." Work home! Hayllings-B3, Carlsbad, Calif. 92008.

**HI-FI ENTHUSIASTS WANTED!** Earn more than just spare money in your spare time. We need campus representatives to sell name brand stereo components at discount prices in your area. High commission, no investment required. Serious inquiries only, please. Contact: Mike Santillo, K&L Sound Services Co., 264 No. Beacon St., Watertown, Mass. 02171. (617) 787-4073.

**INVENTIONS WANTED**

**MR. INVENTOR:** Ideas and inventions urgently needed by manufacturers. Product development assistance and quality patent searches. Financial assistance plan if required. Write: Charles S. Prince, Invention Consultant, 509-R 5th Avenue, New York City 10017.

**MOVIE FILMS**

16mm **SOUND** Features, Shorts, New, Used for Sale. Free Catalog. National Cinema, 333 W. 57th St., N.Y., N.Y. 10019.

**EDUCATIONAL OPPORTUNITIES**

**LEARN WHILE ASLEEP.** Hypnotize! Strange catalog free. Autosuggestion, Box 24-ZD, Olympia, Washington 98501.

**EMPLOYMENT INFORMATION**

**EXCITING** Overseas Jobs. Directory \$1.00. Research Associates, Box 889-E, Belmont, California 94002.

**PERSONALS**

**MAKE FRIENDS WORLDWIDE** through International correspondence. Illustrated brochure free. Hermes, Berlin 11, Germany.

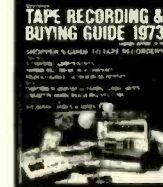
**MISCELLANEOUS**

**WINEMAKERS.** Free illustrated catalog of yeasts, equipment. Semplex, Box 12276Q, Minneapolis, Minn. 55412.

**OLD RADIO PROGRAMS ON CASSETTES OR REELS.** Thousands of your favorites live again. Low prices, high quality. Catalog 50 cents. Remember Radio, Box 2513-I, Norman, Oklahoma 73069.

**EMPLOYMENT RESUME WRITING INSTRUCTIONS.** Basic, step-by-step guide to "presenting yourself" for a better job with higher salary. Only \$2.00 postpaid. J. Ross, P.O. Box 223, Jamaica, N.Y. 11431

**TAPE RECORDING & BUYING GUIDE 1973 Summer**



With the world of tape in fast-forward. How can you keep up? Here's the magazine that unsnarls the facts. Compare products feature by feature, cost by cost — Reel-to-Reel • Cassette Tape • 8-Track • 4-Channel • Amplifiers • Receivers • Decoders • Headphones • Microphones • Raw Tape and more.

**1973 Summer — #13**  
Order by number from Ziff-Davis Service Division, 595 Broadway, N. Y., N.Y. 10012. Enclose an additional 35c per copy for postage and handling. Outside USA all magazines are \$2.50 per copy, postpaid.

**BACK ISSUES AVAILABLE:**  
1973 Winter—#78 1972 Spring—#51  
1972 Winter—#56 1971—#19 \$1.50 each.

**PAYMENT MUST BE ENCLOSED WITH ORDER**

**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 @ \$1.00 (Reader Rate)  
@ \$1.60 (Commercial Rate) \$ \_\_\_\_\_

Insert \_\_\_\_\_ time(s) Total Enclosed \$ \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Signature \_\_\_\_\_

**WORD COUNT:** Include name and address. Name of city (Des Moines) or of state (New York) counts as one word each. 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.

SR--1173

**ABOUT YOUR SUBSCRIPTION**

Your subscription to STEREO REVIEW is maintained on one of the world's most modern, efficient computer systems. and if you're like 99% of our subscribers, you'll never have any reason to complain about your subscription service.

We have found that when complaints do arise, the majority of them occur because people have written their names or addresses differently at different times. For example, if your subscription were listed under "William Jones, Cedar Lane, Middletown, Arizona," and you were to renew it as "Bill Jones, Cedar Lane, Middletown, Arizona," our computer would think that two separate subscriptions were involved, and it would start sending you two copies or STEREO REVIEW each month. Other examples of combinations of names that would confuse the computer would include: John Henry Smith and Henry Smith; and Mrs. Joseph Jones and Mary Jones. Minor differences in addresses can also lead to difficulties. For example to the computer, 100 Second St. is not the same as 100 2nd St.

So, please, when you write us about your subscription, be sure to enclose the mailing label from the cover of the magazine—or else copy your name and address exactly as they appear on the mailing label. This will greatly reduce any chance of error, and we will be able to service your request much more quickly.



# TAPE HORIZONS

By CRAIG STARK



## REPAIRING CASSETTES

CASSETTES offer many convenience advantages over open-reel, but if the tape snarls or breaks, or a leader disconnects, they're a regular migraine headache. Frankly, if the recorded material is easily replaced, it isn't worth trying to fix a cassette when something goes wrong. But *some* recordings (your child's first words, the memorable holiday gathering of four generations of a family) are priceless, and if something lets go inside the cassette, what can you do to repair it?

Cassette-width splicing jigs and special splicing tape (*never* use any other kind of adhesive tape) are available at most audio dealers, and the basic technique is the same as for open-reel tapes. Butt the two broken tape ends together in the jig, without any gap or overlap, and apply a short piece of the splicing tape to the backing—*not* the oxide—side of the tape. Remember, however, that in cassettes the oxide coating faces *outward*, away from the hubs—just the opposite of the case with open-reel tapes. (With the highly polished oxide surfaces found on many of today's cassette tapes this is all too easy to forget.)

The initial problem is getting inside the plastic shell, for almost certainly at least one end of a broken tape or leader won't be accessible through the small openings in the front. Many top-quality cassettes have five small screws to secure the upper and lower halves of the shell together. Getting these out with a small Phillips screwdriver is easy, and you can then *carefully* lift off the top without disturbing the tape, rollers, and pressure-pad assembly. Unfortunately, however, most cassettes come sealed together.

After trying a dozen ways on as many brands of these permanently sealed cassettes, I've concluded that they simply cannot be separated reliably without damage to the two halves of the shell. There are some "repair kits" available that include new shell halves, but if your local dealers don't stock them, simply

buy any blank C-30 cassette that uses the screw-type assembly. (The quality of the cassette you buy may affect the mechanical reliability of your repair, so be sure to pick a brand you know is good.) Open this one, and, *after noting the exact tape path*, replace its tape and hubs with those of the recording to be saved. Since all cassettes have the same dimensions, this is no problem. In breaking apart the old plastic shell without damaging the tape inside, I've found an ordinary 1/2-inch wood chisel most efficient. Start working on the rear-corner seam nearest the hub that has less tape on it and work your way around, taking care not to penetrate so deeply that you contact the tape itself. I feel I should issue a warning against trying this with a screwdriver, a knife, or (God forbid!) a razor blade. Any of these implements (and I have tried them all) exposes you to the hazard of blades slipping or snapping—and cutting.

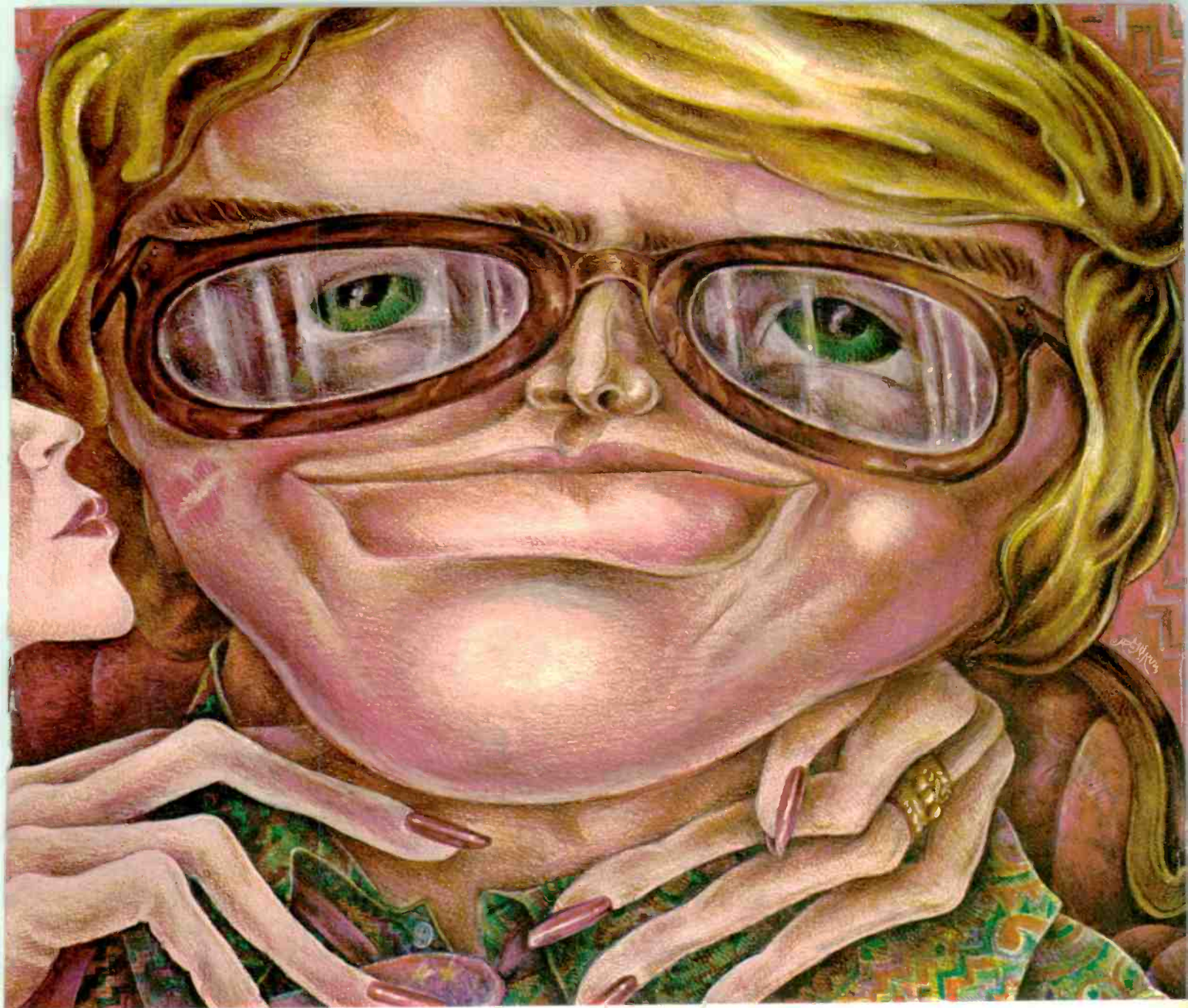
When the upper half of the shell is removed, the tape (or leader) will tend to unravel while you're trying to make your splice, for it lacks an upper flange. A paper matchbook or a quarter on top of the tape packs will make life easier. After repairing the break, reassemble the cassette, taking care: (1) to rethread the tape path properly, without any twists; (2) to see that the pressure-pad assembly is in place, together with the "slip sheets" that line the inner surfaces of the shell; and (3) to check that the tape doesn't get pinched by or caught in the slots as you bring the two shell halves together. Put back the screws, without excess force (remember, you're working with plastic), and you will have saved that irreplaceable recording.

One final note: since I cannot vouch for the accuracy of any of the cassette splicing jigs available, and since cassettes are notoriously sensitive to the slightest tape skew or misalignment, I would advise transferring your recording to a new cassette as soon as possible, if only to have an extra copy in reserve.

## STEREO REVIEW NOVEMBER 1973 ADVERTISERS INDEX

READER SERVICE NO.	ADVERTISER	PAGE NUMBER
2	A.D.R. Audio	129
3	Acoustic Research, Inc	97
	Advent Corporation	23
	Akai America, Ltd	52
4	Angel	116
5	Applied Physics Laboratory, Inc	12
	Audio Dynamics Corporation	26
6	Audio Technica U.S., Inc	98
7	Audio Warehouse Sales	94
8	BASF Systems	105
9	BSR (USA) Ltd	110
10	Baltimore Stereo Wholesalers	132
11	Bang & Olufsen of America, Inc	86
12	Bose	77
103	British Industries—Garrard	2
	Camel Cigarettes	39
13	Carston Studios	130
14	Concord Division, Benjamin Electronic Sound Company	99
15	Crown	90
52	Deutsche Grammophon	112
	Discwasher, Inc	124
	Dixie Hi-Fi Wholesalers	134
16	Dokorder Inc	104
17	Dual	50, 51
18	ESS Inc	44, 45
19	Elac Division, Benjamin Electronics Corp	9
20	Electro-Voice, Inc	29
22	Electronic Industries, Inc	100
21	Empire Scientific Corp	85
23	Epicure	110
24	Finney Company, The	102
	Fisher Radio	4, 5
	GTE Sylvania, Entertainment Products	49
25	Harman-Kardon, Inc	87
27	Heath Company	34, 35, 36, 37
28	Hitachi	101
29	Illinois Audio	102
30	Impro Industries, Inc	107
31	International Hi-Fi Distributors	130
	J & B	43
	JVC America, Inc	109
	Jack Daniel Distillery	125
32	KLH Research and Development	115
33	Kenwood Electronics, Inc	81
34	Koss Corporation	4th Cover
35	Lafayette Radio Electronics	31
36	London Records	127
37	McIntosh Laboratory, Inc	98
43	Marantz Co., Inc	3rd Cover
38	Maxell Corporation of America	137
39	Memorex Corporation	83
40	Midwest HiFi Wholesale & Mail Order Division	135
	3M Company	89
41	Minolta Corporation	133
42	National Union Electric	19
44	North American Philips Corporation	127
45	Nova Audio	126
46	Ohm Acoustic Corp	91
47	Olson Electronics	82
48	Onkyo	117
49	Ortofon	21
50	Phase Linear Corporation	96
51	Pickering	93
42	Pilot	19
53	RCA Records & Tapes	119
54	Rabsons	94
55	Radio Shack Corporation	95
56	Rectilinear Corporation	11
	Revox Corporation	123
58	Robins Industries Corp	100
74	Rogersound Labs	126
59	Rose Discount Record Store	129
60	Roydon Enterprises Limited	135
61	Sansui Electronics Corp	7
62	Scintrex	92
100	Scott Inc., H. H.	25
64	Sherwood Electronics	2nd Cover, 1
65	Shure Brothers Inc	33
66	Sony Corporation of America	78
63	Sony SuperScope	120, 121
67	Sound Reproduction, Inc	132
68	Stereo Corporation of America	134
69	Suprex Electronics Corp	106
70	TDK Electronics Corp	14, 15
71	Technics by Panasonic	13
72	Technics by Panasonic	41
	U.S. Pioneer	103
17	United Audio Products, Inc	50, 51
73	Wollensak 3M Center	47
	CLASSIFIED ADVERTISING	138, 139





## Separation saved our marriage thanks to Marantz speakers.

"Where's the flute Henry?" my wife complained constantly. I was about ready to leave her. Then we saw a Marantz dealer. He told us that separation of sound is a true test of a speaker system. He suggested we put Marantz and other popular speakers to the test by listening to a familiar recording so we'd be able to hear for ourselves that it's the speaker and not the recording that makes the difference. Oh, what a difference Marantz made! What we thought were two oboes were clearly an oboe and a flute. And that barbershop quartet...well, they're really a quintet.

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

sounds that are as pleasing as a nibble on the ear.

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

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

To find out how much better they sound go to your nearest Marantz dealer and listen.

**marantz®**  
We sound better.



©1973 Marantz Co., Inc., a subsidiary of Superscope Inc., P.O. Box 99B, Sun Valley, Calif. 91352. In Europe: Superscope Europe, S.A. Brussels, Belgium. Available in Canada. Prices and models subject to change without notice. Consult the Yellow Pages for your nearest Marantz dealer. Send for free catalog.

CIRCLE NO. 43 ON READER SERVICE CARD



The next best thing to a  
live performance  
is a live performance.



©Koss Corporation

Once you slip on a pair of Koss PRO-4AA Stereophones, you'll remember what a live performance really sounded like. Because unlike speakers, the Koss PRO-4AA mixes your favorite music in your head, not on the walls of your living room. So you'll be in a world all your own...immersed in the emotional nuances of your favorite rock group or settled front row center for Brahms' First or Beethoven's Fifth. And all the while, Koss's unique,

patented fluid-filled ear cushions will provide an acoustical seal that will give you a rich deep bass without boominess. And highs that are always brilliant and uniform.

But what really makes the Koss PRO-4AA unique is its driver element. Not only is it the world's first driver designed exclusively for Stereophones,



out it's also the world's first virtually blow-out proof driver. Driven by a 1-inch voice coil, the extra large Koss PRO-4AA diaphragm has 4 square inches of radiating area. And that means you'll hear 2 full octaves beyond the range of any other dynamic Stereophone. No wonder High Fidelity Magazine rated the Koss PRO-4AA a "superb" headphone.

If you'd like to hear the next best thing to a live

performance, ask your Audio Specialist for a live demonstration. And write for our free full-color catalog, c/o Virginia Lamm. Once you've heard the extra sound you'll hear with the Koss PRO-4AA, you'll know why it's like buying a whole new record or tape library.

Koss PRO-4AA Stereophone



**KOSS stereophones**  
from the people who invented Stereophones.

Koss Corporation, 4129 N. Port Washington Ave., Milwaukee, Wisconsin 53212 Koss S.p.A., Via dei Valtorta, 21 20127, Milan, Italy.

CIRCLE NO. 34 ON READER SERVICE CARD