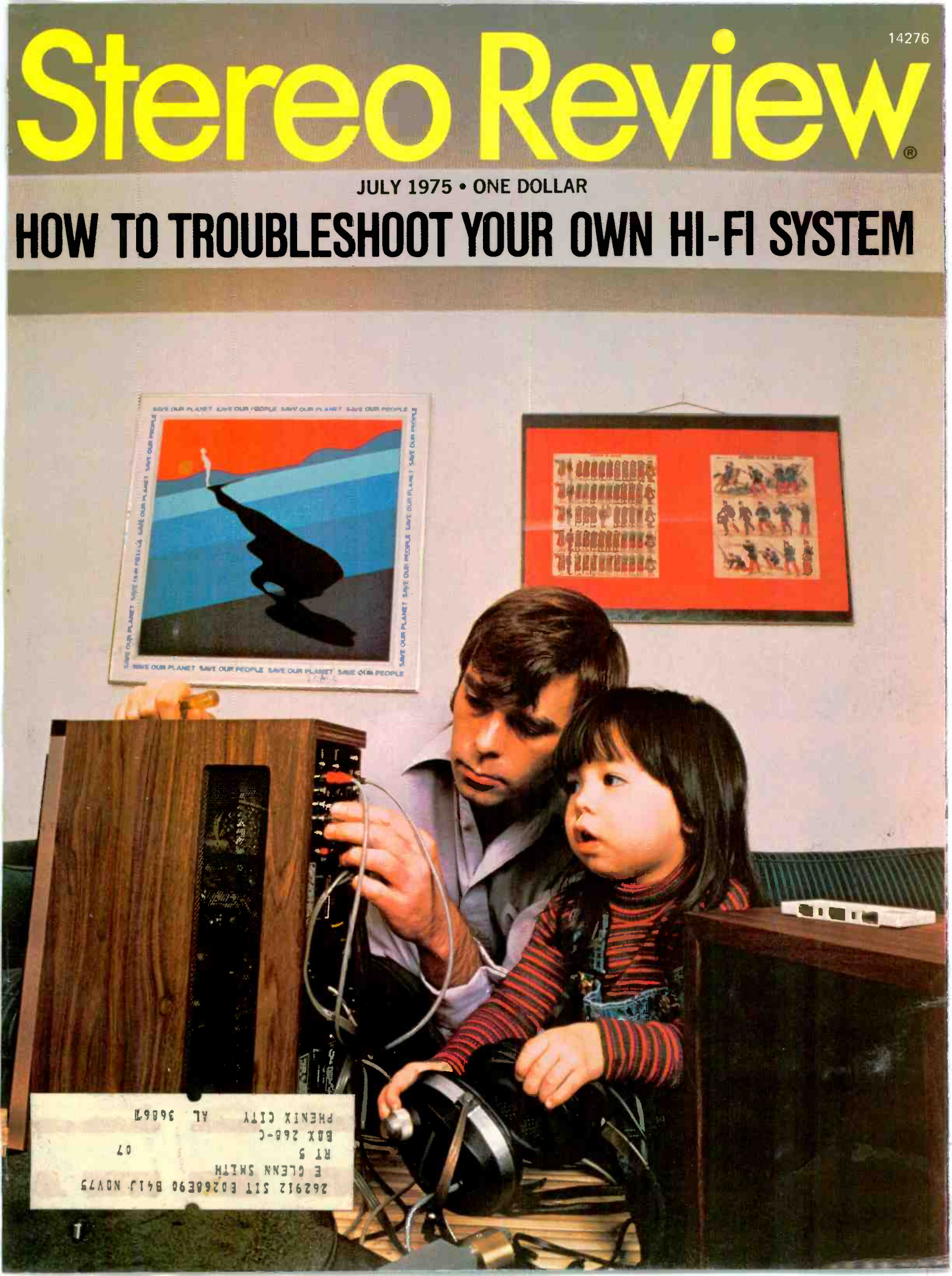
14276

Stereo Review®

JULY 1975 • ONE DOLLAR

HOW TO TROUBLESHOOT YOUR OWN HI-FI SYSTEM



Optional Remote
Quadrance Control

Buy an S7244 during our special 2 + 2 + 3 offer, and get any three of these nine Columbia SQ albums at no extra cost.
To receive your selections, fill in the coupon, and mail it to:
Sherwood Electronic Laboratories
4300 N. California Ave. Chicago, Illinois 60618

A] MFSB: Love Is the Message

B] Chicago VII [counts as two albums]

C] Charlie Rich: Behind Closed Doors

D] Santana's Greatest Hits

E] Herbie Hancock: Head-Hunters

F] Barbra Streisand: The Way We Were

G] Paul Simon: There goes Rhymin' Simon

H] Copland Conducts Copland

I] Bernstein Conducts Nielsen Symphony #2

Announcing the Sherwood 2+2+3

Choose three: for free.

One great deal gets you stereo, quadraphonics, and 3 SQ™ albums—for the price of stereo all by itself.

Half a listen is all it takes to convince you that Sherwood's S7244 receiver is truly an ear-catching piece of equipment.

As a stereo unit, this model can hold its own—and handily—with leading contenders in its price range. The power base is substantial; operational flexibility, unsurpassed. And its performance continues the Sherwood tradition of reliability.

But that's only half the story.

Because the S7244 is also an excellent quadraphonic system. Full-Logic SQ circuitry enables it to produce discrete 4-channel sound—again, with power enough to get the most the mode can offer. And it's fully compatible with your present set-up: SQ doesn't depend on special turntables or cartridges.

No other gear on the market gives you as much for as little.

But during our special 2+2+3 deal, you get even more than that.

For a limited time only,* if you purchase an S7244, we'll send you your choice of three of the SQ albums listed on the opposite page. Free.

All you have to do is complete the coupon below, have it authorized by your Sherwood Dealer, and mail it in.

Check out the 2+2+3 at your Sherwood dealer soon. It adds up.

Specifications

Minimum RMS power output @ 0.6% maximum total harmonic distortion, all channels driven:

Stereo mode: 50 watts per channel [8 ohms, 20-20,000 Hz]

4-channel mode: 20 watts per channel [8 ohms, 20-20,000 Hz]

1.9 μV FM Sensitivity [IHF]

Capture Ratio: 1.5 dB

SQ and Logic Integrated Circuits

FM Four-Channel Ready [Aux. 2 input]

Price [includes walnut-grained case]: $499.95

Optional Remote Quadrance Control [extra]

SQ is the registered trademark and exclusive property of CBS Records, Inc.

*Offer expires August 15, 1975.

SHERWOOD

The word is getting around.

Sherwood 2+2+3 quadraphonic album offer SR-7

Indicate Album selections by letter in spaces provided. Dealer's signature and serial number of unit purchased validate this form. Allow 4-6 weeks for delivery.

Name: _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

Serial Number of S7244: _____

Dealer's Signature: _____

Album Selections:

1]_____ 2]_____ 3]_____

CIRCLE NO. 28 ON READER SERVICE CARD

You could pay $100 less for a turntable.
You could pay $100 more.
Here are some reasons you shouldn't.

Pay less and you get less.

If you're serious about your music system and your records, you'll live to regret a compromise.

Pay more and you still won't get all you get in a B.I.C. multiple-play manual.

B·I·C™

This new turntable, developed by B.I.C., achieves a new state of the art. It includes a low-speed (300 rpm) 24-pole synchronous motor, belt drive, a superb new tone arm, plus a group of easy-to-decipher-and-use adjustments that let you fine-tune the machine as you can no other.

The real benefit, however, is performance. Playback quality is comparable with turntables in the $300 and up class. And no other belt-drive turntable can be operated in 3 modes: single-play manual, single-play automatic, and multiple-play (which lets you play up to 6 records in sequence).

There are two models. The 980, at left, has electronic speed and variable pitch control with illuminated strobe. The 960, at right, is virtually identical except for these features.

We think they're more turntable for the money than anything else you'll find. But why not compare them for yourself.

See your audio dealer for more information or write to us, British Industries Co., Westbury, New York 11590.

CIRCLE NO. 6 ON READER SERVICE CARD

FORMERLY HI FI/STEREO REVIEW

Stereo Review®

JULY 1975 • VOLUME 35 • NUMBER 1

The Music

The Equipment

The Reviews

The Regulars

COVER: Design by Borys Patchowsky; photo by Bruce Pendleton

 Stereo Review, July 1975, Volume 35, Number 1. Published monthly by Ziff-Davis Publishing Company; Editorial and Executive Offices at One Park Avenue, New York, N.Y. 10016; Telephone: 212 725-3500. Hershel B. Sarbin, President; Furman Hebb, Executive Vice President; Vincent Perry, Financial Vice President and Treasurer; Charles B. Seton, Secretary. Also the publishers of Boating, Car and Driver, Cycle, Flying, Modern Bride, Popular Electronics, Popular Photography, and Skiing. One year subscription rate for U.S., $7.98; U.S. possessions and Canada, $8.98; all other countries, $9.98. 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 eight weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.

Stereo Review

PUBLISHER
EDGAR W. HOPPER

EDITOR
WILLIAM ANDERSON

MANAGING EDITOR
WILLIAM LIVINGSTONE

EDITORIAL COORDINATOR
LOUISE GOOCH BOUNDAS

MUSIC EDITOR
JAMES GOODFRIEND

TECHNICAL EDITOR
LARRY KLEIN

ART DIRECTOR
BORYS PATCHOWSKY

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
ROY HEMMING
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS
IRVING KOLODIN
PAUL KRESH
J MARKS-HIGHWATER
LINCOLN PERRY
PETER REILLY
ERIC SALZMAN
CRAIG STARK
JOEL VANCE
ROBERT WINDELER

LONDON EDITOR
HENRY PLEASANTS

ADVERTISING DIRECTOR
JAMES J. SULLIVAN

ADVERTISING SERVICE MANAGER
LINDA BLUM

GROUP VICE PRESIDENT
ELECTRONICS & PHOTOGRAPHIC
FURMAN HEBB

ASSOCIATE PUBLISHER
STANLEY NEUFELD

EXECUTIVE ASSISTANT
PEGI McENEANEY

Editorial and Executive Offices
Ziff-Davis Publishing Company
One Park Avenue, New York, New York 10016
212 725-3500
Eastern Advertising Manager: Richard J Halpern

Midwestern Office: The Pattis Group
4761 West Touhy Ave., Lincolnwood, Ill. 60646
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, 582-2851

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
Hershel B. Sarbin, President
Furman Hebb, Executive Vice President
Vincent Perry, Financial Vice President and Treasurer
Phillip T. Heffernan, Senior Vice President, Marketing
Edward D. Muhlfeld, Senior Vice President, Sports Div.
Philip Sine, Senior Vice President
Frank Pomerantz, Vice President, Creative Services
Arthur W. Butzow, Vice President, Production
Lawrence Sporn, Vice President, Circulation
George Morrissey, Vice President
Sydney H. Rogers, Vice President
Sidney Holtz, Vice President
Charles B. Seton, Secretary
Edgar W. Hopper, Vice President, Electronics Div.

William Ziff, Chairman
W. Bradford Briggs, Vice Chairman

EDITORIALLY SPEAKING

By WILLIAM ANDERSON

CLASSICAL JOCKS

THERE, high on a stepladder in the movie version of Neil Simon's *Cactus Flower*, is the miniskirted Goldie Hawn industriously (if improbably) stowing an armload of records on the store's shelves, and there, at a (smirk) vantage point below, is Walter Matthau inquiring whether that place is quite the place for that costume. Sez Goldie: "Nobody looks. Most of our customers are classical." Now, as the good Senator Claghorn would be quick to point out, that's a *joke*, son. The joke's target in this case is manifestly not classical music itself, but those who consume it, and what makes that target fair game is the American *attitude* toward classical music, an attitude so basic, so widespread, so agreed upon that any self-styled humorist looking for a cheap shot at the public risibility can count on it, sure thing, any rainy Wednesday forenoon.

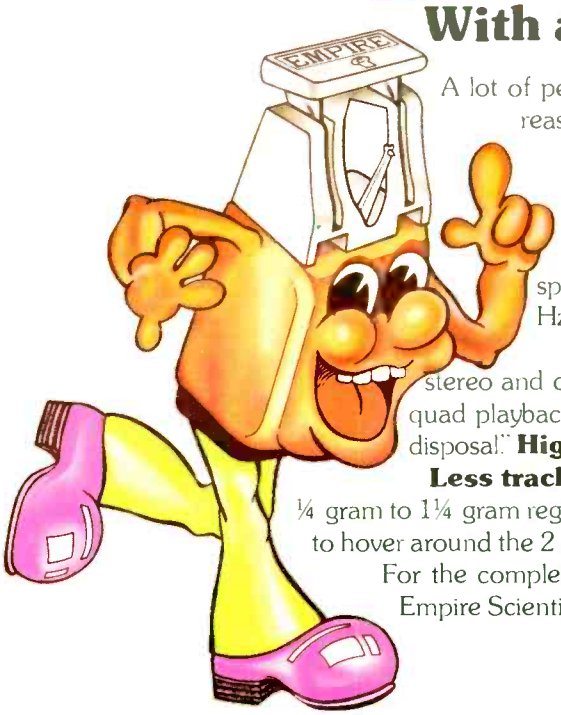
Such a cultural attitude does not install itself overnight, surely, and it does not reach such impressive currency without some cause. Thus novelist-critic Rupert Hughes could complain as far back as 1900 of "the surprising abundance of purest namby-pamby" in American serious music, "a persistent craze among native songwriters for little flower-dramas and bird-tragedies." Another who complained was Charles Ives. His talents and inclinations had from earliest boyhood thrust him in the direction of musical composition, and he soon discovered how little he was flattered by the company he was required to keep. So, like any red-blooded, self-respecting American jock he overreacted. Small signs are important: he learned very early, for example, to reject the namby-pamby world's claims on him. He was fond of (and skilled at) baseball, and when grownups curious about his musical interests asked what he played, the answer was abrupt: "Shortstop." Again, there was the famous language he used to silence a heckler at a performance of Charles Ruggles' *Men and Mountains*: "Stop being such a God-damned sissy! Stand up and use your ears like a man!" Perhaps one should not lean too heavily on the instructions in the *Charlie Rutlage* score (the piano is to be played with the *fists*), and we might even pass over Bernard Herrmann's sometime reference to the Second Quartet as "a *workout*." But it is much more difficult to ignore the composer's preoccupation with the image of "Rollo" and his habitual use of him to symbolize the musical establishment.

Little Rollo was the polite hero of a series of mid-nineteenth-century children's books. The archetypal "perfect little gentleman," nice, neat, clean, without sin or stain, and beyond reproach in his conduct, he may have been some kind of collateral descendant of Rousseau's Noble Savage; he was almost certainly the (spiritual) father of Little Lord Fauntleroy. The last appearance of his effete line in American literature was in the character of the odious Sid in *The Adventures of Tom Sawyer*; the world finally got the opportunity to see him for the smarmy, violin-carrying little toady he was, and, literarily speaking at least, he was dead. His spirit lives on, however, in music: he was Ives' nemesis and he is ours; America's attitude toward serious music remains haunted by—Rollo.

Ives' battle with Rollo is over, but that of America's still-living composers is not, and neither is that of America's audiences. I have no idea how, at this last date, he might be exorcised. Perhaps merely by exposing him for the fraud he is will suffice. If Margaret Mead, instead of zipping off for another sojourn in Samoa, were to pitch her tent just inside the doors of Fisher Hall for a season, studying the habits and canvassing the opinions of the natives, she might come up with an anthropological spell that would help us come of age. The alternative is too terrible to contemplate: a continuing trickle of watered wine for those afraid to confess they "like classical," more Bach on the Moog, more Tomita'd Debussy, brush-and-cymbals Baroque from Claude Molénat, and Komic-book Klassics for the Kiddies from EL&P. Tell us, Miss Mead, how did we get this way?

Keep on trackin'

With an Empire wide response cartridge.



A lot of people have started "trackin'" with Empire cartridges for more or less the same reasons.

More separation: "Separation, measured between right and left channels at a frequency of 1 kHz, did indeed measure 35 dB (rather remarkable for any cartridge)." **FM Guide, The Feldman Lab Report.**

Less distortion: "...the Empire 4000D/III produced the flattest overall response yet measured from a CD-4 cartridge—within ±2 dB from 1,000 to 50,000 Hz." **Stereo Review.**

More versatile: "Not only does the 4000D/III provide excellent sound in both stereo and quadriphonic reproduction, but we had no difficulty whatever getting satisfactory quad playback through *any* demodulator or with *any* turntable of appropriate quality at our disposal." **High Fidelity.**

Less tracking force: "The Empire 4000D/III has a surprisingly low tracking force in the ¼ gram to 1¼ gram region. This is surprising because other cartridges, and I mean 4 channel types, seem to hover around the 2 gram class." **Modern Hi Fi & Stereo Guide.**

For the complete test reviews from these major audio magazines and a free catalogue, write: Empire Scientific Corp., Garden City, N.Y. 11530. Mfd. U.S.A.

EMPIRE

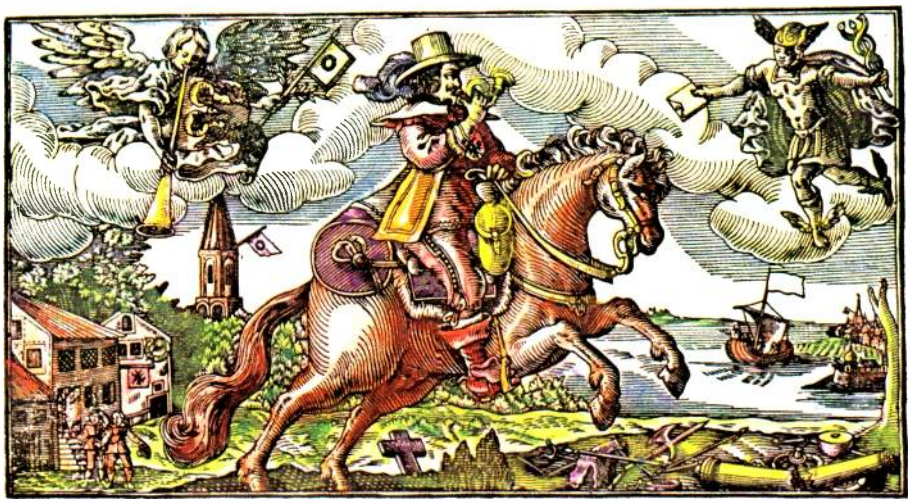
Choose the Cartridge Designed to Play Best in Your System

Plays 4 Channel Discrete (CD4) and Super Stereo — Plays 2 Channel Stereo

Plays All 4 Channel Matrix Systems (SQ, QS, RM)

Model	4000 D/III	4000 D/II	4000 D/I	2000 E/III	2000 E/II	2000 E/I	2000 E	2000
Frequency Response in Hz:	5-50,000	5-45,000	10-40,000	5-35,000	6-33,000	8-32,000	10-30,000	10-28,000
Output Voltage per Channel at 3.54 cm/sec groove velocity:	3.0	3.0	3.0	5.0	5.0	5.0	5.0	5.0
Channel Separation	more than 35dB	more than 35dB	35dB	35dB	35dB	35dB	30dB	30dB
Tracking Force in Grams:	¼ to 1¼	½ to 1½	¾ to 1½	½ to 1½	½ to 1½	¾ to 1½	1 to 3	1 to 3
Stylus Tip:	miniature nude diamond with .1 mil tracing radius ™4 Dimensional	miniature nude diamond with .1 mil tracing radius ™4 Dimensional	miniature nude diamond with 1 mil tracing radius ™4 Dimensional	nude elliptical diamond .2 x .7 mil	nude elliptical diamond .2 x .7 mil	nude elliptical diamond .2 x .7 mil	elliptical diamond .3 x .7 mil	spherical diamond .7 mil
For Use In:	turntable only	turntable only	turntable or changer	turntable or changer	turntable or changer	turntable or changer	changer only	changer only
	(White)	(Yellow)	(Black)	(Clear)	(Blue)	(Green)	(Red)	(Smoke)

CIRCLE NO. 21 ON READER SERVICE CARD



LETTERS TO THE EDITOR

Records, Good and Bad

● Thanks for Associate Technical Editor Ralph Hodges' report on readers' responses to John Bittner's article, "How to Make Good Records" (May). I find I share the consensus view in almost all regards. By insisting on better quality I have had to return records at a rate of about 45 per cent or higher in recent months.

One possible solution to the problem was, however, neglected. Since Philips recordings are widely recognized as being of top quality, why not have *all* the important recording artists sign contracts with Philips?!

More seriously, perhaps if artists were more concerned about the quality of their recordings we would all benefit. I wonder if Rubinstein would be pleased to know, for example, that I haven't been able to find an acceptable pressing of his Chopin nocturnes?

ROB HOPKINS
Oberlin, Ohio

● I thoroughly enjoyed "How to Make Good Records" (May 1975). However, I would like to report that the records which originally skipped on my turntable do not skip any longer. We had always been cautioned by conscientious technicians never to increase our tracking-arm number beyond three. But after we followed the advice of another technician who, after checking his manual, told us to move ahead to number 5, none of our records skip any more. Now I feel somewhat guilty about the records I returned!

SHEILA ANDERSON
Hollywood, Calif.

● Your article on record quality control and Ralph Hodges' subsequent appraisal of reader reaction proved highly informative. However, given the attitude of the record industry as revealed in the "Who Cares?" editorial, the record buyer must assume that the big offenders in the industry will not change their attitude until they notice reduced sales. For this reason, although a consumer boycott may be "sterile," as one of your readers put it, it may be the only way to make the record manufacturers take notice.

You have done your part to improve pressings, but you could do more for the record buyer simply by describing the quality of the pressings of the records you review. This could easily be done in a word or two, as an addition to your capsule reviews of the performances and recordings above the main review. Naturally, pressing quality does vary from record to record, even of the same performance on the same label, but a prospective buyer could still get a good idea of how well a record company puts together its product. If a label improved its pressings, the word would get around pretty quickly. This would keep the consumer out of the quandary I find myself in concerning RCA records: I was unaware that they had improved until I read your articles, because I have been boycotting them for a year now.

BERNARD P. GILBERT
Massapequa Park, N.Y.

As reader Gilbert points out, the difficulty from our vantage point is that just as one swallow does not make a summer, so one bad pressing does not mean a bad run. Reviewers do point out significant *flaws in pressing quality when they pop up in their assignments, but it is difficult to generalize from them because of the Law of Negatives: pressings* are *bad, but we humans do have an unfortunate tendency to be attracted more to bad news than to good, to remember the insult and forget the compliment. We must therefore beware here of leaning too heavily on the flaws in the single pressing being reviewed; it may be unique, and we would be turning buyers off not only on an otherwise worthy release, but on a whole label as well. It is the experience of the larger market that counts most heavily because it is a larger sample, and that is why we recommend that consumers continue to complain directly to the companies involved as the best means of getting the concept of accountability across to the industry.*

● I recall one problem that I have encountered which did not receive mention in the discussion of record defects (May). Several weeks ago I purchased two boxed sets of two records each (Donizetti's *Lucia di Lammermoor*, Angel 3601 B/L, and Berg's *Wozzeck*, Odyssey Y2 33126). The records were placed in the box at an angle, with one edge of the records resting against the upper edge of the inner portion of the box, which resulted in the arrival of very badly warped records. While the Odyssey album was playable, the Angel recording had been ruined. I ordered another copy of it only to find, of course, that my new

copy had the same problem; however, it at least could be played. (Incidentally, I would have been no less displeased by this problem if it had occurred with one of my "popular" albums. Music is music, and none of it deserves such shoddy treatment.)

JAMIE HAGEDORN
Champaign, Ill.

Closet Quadraphonic

● In the classical record review section (March) I saw one of Angel's new classical albums which has been issued in the SQ matrix system of quadraphonic encoding. For the information of STEREO REVIEW's readers and SQ fans, the following Angel SQ classical albums have been issued to date: "Debussy's Orchestral Music," conducted by Martinon, the French National Radio Orchestra (S-37064); Holst's *The Planets*, conducted by Previn, the London Symphony Orchestra (S-36991); Tchaikovsky's *Sleeping Beauty*, Previn and the London Symphony Orchestra (SCLX-3812); Villa-Lobos' *Bachianas Brasileiras*, Capolongo and the Orchestre de Paris (S-36979); and Mozart's *Magic Flute*, with Rothenberger, Schreier, and Sawallisch (SCLX-3807).

Why is Angel hiding the fact that these albums are SQ matrix albums? If they are going to release SQ or QS matrix albums, let the consumer know. A strip on the album cover identifying the system (SQ, QS, or CD-4) will suffice; I'm glad to see that this approach has been adopted by Project 3 for their quadraphonic records. Perhaps this will help end the quadraphonic "Identity Crisis."

BRIAN A. MOURA
Hayward, Calif.

Perhaps, but not all that quickly. The problem really exists on the retail level: Angel's "cryptoquad" releases are designed to prevent record dealers from consigning them to the "quadraphonic" section of the store where their existence will be hidden from stereo buyers. The discs are stereo-compatible, but record-shop managements tend to oversimplify, and if it says "quadraphonic" too plainly, that's the pigeonhole it will go in. Much the same thing happened during the (much smoother!) mono-to-stereo transition, and manufacturers had to resort to a rather expensive solution: issue everything in both *formats. Stereo supremacy in time brought an end to this, but it was a longish pull.* Verbum sap.: *you can spot Angel's four-channel releases by checking the Angel colophon; if it's a circle (instead of the usual rounded rectangle), then the release is in SQ-matrix quadraphonic—but don't tell your record dealer. A slip-up or two makes this system a little less than 100 per cent (the recent von Karajan* Missa Solemnis *is in SQ, colophon to the contrary), but the disc itself will tell: there's a little "SQ" engraved between label and playing grooves as well.*

State of the Matrix Art

● For the past two years, the American audiophile has been begging the audio industry for a state-of-the-art SQ and QS matrix decoder combination, but no such animal yet exists in the United States either as a receiver or as a separate decoder. Recently, my shocked eyes ran across such a unit on page 24 of the March 1975 issue of Britain's *Hi-Fi News & Record Review*. This unit, Acoustico Enterprises Ltd.'s Model SQSD1 dual-sys-

(Continued overleaf)

tem matrix decoder, incorporates a state-of-the-art QS Vario-matrix decoder utilizing IC's, a QS synthesizer featuring Hall and surround positions, and a state-of-the-art SQ full-logic decoder with variable blend! This unit is exactly what we American four-channel enthusiasts have been craving. Come on, U.S. manufacturers and importers, either import the AEL SQSD1 or manufacture a comparable unit!

STEPHEN M. GREENE
Temple Hills, Md.

And Now, a Word for Havergal Brian

● We would like to announce the formation of the Havergal Brian Society devoted to the works of this much neglected British composer. Those interested are asked to write to Mel Madorsky, American Secretary, Havergal Brian Society, 23241 Berkley, Oak Park, Michigan 48237.

MEL MADORSKY
Oak Park, Mich.

Carmina Burana

● David Hall's review of Michael Tilson Thomas' new recording of *Carmina Burana* (May) omits one vital point—that Eugen Jochum's unique reading of the work for Deutsche Grammophon is the only presently available interpretation recorded under Orff's supervision and bearing his approval. This, in turn, brings up the perennially thorny question of whether a *composer-approved* recording should always be considered definitive, and I am not really prepared to answer such a query. However, Mr. Hall has failed to note the numerous discrepancies between Orff's published score and conductor Tilson Thomas' recording.

On one level, there are simple mistakes, such as the annoyingly consistent misreading of the antique cymbal part in the score as a crash cymbal part, with the result that the composer's clear, high-pitched bell tones are replaced by ordinary cymbal clashes. There are also constant rubatos and incorrect tempos, and it would seem that here Orff's carefully notated indications are for naught. Columbia's larger-than-life sonics serve only to enhance these distortions, making the Clevelanders' recording only another blustery, sentimental *Carmina Burana*, exactly what the piece was never intended to be! It's a beautiful recording of something, but it isn't Orff.

CHRIS ROUSE
Ithaca, N.Y.

Second-year Sax Student

● Though I usually look forward to reading the columns of your token rock fiend, Steve Simels, in your exceptionally outstanding magazine, I must say that Mr. Simels was really running off at the mouth (April) when he compared John Coltrane to "a second-year sax student wasted on Seconal." If Mr. Simels had said "pre-1967 Pharoah Sanders," it would have been another story, but unfortunately people who are not spiritually attuned to the vibratory energy level of the music seem to be more or less hung up when it comes down to differentiating between Coltrane's saxophone solos and those of Pharoah Sanders.

Voicing such an ignorant opinion of the music of John Coltrane is doing more than coming down on a cult hero of the avant-garde; it is an injustice to the name of a man who did his share of innovating in Afro-American music (jazz), just as much as Armstrong or Ellington. He was a man whose music reflected his intense desire not to rest on the security of the musical past, but to progressively expand the scope of contemporary music. I refer Mr. Simels to Trane's sides as a leader for Prestige, cut in the late Fifties, and the "Giant Steps" LP on the Atlantic label.

THOMAS MAGEE
Mission Hills, Calif.

Mr. Simels replies: The comment was (I had hoped obviously) intended tongue-in-cheek, so I won't take it back. However, after another reader suggested I do an A-B comparison of Coltrane's recording of "My Favorite Things" with the Byrds' "Eight Miles High," I have come away suitably impressed, and so I apologize to Mr. Magee and the memory of Trane.

Classical Rookies and Others

● I was much impressed with Roy Hemming's book *Discovering Music*, reviewed in the May issue of STEREO REVIEW. I bought some of the suggested recordings and found my experience supports Mr. Hemming's views on compared recordings right down the line. His detail work (recording dates, budget-label designations, opinions on quality) is absolutely correct and extremely helpful. Another plus is his identification of conductors with composers whose works they do best.

The advent of four-channel recording presents even the veteran collector with innu-

merable questions on his purchase selections—unfamiliar labels, new artists, compositions that are not standard concert-hall fare. Mr. Hemming's book points out that some Sixties stereo versions are better than Seventies quad versions, and some quad versions are re-engineered releases of Sixties recordings, not new performances. He also meets the recording-quality controversy questions in a straightforward manner.

This book is a wonderful tool for any collector, not just for the novice. If there was ever a "ripe" time for a reference work such as this, 1975 is the time. The only thing one could wish for is a sequel!

SUE WILLIAMS
Clarendon Hills, Ill.

BWV and All That

● Concerning Music Editor James Goodfriend's May column on music catalogers, readers may be interested in knowing that Pincherle's *Antonio Vivaldi et la Musique Instrumentale* is available from Johnson Reprint Corp., 111 Fifth Avenue, New York, N.Y. 10003 for $17.50. It is a reprint, but the quality is good and the price and availability beat any other thematic catalogs in my library.

Since my interest in music lies only in the Baroque to about 1820, my library contains the Köchel published by Breitkopf & Hartel, the Wotquenne, and the Schmieder (all published by Breitkopf), and the Hoboken by B. Schotts Sohne, Mainz, in addition to the Pincherele and Kirkpatrick works. All are available from their publishers, but I would recommend contacting a good German bookseller like Otto Harrassowitz, Postfach 349, 6200 Wiesbaden, Germany. It was sheer pleasure doing business with that firm. They understood what I wanted, and the correspondence was prompt, accurate, and courteous. Their prices are the same as the publishers'.

I need the catalogs to catalog my record collection, the Northwestern University Music Library being the only library in the area with complete and up-to-date editions and 30 miles away. The European record companies do a good job with catalog references, I find, but as Mr. Goodfriend notes, Columbia is bad: my copy of MS 6261 contains *no* BWV numbers for a total Bach program!

JAMES R. BUDD
Palatine, Ill.

Elton the Obscure

● I was surprised to note that Elton John was absent from your April "Hall of Obscurity." As much as I enjoy your disc reviews, the microscopic attention that Elton receives from your writers really had me wondering why his name was lacking. Could it be that it was because Elton sold more albums last year than any other artist, because *Bennie and the Jets* was the first single *ever* to top the pop and soul charts, because Elton was the first to take an old Beatles' re-run (*Lucy in the Sky with Diamonds*) and make it Number One?

GREG WINTERS
Saginaw, Mich.

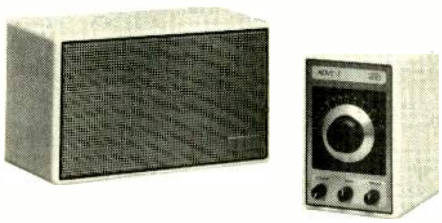
Popular Music Editor Steve Simels replies: No, no, and no. I hate to be picky, but Procol Harum topped the pop and soul charts in 1967 (I assume Mr. Winter was alive then) with Whiter Shade of Pale; *that same year, Bobby Gentry's* Ode to Billy Joe *was number one on all three charts (including c-&-w). Further, John Denver, with estimated sales of ten million, outsold Elton in 1974.*

NEW PRODUCTS

THE LATEST IN HIGH-FIDELITY EQUIPMENT

Advent Model 400 FM Radio

Advent's complete mono FM radio, Model 400, consists of two compact pieces: a tuner-amplifier measuring 6⅝ x 4½ x 6 inches and and acoustic-suspension speaker system employing a single driver and measuring 6⅝ x 11 x 6 inches. The matching cabinets are white molded plastic with a washable matte finish. The two-piece design is intended to provide



flexibility in placement and to encourage location of the speaker where it sounds best. Controls include on/off-volume, bass, treble, and a vernier tuning dial. The tuner-amplifier unit also has an output jack for tape-dubbing and an auxiliary input for the connection of an external high-level program source.

Although numerical specifications are not given by the manufacturer, the tuner section is said to have been designed with the requirements of high-fidelity mono reception in mind. Particular attention was given to sensitivity, immunity from front-end overload, and selectivity. The full-range driver of the speaker system has its frequency response contoured by an internal LCR network. A 40-foot cable connects the speaker to the tuner-amplifier unit. Price of the Model 400: $125. Additional speakers will be available as an option in the future.

Circle 115 on reader service card

Watts Record-Care Booklet

Elpa Marketing announces the third in a series of Watts record-care booklets titled *Just for the Record*. Incorporating much updated

material from the previous two, the new booklet serves both as an introduction to the Watts record-cleaning devices (Dust Bug, Preener, Parastat, etc.) and as a guide to record contamination and its treatment. Given particular emphasis are the types of deposits afflicting discs, the role of static charges in attracting and holding dirt, and the importance of frequent stylus inspection as a diagnostic tool. Specific advice is given on the maintenance of both new records and older records with a build-up of contaminants, record storage, and a few tips on the restoration of 78-rpm discs. The booklet, running twenty-four pages of text, is 5½ x 8½ inches, liberally illustrated with black-and-white photographs and drawings. Price: $1 from Elpa distributors and dealers.

Technics SL-1350 Direct-Drive Automatic Turntable

The distinction of being the only available record-changing turntable with an electronic direct-drive motor belongs to the Model SL-

1350 from Technics by Panasonic. The SL-1350 has the general features of the SL-1300 single-play unit plus an umbrella-type changer-spindle mechanism that accommodates a stack of up to six records. A single control lever initiates the automatic change cycle and also interrupts play and shuts down the turntable at any time. The 1350 can be programmed (by means of a MEMO-REPEAT control) to repeat a single record up to five times or indefinitely. For manual operation, raising the tone arm from its rest starts the platter motor; there is a fully damped tone-arm cueing mechanism. Separate vernier-adjust controls for the two playing speeds (33⅓ and 45 rpm) are continuously variable over a nominal 10 per cent range. The tone-arm can be set for record diameters of 7, 10, and 12 inches.

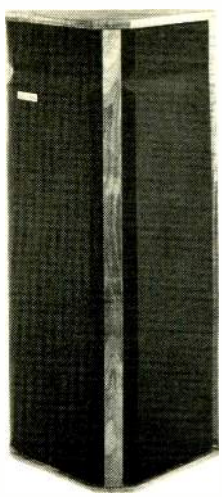
The 13-inch aluminum-alloy platter of the SL-1350 weighs just under 4 pounds. It has a raised stroboscopic pattern cast into its outer edge, which is illuminated with an adjacent plastic prism that reflects the glow from a strobe light located beneath the motorboard. The tone arm is a modified S-shape design with gimbal pivots and separate antiskating adjustment. Tone-arm balance and tracking-force adjustment are achieved with counterweights. The effective arm length is just over 9 inches, and lateral tracking-angle error is under 0.6 degree per inch of record radius. The tracking-force adjustment is calibrated from 0 to 3 grams. The arm wiring is low-capacitance for CD-4 use.

Wow and flutter for the SL-1350 are 0.04 per cent, and rumble is −45 dB (DIN A weighting) or −70 dB (DIN B weighting). The base is constructed of grey-finish metal; it floats on damped resilient feet for isolation from external vibration. The motorboard has dimensions of 17¾ x 14⅜ inches; with the hinged, removable dust cover supplied, overall height is about 8 inches. Included with the turntable are a short manual spindle that rotates with the platter and a 45-rpm-disc adapter. (A 45-rpm changer spindle will be available in the future.) Price: $349.95.

Circle 116 on reader service card

Allison:One Speaker System

The initial product from Allison Acoustics, the Model One speaker system, is a design intended to achieve uniform acoustic-power output at all frequencies through careful attention to driver spacing from room surfaces and consequent avoidance of wavelength-associated effects on the acoustic loading of the drivers. Installed as recommended—at a floor-wall intersection some distance from room corners—the columnar enclosure places the two 10-inch woofers as close as possible to the floor-wall junction. The two 3½-inch mid-range drivers and two 1-inch tweeters are located near the top of the enclosure at a suitable distance from the junction. Crossover frequencies have been chosen so that no one of the drivers handles wavelengths that would interact detrimentally with its spacing from the room surfaces. The power response of the



system is said to be fairly independent of local acoustical effects.

The Allison:One is an acoustic-suspension design with a minimum impedance of 8 ohms

(Continued on page 12)

Winston wasn't my first cigarette.

I learned about smoking by trying different cigarettes. I found out about taste. I know now Winston's real taste and real pleasure are all any cigarette can give. Winston may not be where you start. But when your taste grows up, Winston is for real.

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

19 mg. "tar", 1.3 mg. nicotine av. per cigarette, FTC Report OCT. '74.

NEW PRODUCTS

THE LATEST IN HIGH-FIDELITY EQUIPMENT

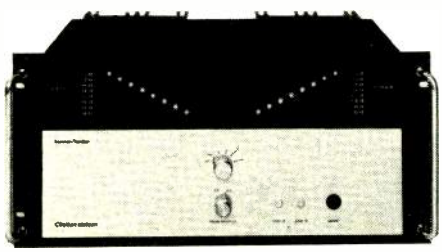
and better than 0.7 per cent electro-acoustic efficiency when installed as recommended. Minimum suggested amplifier power is 30 watts per channel continuous, which will result in a sound-pressure level of 100 dB in most home environments. The low-frequency response of the system at 35.5 Hz is within 3 dB of the mid-range levels. The mid-range and tweeter units feature special convex-diaphragm radiators. They are driven from an inductance-capacitance crossover network that divides at frequencies of 350 and 3,750 Hz. On the rear of the enclosure (but accessible from the front) is a three-position switch with settings for flat response, a ½-dB reduction of mid-range level and 2½-dB reduction of tweeter output, and for 2½- and 5-dB reductions of the mid-range and tweeter levels, respectively.

The Allison enclosure is triangular in cross section, standing 40 inches high; width is 19 inches, and front-to-back depth is 10¾ inches. Finish is oiled walnut with black grilles, each concealing a woofer, mid-range, and tweeter. The system is omnidirectional over a solid angle of 180 degrees. Price: $360. A smaller version, the Allison:Two, employs two 8-inch woofers instead of 10-inch units, with some reduction of extreme low-frequency response (−3 dB at 41 Hz) and acoustic power-output capability. Price: $295.

Circle 117 on reader service card

Harman/Kardon Citation 16 Power Amplifier

The new Harman/Kardon Citation 16 is a stereo power amplifier rated at 150 watts per channel continuous into 8 ohms from 20 to 20,000 Hz with less than 0.05 per cent harmonic distortion and 0.02 per cent intermodulation distortion. Hum and noise are more than 100 dB below full output. The amplifier has completely independent power supplies for each channel, separately fused. A fuse failure for either channel lights the corresponding front-panel indicator. The two channels can be "bridged" for single-channel operation with considerably higher output-power capability. Internally the Citation 16 is equipped



with protection from excessive currents and temperatures. The high-temperature protection acts when the heat sinks reach 90 degrees C, shutting down the amplifier until it cools off.

The Citation 16's most prominent feature is a light-emitting-diode display registering instantaneous power-output levels of both channels. Eight LED's per channel are used, calibrated in decibels from 0 to −30. The sensitivity of the display can be adjusted, in approximate 6-dB increments, so that output levels from 4 to 160 watts give a maximum reading on the display. The same sensitivity selector also has a position that lights all the LED's simultaneously (to check their operation), plus an off position. Another switch matches the display sensitivity to speaker inpedance, with choices of 4 or 8 ohms.

The input impedance of the Citation 16 is 10,000 ohms. For a 1-watt output, frequency response is 5 to 130,000 Hz. The damping factor exceeds 300, while an input of 1.25 volts drives the amplifier to full rated output. Input connectors are standard phono jacks; the speaker terminals are five-way binding posts. The Citation 16, supplied with a perforated metal cover, measures 19 x 9¼ x 14 inches and is suitable for rack mounting (chromed handles are affixed to the mounting ears). Weight is 55 pounds. Price: $795.

Circle 118 on reader service card

"Tape Measure" Recording-Time Calculator

Rothchild Printing Company has devised an inexpensive gauge and calculator for determining the running time left on a partially

used reel of tape. Consisting of a cardboard sleeve with two sliding inserts, the "Tape Measure" has a special scale for first measuring the size of the tape pack remaining on the reel. One of the sliders is moved until this measured result appears opposite an arrow, viewed through a cut-out in the calculator's sleeve. The running time left (in hours or minutes) is then indicated on a lower scale. The slider has separate scales for 10½-, 7-, and 5-inch reels, thereby compensating for their different hub sizes. The second slider adjusts for running speed (15, 7½, 3¾, 1⅞, or 15/16 ips) and tape thickness (0.5, 1, or 1.5 mils). The dimensions of the Tape Measure are 9½ x 3½ inches. It is available, by mail, directly from the manufacturer: Rothchild Printing Company, Inc., Dept. SR, 7900 Barnwell Avenue, Elmhurst, N.Y. 11373. Price: $1.49, plus 35 cents for shipping and handling. (New York State residents should add sales tax.)

PUBLISHER'S NOTICE: Recent fluctuations in the value of the dollar will have an effect on the price of merchandise imported into this country. So, please be aware that the prices quoted in this issue may be subject to change.

Don't buy any receiver until you compare its price, power, and specs to these.

Technics' four new stereo receivers. All with impressive specs. And a lot more.

All four have direct coupling. To give you a tighter, cleaner bass.

All with reserve power to float through complex, high-level musical passages without distortion or clipping. Because all have large capacitors, conservatively rated transformers, and bridge rectifiers in the power supplies.

All with a Phase Lock Loop IC and flat group delay filters in the tuner section. For clean, well-separated highs as well as lower distortion on FM. And about 20% less wiring. To reduce hum.

All with Technics' exclusive linear dial scale.

SPECIFICATIONS	SA-5150	SA-5250	SA-5350	SA-5550
Price*	$229.95	$299.95	$349.95	$479.95
Min. RMS Power per channel into 8 ohms	16 watts	23 watts	28 watts	58 watts
Bandwidth	40Hz-20kHz	20Hz-20kHz	20Hz-20kHz	20Hz-20kHz
Total Harmonic Distortion (Max.)	0.8%	0.5%	0.5%	0.3%
FM Sensitivity (IHF)	1.9μv	1.9μv	1.9μv	1.8μv
Selectivity (IHF)	70dB	70dB	70dB	70dB
FM Stereo Separation at 1 kHz at 10 kHz	40dB 30dB	40dB 30dB	40dB 30dB	40dB 30dB

*Suggested minimum price, which is the fair trade price in states where Technics products are fair traded.

For effortless tuning on *both* AM and FM. Negative feedback low distortion tone controls. And all the inputs and outputs you'd expect from Technics.

Whichever Technics receiver you choose, you get all the advantages of Technics' sophisticated engineering, good power, and good specs. And all at a good price.

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

FOR YOUR TECHNICS DEALER, CALL FREE 800 447-4700.
IN ILLINOIS, 800 322-4400.

Technics
by Panasonic

Radio Shack Price Breakthrough!

Realistic 4-Channel/Stereomax Receiver

STEREOMAX™—Instantly Converts Your QTA-720 Into a Stereo Receiver with More Than Twice the Power Per Channel

Sensational Low Realistic Price

only 229.95

The Realistic® QTA-720 is a great value. Its versatile control center has an SQ decoder, outputs for 4-channel tape recording, CD-4 demodulator jacks and Aux-4 inputs. This receiver won't obsolete your collection of stereo recordings either—Quatravox® synthesizes the depth and realism of 4-channel from stereo sources. The sound is superb—FET/IC FM, superior AM and an amplifier that delivers low-distortion power at any audible frequency. With Stereomax, you can even use it as a full-power stereo receiver if you're not ready to add a second speaker pair right now. And what features! Glide-Path® sliding volume controls, stereo/4-channel headphone jacks, speaker selector, FM detector output, beautiful black-out dial and a walnut grained vinyl veneer case. Power output into 8 ohms, from 20-20,000 Hz, at not more than 1% total harmonic distortion: 4 channel mode, 5 watts minimum RMS per channel with all channels driven; Stereomax mode, 11 watts minimum RMS per channel with both channels driven. U.L. listed. Ask for #31-4011. There's only one place you can find it . . . Radio Shack!

FREE New 1976 Radio Shack Catalog

OVER 2000 PRODUCTS
EXCLUSIVES ON EVERY PAGE
BEAUTIFUL FULL COLOR

Stereo • Quadraphonic • Phonographs
TV Antennas • Radios • Citizens Band
Kits • Recorders • Tape • Tools
Auto Tune-Up • Electronic Parts
Test Instruments • More!

164 pages of the finest in home and hobby electronics. Respected brand names like Realistic, Micronta, Archer, Science Fair — and they're available only at Radio Shack stores and dealers nationwide! See what's *really* new in electronics by getting this catalog now.

SEND FOR YOURS TODAY!
FILL OUT COUPON BELOW

543

1976 Catalog — **Mail to Radio Shack, P. O. Box 1052, Ft. Worth, Texas 76101. (Please print.)**

Name _____ Apt. No. _____

Street _____

City _____

State _____ ZIP [ ][ ][ ][ ][ ]

Complete QTA-720 System

SAVE 28.75

Regular ~~328.70~~

299.95

- Four Solo 5 Speakers
- QTA-720 20-Watt RMS AM/FM 4-Channel/ Stereomax Receiver
- Realistic LAB-12C Changer with Base And $12.95-Value Magnetic Cartridge

Master Charge or Bank Americard at participating stores

Radio Shack®

A TANDY CORPORATION COMPANY

OVER 3000 STORES • 50 STATES • 7 COUNTRIES

Retail prices may vary at individual stores and dealers.

CIRCLE NO. 24 ON READER SERVICE CARD

AUDIO QUESTIONS and ANSWERS

By LARRY KLEIN *Technical Editor*

Equalizer-aided Evaluations

Q. *I understand that it's possible to use an equalizer for speaker evaluation. Do you have any ideas how to go about it?*

G. FEDER
Patterson, N.J.

A. It's funny you should ask, because I find that one of the most valuable analytical "tools" built into my home audio system is a Soundcraftsmen audio-frequency equalizer which I use in conjunction with my A-B speaker test switch. The procedure is as follows: I set the equalizer controls so that it makes the two sets of speakers—my reference(s) and the model under test—sound as alike as possible. The difference in response between the two pairs of speakers can then be read directly from the equalizer settings. I'm assuming, of course, that my reference speakers have a reasonably flat frequency response in my listening room and that the most significant difference between a good and mediocre speaker *is* frequency response.

In defense of my assumptions (and they have been challenged by a few manufacturers) I can only say that one of my reference speakers has been tested as having a reasonably flat acoustic power response from 300 Hz on up by two independent test labs, and any other speakers I have had in for evaluation that tested as having a reasonably flat acoustic-power frequency response sounded very much like my references.

In respect to the question of frequency response's being the major factor in speaker quality, I have found that by manipulating the Soundcraftsmen's controls any reasonably good speaker can be made to sound very much like my reference. Or, conversely, I can equalize the frequency response of my reference to sound like the speaker under test. It is important that such comparisons be done while listening from a normal location in respect to the speakers since the variations in high-frequency dispersion cause a narrow-dispersion speaker to seem short of highs (compared to a wide-dispersion reference) if judged off-axis. (There are also other questions having to do with choice of program material and the reflectivity of the room that are too complicated to deal with here.)

In addition, the equalizer has a virtue that did not occur to me before it became part of my system—it is a great ear-training device. I switch back and forth between the two speakers, judge that the sample unit has more (or less) energy in a certain frequency area, and reach for the appropriate knob(s) on the Soundcraftsmen unit. If I've estimated the frequency areas of the difference correctly, the adjustment makes the loudspeakers sound much more alike. With the equalizer's help, I've become fairly good at localizing frequency differences by ear, in that I can usually guess an abberation within an octave or so. It will be interesting to see if, with practice, I can get closer, but I suspect I can't.

Vertical Misalignment

Q. *I have a good eight-track tape player in my car. I find that on many tapes—oddly enough, on the expensive ones, such as London, Columbia, and so forth—while playing, say, track one there is a faint sound coming from other tracks. What causes this crosstalk and how can it be eliminated?*

GEORGE MESYAROS
Denver, Colo.

A. Your player's head gaps are not properly aligned with the tracks on the tapes that have crosstalk. I have no idea why *budget* eight-track tapes should be better in this regard than more expensive ones, however.

Gouldian Hum Filter

Q. *How might I construct a hum filter for my Glenn Gould records?*

ALAN J. FRIDLUND
University, Miss.

A. Somewhat puzzled by Mr. Fridlund's question, I listened closely to several Gould discs and judged them to be at least as free of 60-Hz hum as any other modern recording. However, it was pointed out to me by my musical associates that the "hum" referred to is not a fault in the recording process but something that is an intrinsic part of Mr. Gould's performances. This is another matter entirely, one that provokes at least one aesthetic question that must be resolved before the technical aspect can be dealt with.

It seems to me that the primary question is the intention of the artist. Does Mr. Gould intend his vocalizing to be an audible part of his performance? I have carefully examined photographs of the pianist taken during recording sessions and even a few from very ancient live performances, and I found no evidence of a microphone positioned for vocal pickup. I have further checked several programs of those long-gone concert appearances, as well as any number of record-jacket

(Continued on page 18)


SONY
SONY
SONY
INTEGRATED STEREO AMPLIFIER | TA-8650
POWER
MONITOR
FUNCTION
PRESET
VOLUME
MUTING

Our new series is so advanced, we expect our first customers to be Audio Research & Crown.

They'll haul it back to their labs. And play it. And play with it. And in general, examine it to pieces to find out How We Did It.

Sony's Vertical Field Effect Transistors: What our competitors are eating their hearts out about.

It's a shame the term "state of the art" has been worn ragged in dozens of "This is It, this is finally and really It" stereo ads. Because anyone in the business will tell you that V-FET's are the biggest thing since the invention of the vacuum tube. V-FET's combine all of the advantages of both triode vacuum tubes and conventional transistors. With none of their disadvantages.

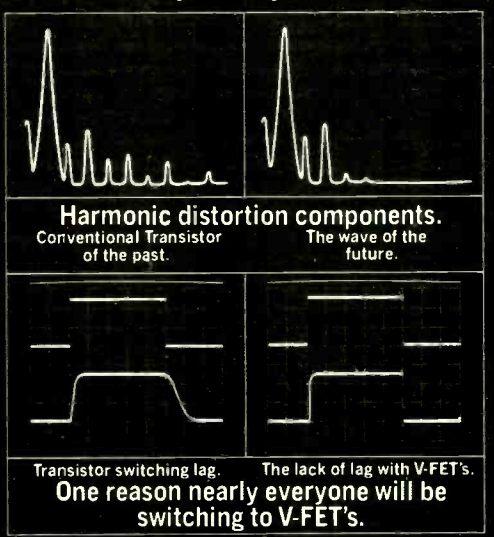
But nobody else can take advantage of these advantages yet. Ask anybody else how their V-FET's are coming. The responses will range from a forthright and candid "we're working on it," to an equally forthright and candid "buzz off." Sony is the first company in the world making commercially available equipment with V-FET's. A power-amp and integrated amp.

Herewith a partial and oversimplified explanation of just what in the world we're talking about.

Triode vacuum tubes: Pros and cons.

To belabor the obvious for a moment, in amplifiers, the name of the game is distortion. And until now triode vacuum tubes have yielded the lowest levels around. That's because of their non-saturating voltage versus current characteristics. Also, they do not suffer from carrier storage effect (which is standard equipment with regular transistors, and causes notch distortion and deterioration in transient response).

So much for the good points of tubes. They also tend to be inefficient, begin to deteriorate as soon as you use them, and wear out. Their high impedance characteristics generally require an output transformer to drive the speakers. And there's no way you can set up a true complementary circuit with vacuum tubes, so there's no way you can get true wave form symmetry.



Harmonic distortion components.
Conventional Transistor of the past. The wave of the future.

Transistor switching lag. The lack of lag with V-FET's.

One reason nearly everyone will be switching to V-FET's.

Conventional Bi-polar transistors: Pros and cons.

The advantages of bi-polar transistors can be dealt with in a sentence. They're very reliable, very efficient and last almost forever. But there are a number of bugs in the ointment.

Bi-polar transistors can become saturated with current. And they all cause switching lag distortion. To obtain acceptably low levels of distortion, plus wide frequency response, you need to pump in a lot of negative feedback. Which can make the amp unstable.

Plus (at no extra charge), as they heat up, bi-polar transistors have a marked tendency toward thermal runaway (which is a fancy way of saying they try to self-destruct).

V-FET's: All pros. And that's no con.

First off, V-FET's are very reliable, very efficient and last almost forever. They also match the highly defined tonal quality previously provided only by vacuum tubes. V-FET's don't become saturated with current. But at the same time, they protect themselves as temperatures build up. So there's no possibility of thermal runaway. Their low impedance characteristics mean no output transformer (the less gizmos in the circuit, the better the sound). The use of V-FET's allows for better control of negative feedback, making the amp more stable. V-FET's don't have carrier storage effect to cause switching lag. And you can use V-FET's to build a true complementary circuit, thus obtaining true wave form symmetry. And isn't that what it's really all about?

One more thing. We'd be less than forthright and candid if we didn't admit that our new amplifiers are a bit pricey. As much as $1300 a piece.

At Sony, we've always maintained that, in the end, the best way to buy equipment is to hear it for yourself. So we're making what's probably the best offer you've ever heard. Have your dealer hook up our new V-FET equipment against *anything* made by *anybody.* If we sound sure of ourselves, we are.

And we're sure your own ears will tell you we've got the best sound you've ever heard.

SONY®

notes, and nowhere did I find any reference to Mr. Gould's vocal obbligatos. I must therefore conclude, from the absence of the requisite amplification and the avoidance of the subject in program and in record annotations, to say nothing of the circumstance of audience distance (and acoustics, certainly) in most concert halls, that it is not a part of Mr. Gould's intention that these vocalizings be considered integral to his piano performances.

My conscience is therefore clear when I suggest to Mr. Fridlund that the best approach to silencing this distraction would be to obtain a frequency-spectrum analysis of the piano notes most commonly played on a given recording and another analysis of the hum frequencies voiced. (A real-time spectrum analyzer could do the job easily.) Once the specific frequency groups have been determined, one could then construct a dynamic filter tuned to the Gouldian hum frequencies that would attenuate them during periods when they are not already masked by the piano sound. The only problem, as I see it, would be to achieve the proper time constants for the filter to prevent the piano sound from being affected unduly.

If the dynamic filter doesn't work, it may be necessary to resort to the considerable complexities of an auto-correlation noise-reduction technique. Now that Mr. Fridlund has brought it to my attention, I can see that the problem is a serious one, for the truth of the matter is that Mr. Gould is one bum hummer.

Speaker Leads

Q. *If I were to install speakers 20 or 30 feet from my amplifier using speaker wire that was too light in weight, would the frequency response be affected? If so, how well could adjustment of the amplifier's bass and/or treble controls correct the curve that would result?*

G. STALKER
Arlington, Mass.

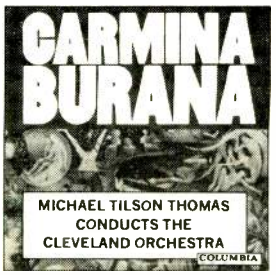
A. Luckily, overlong speaker leads do not cause significant frequency-response aberrations; they simply introduce resistance in series with the speaker. If your speaker leads were long enough and thin enough to have, say, 1 ohm of resistance (0.5 ohm in each leg of the two-conductor wire) in series with an 8-ohm speaker, then ⅑ of the power put out by the amplifier would never reach the speaker. Instead, the energy would be devoted to heating up the speaker wire. If the 1-ohm-resistance speaker line were feeding a 4-ohm speaker, the situation would be even worse, because then ⅕ of the power would be lost in the speaker leads. The resistance between the speaker and the amplifier will also reduce the amplifier's effective damping factor. This could result in a slightly greater output at the speaker's low-frequency resonance point, which might (or might not) cause it to sound a little more bass-heavy in a given circumstance. A rule of thumb is to use plastic-covered lamp cord (rather than thin "speaker wire") when you must cover distances of more than 15 feet or so, or for shorter runs if the speaker has a 4-ohm impedance rating.

Because the number of questions we receive each month is greater than we can reply to individually, only those letters selected for use in this column can be answered. Sorry!

COLUMBIA QUADRAPHONIC MUSIC SERVICE
NOW INVITES YOU TO TAKE

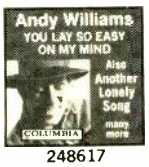
any 3 SQ™ Quadraphonic records or cartridges—$1.00

if you join now and agree to buy 4 selections (at regular Service prices) during the coming year



252551

246942



248617

246868 *

252221

202796

246033

252536 *

224485

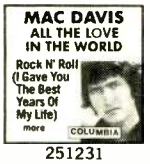
242727

225318

252460 *

171504

236075



251231

230714 *

231159

248070

176594

244459

214650

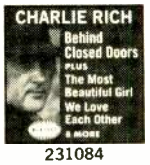
173674

236141 *

237032

239889-239880
Counts as two—use both numbers

246041 *



231084

239525

186809

241398 *

251181

236448

* Available on cartridges only

Yes, here's a great way to get the quadraphonic records and cartridges you want! It's the *Columbia Quadraphonic Music Service*—and it brings you the same savings and convenience that made the Columbia Record & Tape Club the world's largest for regular stereo!

Look over the selections on this page. They give you an idea of the kinds of great entertainment you can choose from as a member...classical, popular, rock, country...the best-sellers from Columbia *and* many other leading recording companies.

Think of it! No more searching through record stores for 4-channel recordings...no more limiting your selections to whatever *they* happen to stock...no more buying an album in stereo and then discovering it was also available in quadraphonic sound! And, as a new member, you get to pick any three albums on this page—all three for just $1.00.

Your only membership obligation is to buy just four more selections in the coming year (at the current regular Service prices of $6.98 or $7.98 for records; $7.98 or $8.98 for cartridges, plus shipping/handling)...quadraphonic recordings you'll want to buy anyway *if* you could find them! But *you* won't have any trouble finding them—because you'll receive our music bulletin, Quadraphonic Review, regularly every four weeks (13 a year). And from time to time, we may send some special issues of the Review—offering extra-special savings!

This colorful and informative brochure will tell you about the great new 4-channel recordings as soon as they're released. We'll even select an outstanding new release as "The Selection of the Month"—but there is no obligation to accept it...order only the recordings you want *when you want them!*

A special response card will be enclosed with each Review...you may use it to order or reject any selections offered simply by mailing it by the date specified. And if you want *only* The Selection of the Month, you need do nothing—it will be shipped to you automatically. What's more, you'll have at least ten full days in which to make your decision—if you don't, just return The Selection of the Month at our expense and you will receive full credit for it.

You may cancel your membership at any time after you've purchased four selections—or continue under our special bonus plan, which offers you at least 33% savings on all future purchases. So it's all here...the convenience, the savings, the selections you want...and right from Columbia, the largest manufacturer of quadraphonic recordings in the world! Choose your three albums now and mail the application with $1.00 today!

NOTE: *SQ* quadraphonic records may be played on your present stereo phonograph with full fidelity and complete stereo effect. However, quadraphonic cartridges can be played on a quadraphonic cartridge system *only.*

Columbia House
400 North Hathaway Avenue
Terre Haute, Indiana 47805

SQ is a trademark of Columbia Broadcasting System, Inc.

NOTE: all applications are subject to review and Columbia House reserves the right to reject any application.

Columbia Quadraphonic Music Service
Terre Haute, Indiana 47808

I am enclosing check or money order for $1.00 as payment for the three selections indicated below. Please accept my membership application under the terms outlined in this advertisement. I agree to buy four selections (at regular Service prices) in the coming year . . . and may cancel membership at any time after so doing. **Send my three selections in this type of recording (check one only):**

☐ **Quadraphonic Cartridges** 2JC/J7
☐ **Quadraphonic Records**

Send me these 3 selections for $1.00	

MY MAIN MUSICAL INTEREST IS (check one):
(But I am always free to choose from either category)
☐ **CONTEMPORARY 7** ☐ **CLASSICAL 1**

☐ Mr.
☐ Mrs.
☐ Miss .....
(Please Print) First Name Initial Last Name

Apt.
Address .....No. .....

City .....

State .....Zip .....

Do You Have A Telephone? (Check one) ☐ **YES** ☐ **NO**
APO, FPO addressees: write for special offer 521/F75

AUDIO NEWS

VIEWS AND COMMENT

By LARRY KLEIN
Technical Editor

The Subject Is (Still) Speakers

THE following letter was received from my old friend Roy Allison, now President of Allison Acoustics:

"In the May issue of *Stereo Review* (Audio News, page 28) Mr. George Sioles—with your support—argues against a position I have put forth in print several times: that a music-playback system must have some high-frequency downward slope in order to replicate concert-hall spectral balance in a living room. In addition, he emphatically rejects the proposition that a loudspeaker system is a logical component with which to obtain this slope even it if were desirable. Yet his reaction to the difference between *Les Troyens* heard live and in a recording contradicts his conclusion. Had he played the recording through speaker systems with a gently sloping high-frequency power response, they would have provided a closer match to the concert-hall balance and made clearly audible the trombone and cello bass passage he found so exciting in the live performance.

Recordings do vary somewhat in frequency balance, of course, and so do listeners' tastes. But we are the beneficiaries of hundreds of years of pragmatic experimentation in the design of musical instruments and concert halls. What we hear when we go to a concert is the distillation of this trial-and-error process, the result of the refinement of musical taste over the centuries. Berlioz scored that bass passage in *Les Troyens* so that it would be heard distinctly in a live performance, and his judgment was vindicated by Mr. Sioles' reaction. It takes a great deal of temerity to suggest that we might better attempt to reproduce orchestral music as it sounds at the conductor's podium—or on stage—rather than at a seat in the audience. Precisely the same arguments apply whether the music is popular or formal, whether the instruments are acoustic or electronically amplified.

To say that a high-fidelity component should be anything but level in response has the ring of heresy, especially now that loudspeakers *can* be made relatively flat in their high-frequency power output. Nevertheless, it remains a fact that a flat-response loudspeaker in your living room playing current orchestral recordings will yield lower fidelity to the original, and to the composer's intent, than systems with a high-end that slopes gently downward.

It is possible to make a better case for flat high-frequency power response from loudspeakers when the material to be reproduced is a solo instrument, a small chamber group, or a jazz ensemble (provided the recording accurately embodies the acoustic power spectrum of such a source). A live performance in this case is at least imaginable in a living room, although it would sound much better in a recital hall or other larger public room.

It is not my intention to argue against a flat acoustic-power frequency response capability in home music systems, but to argue *for* concert-hall slope capability. Listeners should be given a convenient means to select whatever high-to-low frequency balance they prefer. Unfortunately, the tone controls on most amplifiers cannot adjust the system's response in a suitable way. The very high frequencies are reduced too much, and the moderately high frequencies not enough.

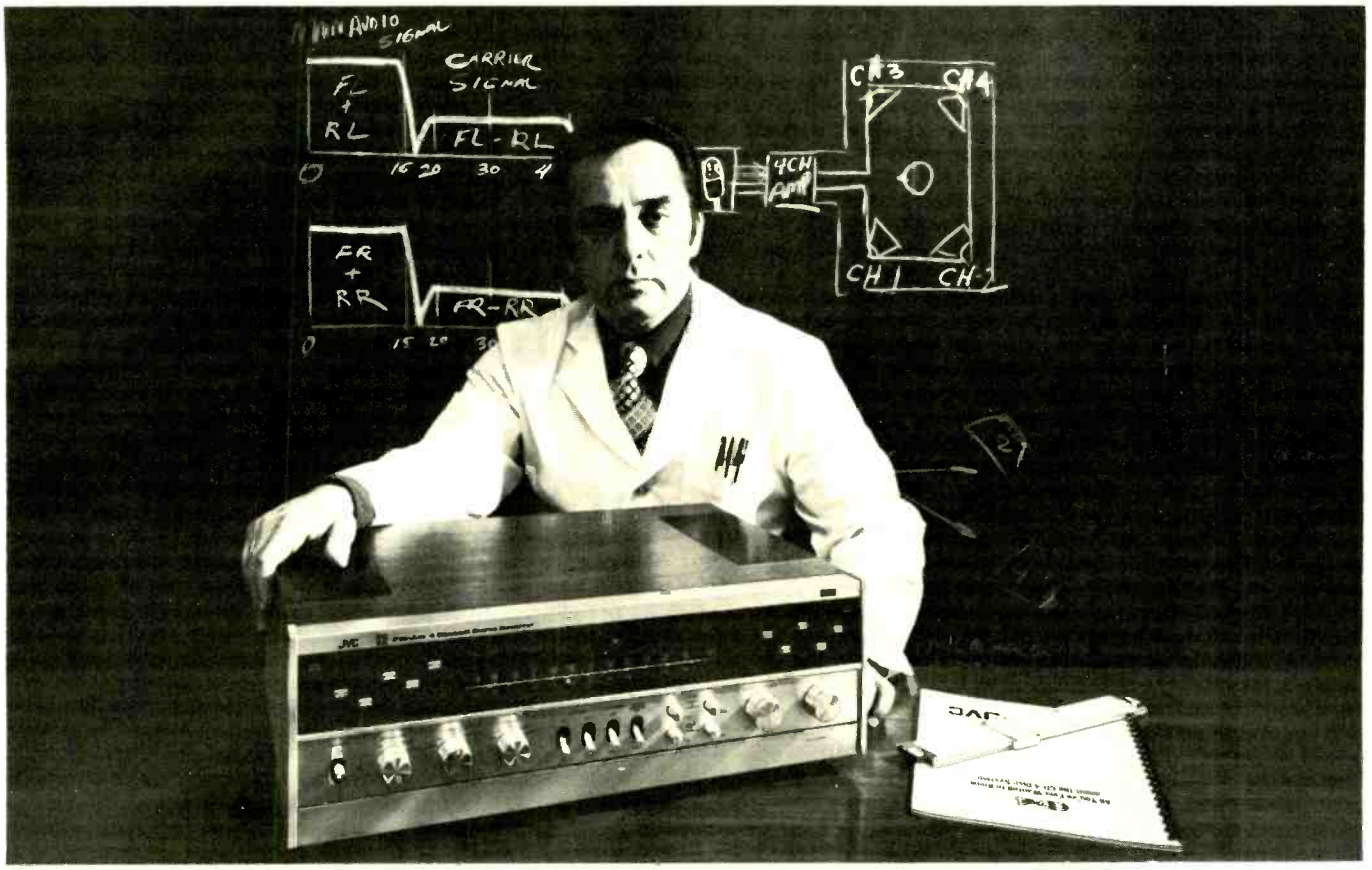
It seems to me that a designer's only reasonable solution to this dilemma is to make his speaker systems inherently capable of level acoustic power output, and then to equip them with easily accessible frequency balance controls. The output can then be adjusted to be virtually flat *or* to have one of several different high-frequency slopes. The instruction manual should carefully explain the purpose of the controls and the significance of the response curves provided, so that the user can employ them with full understanding."

—Roy Allison

I have several thoughts on Mr. Allison's letter. First, since conductors traditionally have a great deal of latitude in the performance of a work—and their choices may or may not agree with the composer's intent even when we know what it was—why should the high-to-low frequency balance of a recorded performance be particularly sacrosanct? And, quite aside from the conductor's individual reading, in some well-known concert halls a given seat location might easily be considered, because of its acoustical balance, equivalent to a given tone control setting. For example, if one prefers bass-heavy sound, the center boxes in Carnegie Hall, I have found, will provide just that balance. Therefore, since concert halls differ acoustically and since various locations within the same hall provide different frequency balances, it therefore seems quite chancy to build a slope into a speaker system *on the supposition* that it is going to match the acoustic situation in a listener's preferred seat in a concert hall. Perhaps I've been conditioned by too many years of "hot" high-frequency response in reproduced music, but when I attend an orchestral concert my inclination is to sit as close to the podium as possible, otherwise (depending upon the hall) the music usually lacks excitement for me.

I do agree with Mr. Allison's last paragraph, however. It has long been my view that any really fine speaker system should sound very much like any other fine system. In the high-frequency part of the audio spectrum we've been discussing, Mr. Allison's and Mr. Sioles' top-of-the line products (respectively, The Allison:One and the Design Acoustics D-12), when set up to do so, do sound very much alike—and, to my ears, very "right" as well.

the truth about four-channel



Our CD-4 Reproduces the Original Sound Field... Ordinary Stereo Doesn't!

Music suddenly becomes a totally new adventure when you listen to a JVC 4-channel receiver . . . it's an experience that stereo could never produce... And, since JVC has more advanced features than anyone else, it's the smartest buy you could ever make.

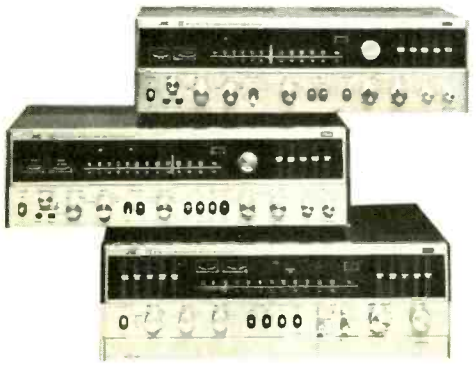
JVC 4-channel receivers are engineered to reproduce total realism . . . capturing all the energy and excitement of a rock concert . . . all the definition of each instrument in a symphony orchestra.

Today, 4-channel systems are fully developed... and everything you will ever need is built into JVC receivers . . . CD-4 for all the new discrete Quadradiscs . . . matrix decoders . . . stereo enhancers . . . graphic equalizer tone controls... and much more.

Enjoy a truly sensational listening experience . . . hear the original sound field.

Before you invest . . . find out the Truth About 4-Channel Sound. Write for an informative brochure on the newest JVC receivers to: JVC America, Inc., 50-35 56th Road, Maspeth, N.Y. 11378.

Better yet, ask to hear a JVC receiver with built-in CD-4. For the name of your nearest JVC dealer, call this new toll free number: 800-221-7502. In New York call 212-392-7100.



CD-4

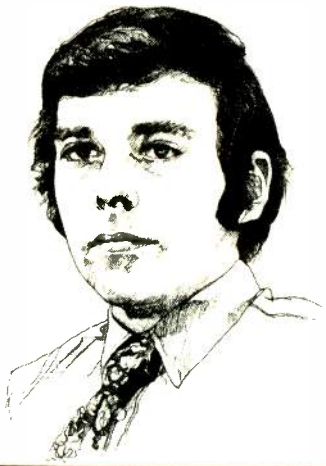
Compatible Discrete 4-Channel

JVC

CIRCLE NO. 13 ON READER SERVICE CARD

AUDIO BASICS

By RALPH HODGES



GLOSSARY OF TECHNICAL TERMS—20

● ***ips (inches per second)*** designates the speed at which tape moves past the heads of a tape machine. Open-reel audiophile tape decks are widely available with speeds of 15, 7½, 3¾, and 1⅞ ips, for example.

● ***Jack*** is a female connector—a socket, in other words—into which an appropriate plug can be inserted to interconnect equipment via cables. The most common jacks found on consumer audio products are *phono* jacks (the small dome-shaped sockets with an outer metal shell and insulated central hole) and *phone* jacks (receptacles designed to receive the type of plug fitted to most headphones). Phone jacks, incidentally, can be mono or stereo, accepting either two or three-conductor phone plugs.

● ***Kilo*** (or simply "k") is a prefix meaning one thousand. Thus 2 kHz (kilohertz) equals 2,000 Hz, and 47 kilohms means 47,000 ohms.

● ***Limiting*** is a process by which the amplitude (instantaneous strength) of an audio signal is prevented from exceeding a certain predetermined upper "limit." For example, electronic limiting is used frequently in commercial recording and FM broadcasting to eliminate (as inaudibly as possible) momentary signal peaks that would otherwise exceed the levels appropriate for the respective media.

Another kind of limiting is employed in FM tuners and receivers to remove any and all amplitude variations of the incoming signal lest they interfere with the demodulation process and produce noise in the program. (An FM signal is ideally free of amplitude variations of any sort, but since various types of interference are apt to introduce them, it is the job of the tuner's "limiter" circuits to "strip" them away from the FM carrier, leaving a constant-amplitude signal.) For this limiting to be as effective as possible, the signal reaching the tuner input must be of adequate strength. When it is, the tuner achieves a condition called "full limiting" or "full quieting," which means that the best signal-to-noise ratio of which the tuner is theoretically capable has been reached.

● ***Line level***, in consumer audio, is a rather imprecise term referring to the signal levels that generally exist in cables connecting various audio components. In professional applications line levels are specified quite accurately by being referred to a standard impedance such as 600 ohms. In the case of consumer audio equipment they are much more arbitrary—typically a nominal 0.5 volt or so in a cable feeding a suitably high impedance (10,000 ohms or more).

The expression "line" is most useful in distinguishing "high-level" signal sources—tuners and tape decks, for example—from low-level ones such as phono cartridges and microphones. An input appropriate for a high-level source may be labeled LINE or AUX; low-level sources require special inputs for their gain, impedance, and (sometimes) equalization requirements.

● ***Linearity*** refers to an audio component's ability (or inability) to produce an output that is directly proportional in every way to the input it is fed. Linearity can involve the amplitude and/or phase characteristics of an audio device. *Amplitude* linearity means that the directly proportional relationship of output to input is maintained no matter what the strength or frequency of the input (within the range of interest). *Phase* linearity means not that the output has the *same* phase as the input, but that phase *relationships* between different frequencies within the signal remain the same in the output as they were in the input. *Non*linearity is almost synonymous with distortion, and although nonlinear circuits are useful in certain signal-processing applications (limiting and noise reduction, for example), unintended nonlinearity often sounds unpleasant.

We're too British to boast. So here's what the experts say about us.

Rather than appear immodest, we'll let the experts who write for the audio publications tell you about two automatic turntables we're quite proud of—our 810QX and 710QX Transcription Series models.

High Fidelity magazine says:

"The new cam system (in the 810QX) is credited with providing smoother and quieter operation than in past models. Average flutter was very low at 0.05%; total audible rumble by the CBS-ARLL method was —52db. The arm has negligible friction laterally and vertically, and requires a 0.3 gram stylus force for automatic trip. Taking it all together—performance, features, styling—the BSR 810QX moves into ranking place among the best automatics we know of."

Stereo Review magazine says:

"The BSR 810QX has an unusually complete array of operating controls and adjustments, yet is simple to use. The wow and flutter were very low—respectively 0.03 and 0.045% at 33⅓ rpm and 0.05 and 0.04% at 45 rpm. The BSR 810QX, undeniably a well-constructed and attractively styled record player, was also a very easy one to operate. The controls had a smooth, positive feel and action."

Audio magazine says:

"Wow and flutter (of the 710QX) measured a low 0.06% and 0.08% respectively. Rumble measured —35 db (unweighted) corresponding to an audible rumble loudness level of about —59 db. Calibration of the tracking force dial was very accurate and tracking error itself was under 0.5 degrees per inch over the whole record."

Stereo Review magazine says:

"710QX lateral tracking error was a very good 0.4 degrees per inch at the 2.5 inch (or inner groove) radius, and was under 0.5 degrees per inch over the entire record.

The turntable had an unweighted rumble of —32 db. With RRLL weighting for relative audibility, the rumble was —55 db, which is typical of the best automatic turntables. The wow and flutter were completely negligible—respectively 0.06 and 0.095% at 33⅓ rpm, and 0.05 and 0.06% at 45 rpm. Let it suffice to say that we found the mechanical functions of the BSR 710QX to be flawless and its overall ease of operation excellent."

This is a modest way to tell you how good our Transcription Series 810QX and 710QX really are. We would be pleased to send you detailed specifications, Just drop us a note.
BSR (USA) Ltd., Blauvelt, N.Y. 10913

BSR
McDONALD

BSR 710QX

BSR 810QX

CIRCLE NO. 7 ON READER SERVICE CARD

TAPE HORIZONS

By CRAIG STARK

HOW HISS HAPPENS

SOME of what we label "tape noise" originates in the recorder and some in the tape itself. There are a number of ways of eliminating recorder-generated noise (hum and hiss). For example, you can circumvent the hiss of a noisy microphone preamplifier by using an external mixer of better quality that you can feed directly into the LINE or AUX or high-level jacks on the recorder. Sometimes you can eliminate excessive playback hum with an additional shield—even a makeshift one—on or around the head. And if the bias oscillator in your machine is contributing an abnormally large amount of noise (listen to the difference between playback of an unrecorded tape and a section of the same tape recorded with the controls set to zero), the "bias linearity" adjustment on your recorder probably needs attention from a service technician or the factory repair depot.

As for noise originating from the tape, the *minimum* that can be expected is set by the characteristics of the tape itself. Even with a bulk-erased or "virgin" tape, you will hear *some* background hiss on playback that you didn't hear when the tape was stopped. In theory, you shouldn't; in practice, you do. Why?

Uneven coating of the tape film—whether it results in visible imperfections in the oxide surface that present an irregular terrain for the tape heads, or invisible defects that merely roughen the surface—obviously creates differences in the magnetic field scanned by the playback heads. Whether the tape is recorded or unrecorded, these magnetic irregularities will generate a "noise" signal. Even when the coating is as smooth as technology permits, however, you can't make every single oxide particle have the same optimum needle-like dimensions. Some will be too long, others too short, still others too wide for their length; some will have broken or split ends, and so forth. When you're dealing with uncountable *billions* of these little needles within a short stretch of tape, you can't very well select them individually, and so the playback head detects the magnetic differences between the imperfect oxide particles and converts them into audible "noise" or tape hiss.

Given perfect oxide particles and a perfectly uniform coating, there will still be differences unless each needle is aligned to point along the longitudinal axis of the tape. Good manufacturing processes achieve this as nearly as possible by passing the tape through a powerful magnetic field before the oxide coating dries and while the particles can orient themselves before being permanently set. But 100 per cent success cannot be guaranteed. This means more noise—and yet another reason for avoiding unbranded tape products, which are often re-slit video tapes whose manufacturer's intent has been to orient the magnetic needles on a *slant*!

The noise from tape-particle disparities is increased when the tape is exposed to even a distortionless recording bias current. This phenomenon is known as "modulation noise," and it increases directly with the signal level, putting a thin sonic veil between you and the music. It's often claimed that if the signal is loud enough, residual tape noise will be completely masked—that is, it will pass totally unheard. That there *is* a so-called "masking effect" on tape hiss is unquestionable, but that it is completely effective is, to my ear, less certain. The better the tape, the less there will be of that slight "fuzz" riding along the top of medium-to-loud passages.

Tape noise is therefore a problem still to be overcome, but remember that two decades ago open-reel machines operating at 7½ ips could achieve only half the high-frequency response routinely expected of today's 1⅞-ips cassettes. Hiss levels have also improved almost as dramatically. For audiophile purposes, noise in the form of "print-through" (a pre- or post-"echo" of the original sound) is largely a thing of the past, and although progress on tape hiss itself is won at the rate of only one or two decibels at a time, electronic noise-reduction systems may soon give us another quantum leap forward. Optimistic commentators to the contrary, the problem of tape hiss has not yet been fully solved, but as we improve oxide particles, binders, and backings to lower residual hiss, it is not too farfetched to contemplate tape performance with a hiss level below the threshold of human hearing.

PILOT PERFORMANCE IS STACKED IN YOUR FAVOR.

Every Pilot receiver is the expression of a dedication to meticulous craftsmanship and superior technology.

All specifications are guaranteed minimums and independent test reports show that we exceed most published specifications by a wide margin.

As a result, Pilot receivers rival and, in many instances, surpass the performance of far more costly units.

Visit your Pilot dealer. Compare Pilot performance, model for model, feature for feature, with all the rest. We know you'll find the Pilot you need...because the way Pilot stacks up, it's no contest.

The 525 Stereo Receiver
25 watts per channel minimum RMS at 8 ohms from 20 Hz to 20 KHz with no more than 0.5% total harmonic distortion.

The 540 Stereo Receiver
40 watts per channel minimum RMS at 8 ohms from 20 Hz to 20 KHz with no more than 0.3% total harmonic distortion.

The 254 Stereo Receiver
65 watts per channel minimum RMS at 8 ohms from 20 Hz to 20 KHz with no more than 0.4% total harmonic distortion.

For complete information write:
Pilot Radio Sales
Mitsubishi International Corp.
165 West Putnam Avenue
Greenwich, Conn. 06830

PILOT
performance is more than great specs

CIRCLE NO. 23 ON READER SERVICE CARD

TECHNICAL TALK

By JULIAN D. HIRSCH

● **SPEAKER IMPEDANCE RATINGS:** A recent letter from Andrew Petite of Advent Corporation raises some valid questions regarding loudspeaker impedance ratings—how they are (or should be) determined, how they compare with the advertised ratings, and how they affect the performance of a music system. I have abstracted the essential portions of Mr. Petite's letter for the interest of my readers:

"One of your recent speaker reviews has stimulated some questions about impedance ratings. The speaker reported on, although rated at 8 ohms by its manufacturer, is one our company would call a 4-ohm speaker when rated by the method we and other speaker manufacturers have used in the past—namely, the lowest measured impedance above system resonance. For example, the Smaller Advent has an impedance minimum of 4.5 ohms when measured by this method, and therefore has a nominal *rated* impedance of 4 ohms. The recently reviewed speaker, tested by the same procedure, shows about a 5-ohm minimum. In the review, you accepted the manufacturer's rating of 8 ohms.

The questions raised by this rating difference are: (1) what is the preferred method of rating a speaker's impedance, and (2) does H-H Labs use a "standard" impedance check procedure on products reviewed? I'm told that there was once an agreed-upon method (RETMA, perhaps?) for rating impedance, namely the impedance of the speaker at around 400 Hz, which is where most speaker impedances reached minimum and where many thought the bulk of the spectral energy of the music was. With the introduction of lower-resonance speaker systems in the mid Fifties, the method was changed to use the lowest value the impedance reached after system resonance, which on many speakers was (and is) between 100 to 200 Hz. Still another method seems to be to look at the impedance curve and choose an "average" value that is neither the minimum nor the maximum impedance of the system. And there is yet a further question: (3) what is the significance of impedance ratings to the user?

There appear to be three areas where knowing the impedance is helpful:

1. With amplifiers that have different power outputs into different loads, knowing the speaker's impedance helps the user to discern the power capability and distortion of his amplifier with a given speaker system. Also, if a speaker manufacturer recommends a minimum power, the user can determine if a speaker and amplifier are suitably matched.

2. "Ambience recovery" systems such as Dynaquad are recommended only for use with 8-ohm speakers. There is an implication that such systems won't work properly with 4-ohm speakers.

3. In the past, many electronics manufacturers have warned against using a load of less than 4 ohms with their amplifiers. In your reports you have warned against using 4-ohm speakers in parallel.

Yet, on the last two points, our experience and that of our customers indicate that these caveats don't always apply. For example, I personally use the Dynaquad adapter with Advents (8 ohms) in front and Smaller Advents (4 ohms) in the rear with such excellent results that I've become one of Dyna's best Dynaquad salesmen!

And on the question of parallel speaker hookups, even though manufacturers still warn against using 4-ohm speakers (probably to protect themselves), experience indicates that there is little or no problem. In the early days of solid-state equipment, low speaker impedances meant dangerous overheating and possible destruction of the amplifier. Today, because of the improved output devices available, that rarely happens. Furthermore, because amplifier protection circuits are frequently so conservatively designed, they become the ultimate arbiter of acceptable speaker loads. In other words, the protection circuits of a few amplifiers might complain when 4- and 8-ohm speakers are used in parallel, but *most* won't, indicating that such a load is well within the safe operating range of the output devices.

So you can see why we're raising these questions. If you feel, based upon your broad experience with products, that speaker impedance conveys meaningful information to the user, then it might be desirable to establish a consistent method by which STEREO REVIEW rates impedance, and to comment when discrepancies occur. If, on the other hand, your experience shows that, in some area, knowing the speaker impedance is not as important as it is often held to be, then it would be equally appropriate to discuss *that* point. For example, it may be time to lay to rest some of the caveats about 4-ohm speakers. In any case, any light you can shed on these questions would be appreciated." —*A.P.*

TESTED THIS MONTH

●

RTR HPR-12 Magnum Speaker
Garrard Zero 100SB Record Player
Koss Phase/2+2 Quadrafone
Concord CD-1000 Cassette Deck

To check on the point raised in the first paragraph of Mr. Petite's letter, I reviewed my impedance measurements on a number of loudspeakers tested at Hirsch-Houck Labs in recent years. Of the thirty-two speakers surveyed, twenty-nine were rated (by their manufacturers) at 8 ohms, and three were called 4-ohm speakers. From my impedance curves, which cover the full 20- to 20,000-Hz range, I determined the lowest impedance above the bass resonance frequency, which (as Mr. Petite states) is the most widely accepted basis for impedance specification. This measurement is termed "rating-impedance" in the 1961 Standard on Loudspeaker Measurements of the IRE (now IEEE). Since a few speakers show a rise in impedance above the rating impedance, I also noted the minimum impedance over the entire 20- to 20,000-Hz range. Finally (although it really has no direct bearing on the minimum-impedance measurement, except as it serves to illustrate how effectively the bass resonance is damped electrically), I determined the impedance rise at the bass resonance, which in every case was also the highest impedance in the audio range.

All three of the 4-ohm-rated speakers could be fairly rated at 4 ohms by the

above criteria, although one speaker did dip to 2.5 ohms at a higher frequency. The average *minimum* impedance of the three was 3.5 ohms, the average *rating impedance* above the resonance point was 4 ohms, and the average *maximum* impedance was 12.3 ohms. Since no one heeding an amplifier manufacturer's recommendations would attempt to parallel two of these speakers (I will get to Mr. Petite's views on that subject shortly), and since practically all amplifiers can function without serious difficulty into a 2.5-ohm load, we have no argument with these ratings.

With the so-called "8-ohm" speakers, things were quite different. The average *rating impedance* of the twenty-nine speakers was 6.2 ohms, with a spread of 4 to 9 ohms. The average *minimum* impedance was 5.3 ohms, with a spread of 3 to 8 ohms. The average *maximum* impedance was 23 ohms, with a range of 7 to 50 ohms.

It would be easy to conclude from this that most speaker manufacturers rate impedance somewhat on the high side, and that in many cases a 4-ohm or perhaps 6-ohm rating would be more appropriate. (Incidentally, the Smaller Advent to which Mr. Petite refers was "on the nose" with a 4-ohm rating impedance, a 4-ohm minimum impedance, and a 20-ohm maximum impedance.)

I suppose that some sort of argument can be made for almost *any* rating system—so long as everyone adheres to it. To me, the old IRE "rating-impedance" criterion (which I presume is still applicable) is the most valid approach for our purposes, since it establishes the *worst* amplifier-loading conditions likely to be encountered. Of course, it also makes the unwarranted assumption that the impedance is entirely resistive, but the problems one would face in trying to relate the amplifier characteristics to a complex speaker impedance in a simple and easily interpreted rating are formidable. At extremely low frequencies the speaker impedance approaches the d.c. resistance of its voice coil, plus that of any crossover-network components. This is usually at least half the rating impedance, and presents no hazard to the amplifier. Furthermore, the d.c. resistance of the loudspeaker's connecting wires may add an ohm or so to the total, providing an additional margin of safety.

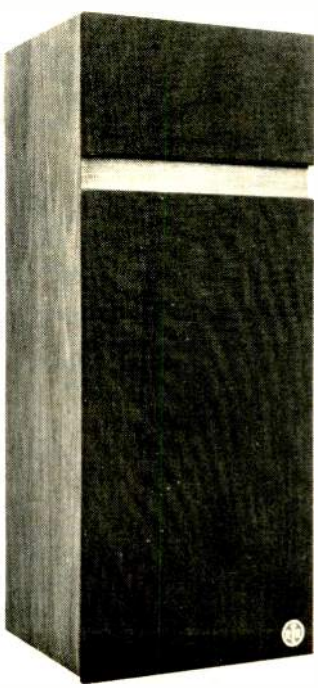
As for the significance of loudspeaker impedance to the user, I think it is largely a matter of avoiding damage to the amplifier or excessive distortion of its output. The latter condition is most likely to occur when the amplifier's protective circuits sense an excessive current delivered to the load—as could happen with a low-impedance load at high power levels. In some cases this does not result in distortion, but merely shuts off the amplifier, either momentarily or until it is reset manually. This protective action can sometimes be taken by the amplifier's output fuses. It is not uncommon for an amplifier to be unable to sustain its rated power into a 4-ohm load for more than a few seconds without blowing a fuse: the consequences if it is operated at high levels into a speaker load of 2.5 ohms are very likely to be the same.

As Mr. Petite states, *most* amplifiers can handle loads of less than 4 ohms without distress—at least at normal listening levels—but *some* cannot. In order to have a reliable interface between speaker and amplifier, the speaker's impedance shoud be rated realistically—that is, at the lowest impedance it will present to the amplifier anywhere over the full audio range. If the user has an amplifier rated to operate with very low load impedances, he can make his own informed judgment as to its suitability for a particular speaker. If not, and if the speaker is not realistically rated, there is always a risk—admittedly slight—of unsatisfactory operation of a system whose individual components are in perfect working order.

The speaker tests at H-H Labs include a swept impedance measurement from 20 to 20,000 Hz. We always mention the lowest and highest impedances encountered in that range for the reader's information. When we quote a manufacturer's impedance rating, it is usually referred to as a "nominal" impedance. Comparison with our own measurements will show how "nominal" it really is!

EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories



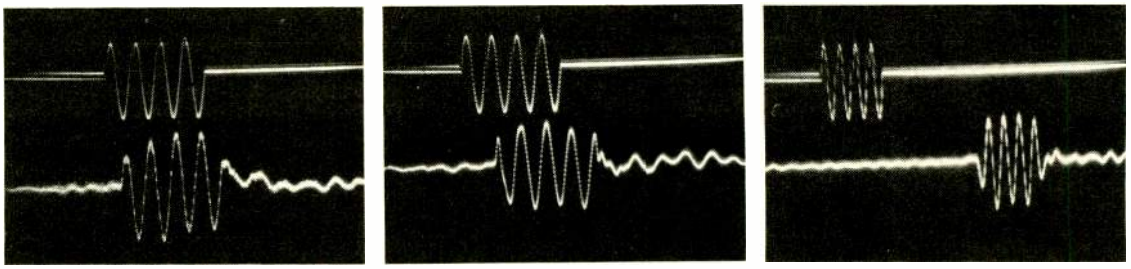
RTR HPR-12 Magnum Speaker System

● The RTR HPR-12 Magnum is a floor-standing, three-way speaker system designed for higher than average efficiency and enhanced low-frequency response and power-handling capability. The 12-inch heavy-duty woofer, with its 3-inch voice coil, operates in conjunction with a 12-inch passive radiator whose output becomes dominant at very low frequencies. At 1,500 Hz there is a crossover to a 5-inch cone mid-range and a second crossover at 7,500 Hz to a piezoelectric super tweeter. The walnut-veneered cabinet stands 36 inches high, 14½ inches wide, and 13 inches deep. The black, acoustically transparent grille is in two sections and is held in place by Velcro fasteners. In the rear of the cabinet, near the five-way binding-post terminals, are continuously variable mid-range and tweeter level controls and a pushbutton-reset protective circuit breaker.

The HPR-12 Magnum, which weighs nearly 70 pounds, is rated for use with amplifiers delivering from 15 to 100 watts into its nominal 8-ohm impedance. Unlike the dynamic tweeters used in most speaker systems, the piezoelectric tweeter can handle input voltages up to 35 volts (the equivalent of 150 watts) without damage. According to the manufacturer's specifications, a 1-watt input to the HPR-12 Magnum will produce a 92-dB sound-pressure level at a 4-foot distance, which implies that the Magnum system can easily deliver sound levels far in excess of those required for home-listening purposes. Price: $249.95.

● ***Laboratory Measurements.*** The smoothed, averaged frequency response of the RTR HPR-12 Magnum in the reverberant field of our test room was within ±3 dB from 48 to 14,000 Hz. The output dropped off very gradually at higher frequencies, but at 20,000 Hz it was only about 5 dB below the average mid-range level. These measurements were made with the mid-range and treble level controls set at maximum.

At low frequencies our measurements were made with the microphone very close to the



These oscilloscope photos show the good tone-burst performance of the HPR-12 Magnum at (left to right) 500, 2,500, and 10,000 Hz.

radiating cones. Separate response curves for the driven and passive cones intersected at 36 Hz, below which point the output was almost entirely from the passive cone. As with any speaker, the actual effective low-frequency response will be strongly influenced by room dimensions and speaker placement.

At a 1-watt input, the low-frequency total harmonic distortion (THD) from the driven cone was less than 2 per cent down to 50 Hz, rising to 5 per cent at 38 Hz and 15 per cent at 30 Hz (where its output was down about 16 dB from the 100-Hz level). However, the passive cone delivered a very-low-distortion output at much lower frequencies, measuring 3 per cent at 30 Hz, 5 per cent at 24 Hz, and 12 per cent at 20 Hz. At a 10-watt drive level, the distortion of the driven cone at very low frequencies rose only slightly, while the frequency corresponding to any given distortion level from the passive cone was shifted upward by 7 to 10 Hz.

The sound-pressure level (SPL) measured at a 1-meter distance was 92 dB with a nominal 1-watt input (essentially as rated), and in the reverberant field of the room some 12 feet distant it was 84 dB. The tone-burst response was very good throughout the operating ranges of the individual drivers. The mid-range level control was able to lower the output by 3 to 7 dB at frequencies between 1,500 and 3,500 Hz, while the treble control had a range of about 10 dB at most frequencies above 4,000 Hz. The measured impedance of the system ranged from about 7.5 ohms at 150 Hz to 8 ohms in the region between 2,500 and 5,000 Hz, with a maximum of 15 ohms at 1,000 Hz (in addition to the bass resonance of 50 ohms at 60 Hz).

● ***Comment.*** Listening to a variety of musical programs and driving the pair of HPR-12 Magnums with a 400-watt amplifier, we had no difficulty maintaining an average SPL of 102 to 105 dB in the reverberant field of the room. The speakers showed no signs of strain, and the sound was clean and highly listenable, albeit *very* loud! Pushing the speakers to their limits, which seemed to correspond to the amplifier's limits as well, we reached an SPL of 108 to 110 dB before activating the protective circuit breaker of one speaker. It was reassuring to verify the effectiveness of the speaker's protection, and of course the breaker can be reset by simply pushing the button in the rear of the cabinet.

The sound was smooth and well balanced, with a tendency toward warmth in the mid-bass (where, as we have pointed out, the room can have a considerable effect). We judged the overall efficiency to be about 3 dB greater than that of a good acoustic-suspension speaker—which means half the amplifier power requirement for a given output. In our simulated live-*vs.*-recorded test, a dulling of extreme highs could be heard (this refers to the range over 10,000 Hz, where certain percussive sounds have considerable energy). The "warmth" we had previously noticed was also audible in this test. Over almost the entire audible frequency range, however, the reproduction was very accurate.

Although priced competitively with a number of "bookshelf" speakers, the RTR HPR-12 Magnum is able to deliver substantially more clean acoustic output over most of the audible range than many smaller systems, and to do it with much less amplifier driving power. It would seem therefore to have a special appeal for two broad classes of listeners—those with limited amplifier power who would like to listen at more realistic sound levels than would otherwise be possible, and those with high-power amplifiers who have similar goals and are looking for a musical-sounding speaker which is both relatively inexpensive and relatively indestructible. In our judgment, the HPR-12 Magnum well satisfies both these requirements.

Circle 105 on reader service card

Garrard Zero 100SB Record Player

● The Garrard "zero-tracking-error" articulated arm, which has been a feature of the company's top multiple-play automatic turntables for several years, is now available in a new single-play automatic player, the Zero 100SB. The 100SB is a two-speed (33⅓ and 45 rpm) belt-driven turntable that can be operated manually or with automatic arm indexing and shutoff. A single control sets the operating speed and (in the AUTO mode) the tone-arm set-down point. When set to AUTO, the arm automatically indexes for 7-inch records at 45 rpm and for either 10- or 12-inch discs at 33⅓ rpm. Records of any size can be played at either speed in the manual mode.

The 5½-pound cast nonferrous platter is driven by a Synchro-Lab motor similar to that used in Garrard's other top models. Three levers at the right front of the motorboard control the record-player functions. Either the AUTO or the MANUAL levers can be used to start the motor, with the former initiating a complete arm indexing, play, and shutoff cycle. The MANUAL control merely starts and stops the turntable motor, and the arm must be moved manually (although the end-of-record tone-arm return and shutoff are still effective). The third lever (CUE) raises and lowers the arm, with damped movement in both directions.

The tone arm has two parallel linkages joined by pivots in such a way that the offset angle of the cartridge varies as it moves across the record. This arrangement maintains virtually perfect tangency at all points on the record, limited only by the accuracy of installation and the cartridge tolerances. An elastically isolated counterweight balances the arm, after which a sliding weight on the arm is used to set the desired tracking force from 0 to 3 grams.

Built into the clear-plastic arm-pivot support are the anti-skating system and a convenient counter mechanism that records the number of records played. The anti-skating force is derived from two magnets, one fixed and one on the moving arm. A sliding magnetic shield between the magnets adjusts the magnetic repulsion, and separate scales are

(Continued on page 30)

The PE 3048.

A perfect example of West German precision and value.

There are many reasons why West German turntables are so highly regarded by serious music lovers. West German craftsmen have a well-earned reputation for building turntables with clean design, fine materials, superb engineering and painstaking quality control.

However, West German products are not inexpensive, and at $169.95, the PE 3048 is not exactly low-priced. But when you consider its precision performance and many refinements, you'll also consider the 3048 a great value.

The 3048's low-mass tubular tonearm can track flawlessly at as low as half a gram, largely due to its low-friction pivot bearings. Tracking pressure is applied directly around the pivot, a major factor in maintaining the arm's perfect balance in both axes. Anti-skating is calibrated for conical, elliptical and CD-4 styli, assuring equal pressure on both groove walls with every type of stylus.

A heavy-duty induction/synchronous motor brings the 4.4 pound dynamically-balanced cast platter to full speed in half a revolution. And speed remains absoulutely constant even when line voltage varies widely.

There's still more: the vertical tracking angle is adjustable for single-play and multiple-play; the single-play spindle rotates with the platter; cueing is damped in both directions; pitch-control varies each speed over a 6% range.

More important than a list of refinements, however long, is how well they work together to produce great sound from your records. You can appreciate this best when you visit your authorized PE dealer and handle this superb turntable yourself.

Chances are your next turntable will not only come from West Germany, but from PE.

PE

Impro Industries, Inc., 120 Hartford Ave., Mount Vernon, New York 10553

CIRCLE NO. 55 ON READER SERVICE CARD

provided for spherical and elliptical styli. The records-played counter is a mechanical device that moves a pointer upward slightly each time the arm returns to its rest. A scale on the side of the pivot housing indicates the number of plays, from 400 to 1,600, and the counter can be reset to zero by a knurled wheel below the scales. This device should serve as a useful reminder to have the phono stylus checked regularly.

The Garrard Zero 100SB is supplied on a wooden base with black and teak finish. The removable tinted plastic cover is hinged, and it is held open by a spring-loaded support arm. The overall dimensions are 18 inches wide, 16 inches deep, and 7¼ inches high. Price: $209.95.

● ***Laboratory Measurements.*** The Garrard Zero 100SB was tested with an Ortofon VMS-20E cartridge. When the cartridge was installed using the plastic jig supplied with the record player, the tracking error was essentially zero (actually, it was too low to measure with our protractor, which does not indicate errors under 0.5 degree). The stylus-force calibration was also very accurate, with a maximum error of 0.1 gram at a 3-gram setting, and about half that at 1 and 2 grams.

The Garrard anti-skating system is one of the very few we have seen that, when set as directed, actually provides the correct amount of compensation as indicated by equal distortion in both channels when playing very-high-velocity test discs. In order to obtain readable amounts of distortion from the test cartridge, we had to operate it at 0.5 gram, which also verified the fact that the tone-arm friction, in spite of the multiple pivots used, was low enough to permit any cartridge to track at the lowest stylus force consistent with its own design (we used 1 gram for our subsequent measurements).

The unweighted wow and flutter of the turntable were respectively 0.06 and 0.04 per cent at 33⅓ rpm, and 0.04 and 0.035 per cent at 45 rpm. The unweighted rumble (vertical plus lateral) was −36 dB, and with relative audibility (RRLL) weighting it was a very low −61 dB. The operating speeds were within 0.2 per cent of the correct values, and did not change detectably when the line voltage was varied between 95 and 135 volts. The cueing system operated smoothly and had no outward drift during arm descent. Unlike many cueing devices, the Garrard design permits the arm to be raised partially, just clearing the record if desired, since the control lever remains at any intermediate setting. The tone-arm mass was relatively high, resonating at 5 Hz with the rather compliant stylus of the Ortofon cartridge. This may cause the arm to be somewhat sensitive to record warp with some high-compliance cartridges.

● ***Comment.*** On our test unit, the combined arm and cable wiring capacitance was 165 picofarads (pF), a reasonable value for stereo cartridges but too high for most CD-4 cartridges. We have been informed by Garrard's importer that some units were inadvertently shipped with high-capacitance connecting cables instead of the low-capacitance type normally used. If you experience any difficulty using a CD-4 cartridge in the Zero 100SB, contact the importers and they will be glad to exchange the cable for the preferred type. (The visible difference is that 165-pF cables are joined throughout their length, while the low-capacitance type comes as two separate cables. Incidentally, if you do not intend to use a CD-4 cartridge, there is no reason to change to the low-capacitance cables.)

The measured performance of the Garrard Zero 100SB ranks it among the finest record players. In addition, it is exceptionally easy to set up and use—except for a slight difficulty with the dust cover's hinging. Unlike the situation with many other players, one can be quite certain that the tracking force, tracking error, and anti-skating compensation are all within specifications when the installation instructions are followed. Overall, it is fair to describe the Garrard Zero 100SB as one of the better record players on the market, and it is certainly a fine value at its price.

Circle 106 on reader service card

Koss Phase/2+2 Quadrafone Four-channel Headphones

● The Koss Phase/2+2 Quadrafone, as its name suggests, is a four-channel headphone, but it is actually much more than that. Part of the Phase/2+2 system is a separate "Programmer" unit. This is a small hand-held control box, about the size and shape of a pocket calculator, that is permanently installed in the phone leads about 4 feet from the headset and 10 feet from the two phone plugs that terminate its coiled cord. By means of the Programmer's eight slide switches, one can modify the spatial-response characteristics of the phones over a wide range (Koss states that 127 possibilities exist with the switching combinations available on the Programmer).

The headset itself is somewhat unusual, with each earpiece containing two "open-air" drive elements. The rear portion houses a 2-inch dynamic driver, and in a narrower portion extending toward the front of the wearer's head there is a smaller (1½-inch) driver. Both drivers couple to the ear through a long rectangular slot in the foam-plastic ear cushion, which affords only minimal acoustical isolation. Contrary to what one might expect, the "rear" driver carries the *front*-channel signals, and vice versa. Nevertheless, to the listener their roles appear to be reversed.

The Phase/2+2 phones have two operating modes. With the long QUAD COMPARATOR switch on the Programmer set to CH 4, they serve as "conventional" four-channel phones, and their two plugs connect to the front- and rear-channel headphone outputs of a four-channel amplifier or receiver. However, much of the versatility of these phones lies in their ability to synthesize four-channel effects from stereo programs. This mode of operation is initiated by moving the QUAD COMPARATOR to its ϕ2+2 position, with only the front-channel plug connected to a stereo amplifier. This brings all the other controls into play (in the CH 4 mode, most of them are bypassed). The QUAD FIELD switch alters the apparent sound distribution. In its 4π position, the larger "front" drivers supply most of the sound, while in the 2π position the smaller "rear" drivers also come into play.

TWO BINAURALATOR switches further alter the sound distribution by cross-blending (with some phase shift) the left- and right-channel programs. One switch affects only the front channels, while the other operates on the rear channels. At the top of the Programmer are four AMBIENCE EXPANDER switches. These reverse the phase of each driver individually, with a left-to-right sequence of left-front, right-front, left-back, and right-back. Unlike the BINAURALATOR and QUAD FIELD functions, the AMBIENCE EXPANDER can be used in either the ϕ2+2 or CH 4 modes. All the controls can also be used to modify the spatial character of a true four-channel program.

The Koss Phase/2+2 headphones, weighing 20 ounces, are only slightly bulkier than ordinary stereo phones. The large area of the ear cushions distributes their weight evenly, and they are quite comfortable to wear. The

(Continued on page 32)

BANG & OLUFSEN CREATED THIS HIGH PERFORMANCE AUTOMATIC TURNTABLE FOR THE CRITICAL LISTENER.

DON'T BE MISLED BY ITS SIMPLICITY.

THE BEOGRAM 3000.

At Bang & Olufsen, we understand that many listeners seeking high specification audio equipment are comforted by the sight of an array of knobs and levers, topped off by an impressive counterbalance.

We also know that such an arrangement can hamper smooth performance by getting between the listener and the music.

So we designed the Beogram 3000 with many of these technical functions out of sight. And made them automatic, as well. Anti-skating, for instance, is controlled by a ball-bearing system within the tonearm assembly. It's fully automatic because we created our own cartridge and tonearm to form a single system. Thus, superior tracking is assured. And distortion is avoided. Engineering each component this way explains why the cartridge is part of our $300 price. As well as the base and dust cover.

A simple activator-disc controls most of the turntable operations. It starts the platter at the correct speed, lowers, cues, suspends and returns the tonearm.

Design that grows out of such logic has placed eight Bang & Olufsen products in the permanent design collection of the Museum of Modern Art in New York.

We've made it all quite simple for this simple reason: since you can't hear knobs and levers, why should you see them? (Or bother with them?) What you will hear is the uncompromising reproduction of sound. Swiftly and effortlessly.

Which leaves you with only one fearsome intellectual challenge.

Mahler or Midler.

Bang & Olufsen

Narrowing the gap between man and music.

Product shown is available in carefully matched, real wood veneers affixed to particle board.

Write to Bang & Olufsen of America, Inc., 2271 Devon Avenue, Elk Grove Village, Illinois 60007 for more information and a listing of authorized dealers.

SR-1

Mr. Ms. Address City State Zip Occupation

phones are designed for operation from sources of 3.2 to 600 ohms, and will deliver a 90-dB sound-pressure level (at 1,000 Hz) with one volt applied. Their maximum operating input level is 10 volts. Price: $145.

● ***Laboratory Measurements.*** The operation of the Koss Phase/2+2 phones is based on psychoacoustic effects rather than an attempt to re-create in the headphones the sound field of a four-speaker array. In view of this, we used our laboratory measurements to determine, as far as possible, the actual electrical effects of each of the Programmer switches in addition to the basic electroacoustic performance of the phones themselves. Beyond that, our evaluation of the Phase/2+2 system was largely subjective.

We measured the frequency response of the Koss phones on a Koss-designed test coupler (a slightly modified version of a standard headphone coupler). In the CH 4 mode, driving only the front channels (which, as we have mentioned, are actually in the phone's rear), the useful frequency range spanned the full audio band of 20 to 20,000 Hz. Barring a moderate dip at about 2,500 Hz, which may have been due to an interaction between the driver and the coupler cavity, the overall response was within ±5 dB from 20 to 20,000 Hz. The rear-channel driver—at the *front* of the ear piece—had a very similar frequency response and output level from 500 to 5,000 Hz. Above 5,000 Hz, the output level was somewhat reduced, and at 300 Hz there was a broad peak of 6 dB, followed by a rapid decrease of output at lower frequencies. Below about 150 Hz, the rear-channel output was some 10 to 20 dB less than that of the front channels. With a 3-volt drive level, the sound-pressure level from the front driver alone was between 90 and 100 dB over most of the audio range.

In the ϕ2+2 mode, with only the front channels driven, we compared the frequency responses in the 2π and 4π QUAD FIELD conditions. Both yielded essentially similar response curves. The AMBIENCE EXPANDER switches reversed the phases of the individual channels as specified. When we measured the frequency response with "normal" phase and with one channel reversed, the expected cancellation took place, for the most part, between 400 and 2,500 Hz. There was a minor drop in output in the out-of-phase condition at higher frequencies, where the rear-channel output is less than that of the front channel and cannot produce a complete cancellation. At frequencies below 300 Hz, where the rear-channel output is low, there was virtually no difference between the in-phase and out-of-phase response curves. The BINAURALATOR served principally as a left-right blending circuit, with separate control for front and rear channels. Although it had little effect on the frequency-response characteristics of the drivers, the subjectively heard changes were considerable.

The impedance of one channel was a uniform 300 ohms over almost the full frequency range. In the ϕ2+2 mode, with the BINAURALATOR in use, the impedance was a constant 500 ohms. A single front-channel driver was capable of delivering a sound-pressure level of 100 dB at 1,000 Hz, with only 0.6 per cent total harmonic distortion.

● ***Comment.*** The measured performance of the Koss Phase/2+2 phones clearly shows them to be first-rate headphones, with a frequency response, smoothness, and low distortion that would rank them among the better dynamic phones we have tested. Like many other phones, high impedance (and the inevitable losses in the Programmer) makes them suitable for use only via an amplifier's or receiver's headphone jacks. Preamplifier and tape-deck headphone outputs, in general, will not drive them to a useful listening level. Although we found them usable with a low-power receiver (10 to 15 watts per channel), the results were more satisfactory when we drove them from the headphone jacks of amplifiers rated at over 30 watts per channel.

As previously noted, Koss' engineers based the functioning of the Phase/2+2 system on psychoacoustic considerations. They found that sounds from the rear are usually distinguished from frontal sounds by a change in tonal character, involving frequency response, level, and phase, and that with headphones it was desirable to have the front channels located in the usual position directly over the wearer's ears. To avoid undesirable alterations in the rear-channel sound caused by the external ear of the listener, they placed the rear-channel drivers in front, and gave them a modified frequency response to simulate the characteristics of sounds arriving from the rear.

Our listening experience with the Phase/2+2 phones in general confirmed the validity of their approach. One cannot make a clearly defined comparision with a four-channel speaker array, and with discrete four-channel program material it is not always easy to decide whether a sound is in the front or rear channels. However, with *any* kind of program—discrete, matrixed, or just plain stereo—these phones give a remarkable "surround-sound" effect which usually surpasses that obtained with speakers. It is *different* from speaker sound (just as stereo phones do not sound like stereo speakers), but every bit as satisfying.

It is difficult to comment in detail on the manifold functions of the Programmer, except to say that operating almost any switch usually makes a distinct (often a dramatic) alteration in the spatial and frequency characteristics of the program. Not only was the ambience changed, but instruments could be shifted to almost any position, emphasized, or sometimes made to disappear completely. We suspect that most people will do as we did—experiment with any and all combinations of switch positions to find the most pleasing effect. Since this is likely to be different for each program, the switches should see a *lot* of service. Anticipating hard usage, Koss has chosen a highly reliable switch design for this application.

We think that Koss has been wise to avoid the impossible goal of duplicating the four-channel speaker-listening experience. Their approach has been to provide a different, and often better, effect than is possible with speakers. In our view, they have succeeded admirably.

Circle 107 on reader service card

(Continued on page 36)

Audition free for 10 days Karl Böhm's superb Deutsche Grammophon recording of

Mozart's Six Greatest Symphonies

SPECIAL BONUS: Mozart's Piano Concertos Nos. 12 and 26

All 4 International Award-Winning Records For Less Than The Price Of 1!

Your Introduction To The Unique Money-Saving Program That Offers Free Auditions Of Prize-Winning Recordings By The Leading Concert Artists Of Our Time!

Mozart—music's greatest natural genius! Wolfgang Amadeus Mozart — divinely gifted beyond any other musician who ever lived! And into his six greatest symphonies he poured a multitude of his most astonishingly beautiful, incredibly moving inspirations!

Symphony No. 41, "Jupiter"
Symphony No. 40 in G-minor
Symphony No. 39 in E-flat
Symphony No. 38, "Prague"
Symphony No. 36, "Linz"
Symphony No. 35, "Haffner"
Extra! Symphony No. 32

Now you are invited to hear these miraculous works in their finest recording . . . interpreted with extraordinary empathy by Karl Böhm . . . played to perfection by the Berlin Philharmonic Orchestra . . . captured in unsurpassed stereo realism by Deutsche Grammophon. So outstanding is this recording that it has won *three* of the music world's most eagerly sought honors: the Grand Prix International du Disque, Edison Award and Deutsche Schallplatten Prize! In addition, you will also receive Mozart's Piano Concertos Nos. 12 and 26, "Coronation," superbly performed by soloist Geza Anda with the Salzburg Camerata Academica—winner of the coveted Grand Prix des Discophiles.

Now enjoy and keep these 4 superb albums for less than the price you'd pay for 1!

Because these magnificent recordings have met with almost unprecedented acclaim, they have been chosen to introduce you to The Great Awards Collection, a totally new concept in home listening. You may enjoy all eight masterpieces, on four superb-quality, imported records, for 10 days absolutely free. Then keep all four if you wish, for only $6.98 *(that's less than the price you'd pay for just one record)!* Simply mail the attached card or coupon today.

Collect the world's greatest music—only in award-winning albums!

As a member of The Great Awards Collection you will receive only the finest recordings of prize-winning concert performances by top orchestras, conductors and soloists. Distinguished jurors each year select, from the hundreds of classical releases, the "golden few" that will be offered to members of The Great Awards Collection. Every month you'll enjoy free 10-day audition privileges on each award-winning single LP. Of course, you have the option of keeping or returning each one so you'll never waste a penny on disappointing purchases!

Special half-price bonus offer saves you money!

In addition to great music, you'll enjoy great savings with our half-price bonus plan. For every record you buy at our low members' price (always well below suggested retail), you may choose another one from a list of award-winners and other critically-acclaimed LPs and pay just half that price! A truly economical way to build your library of superb classical recordings.

How many records are you committing yourself to buy when you return the attached coupon? *None at all!* Even your introductory set of *Mozart's Six Greatest Symphonies* and *Piano Concertos 12 and 26* comes to you *on approval.* Audition it free for ten days, then either return it—or keep it for only $6.98 for all four records (plus a small postage/handling charge).

Here at last is the ideal way to acquire, in easy stages, a connoisseur's record library without wasting a penny on disappointing purchases. You listen at home to every award-winning selection before deciding whether to buy it! Please act today! Begin your money-saving, no-obligation membership in The Great Awards Collection by mailing the attached card or coupon for your free trial, with four-for-less-than-the-price-of-one purchase option of this essential collection of Mozart's Six Greatest Symphonies and exquisite Piano Concertos Nos. 12 and 26.

Eight ways The Great Awards Collection helps you enjoy fine music more than ever!

1. The greatest music by the world's immortal composers.
2. A major, award-winning recording each month.
3. Superior imported LPs—silent surfaces.
4. Free ten-day trials of all selections.
5. All selections always far less than retail price.
6. Extra savings with Half-Price Bonus Plan.
7. No obligation to buy—no minimum purchase.
8. Money-saving introductory offer.

Send no money now—Mail coupon TODAY!

Listen for 10 days free. Keep all 4 for less than the price of 1!

The Great Awards Collection • 175 Community Drive • Great Neck, N.Y. 11025

Please send me, for my free audition, the triple-award-winning recording of Mozart's Six Greatest Symphonies by Karl Böhm, together with Geza Anda's award-winning performance of Mozart's Piano Concertos Nos. 12 and 26. I may return the set after 10 days and owe nothing, or keep it and pay only $6.98* for all four Deutsche Grammophon records, plus a small postage/handling charge. This is all four records for less than the regular price of one!

I will also receive a free ten-day audition each month of another award-winning recording of great music. For every one of these records I buy at your members' price (always below suggested retail), I may also choose one record at half that price from your special list. I am not obligated to buy any minimum number of records. I may cancel my membership at any time.

*Sales tax added for New York residents.

NAME (please print)

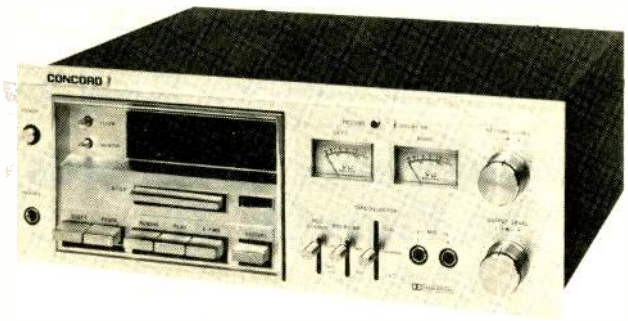
ADDRESS APT. NO.

CITY STATE ZIP

Offer limited to the 48 connecting states. Offer expires 1/1/76. Limit: one membership per household. Only new members eligible. NOTE: All applications are subject to review, and we reserve the right to reject any application.

39406

Concord CD-1000 Cassette Deck



● THE Concord CD-1000 is a front-loading cassette recorder with Dolby noise reduction, a solenoid-operated tape transport, and a number of features rarely found in machines at its price level. These include a three-position tape-bias selector for normal, low-noise (LN), and chromium-dioxide (CrO_2) tapes; a "memory" index counter that can be set to stop the tape during rewind when the counter returns to a zero reading; and a front-panel light that indicates tape motion.

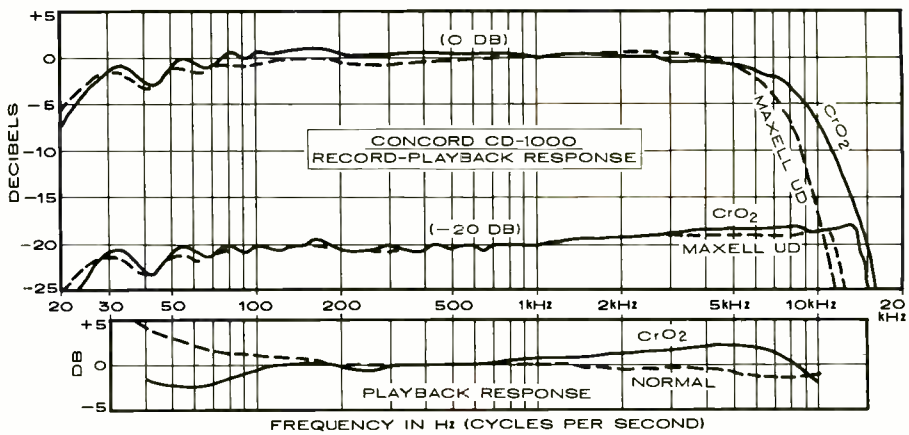
The tape is driven by a single d.c. servo-controlled motor. The control levers, which resemble the piano-key controls of many cassette recorders, extend in a row from the front panel. They provide the usual functions of eject, pause (which is a mechanically latching control), rewind, play, fast forward, and record (which is engaged simultaneously with the play lever to make a recording). Above them is a single wide stop bar. The three major tape-movement controls can be operated only when the tape is at a standstill. To the right of the stop bar is a small window through which the tape-motion light can be seen from the front of the deck over a horizontal viewing angle of about 60 degrees.

Above the controls is the cassette-loading slot. Externally, this superficially resembles the familiar slot-loading system used in eight-track cartridge players. The cassette is pushed edgewise into the slot, with its open edge facing toward the left and the side to be used facing up. When the cassette is completely within the machine, it drops downward a fraction of an inch to its playing position. Once inserted, it cannot be seen, so that the index counter is one's only guide to the amount of tape played or remaining. A small button to the left of the slot turns on an internal light so that the tape heads can be cleaned (a part of the front panel is removable to expose the heads). Another button activates the memory-rewind system. When the eject button is pressed, the cassette pops out about 1½ inches, after which it can quite easily be withdrawn.

To the left of the transport escutcheon are the pushbutton power switch and the headphone jack. To its right are the two illuminated meters which, during playback, read the line-output levels as set by the playback volume control. Above them are two lights, indicating operation of the recording and Dolby circuits. Below the meters are three vertical lever switches. One connects the recording inputs to the line terminals or to the microphone and DIN connectors, and the next turns on the Dolby system. The third is a three-position recording-bias switch. Next to them are the two ¼-inch microphone jacks and two pairs of concentric knobs for individual channel adjustment of recording and playback levels.

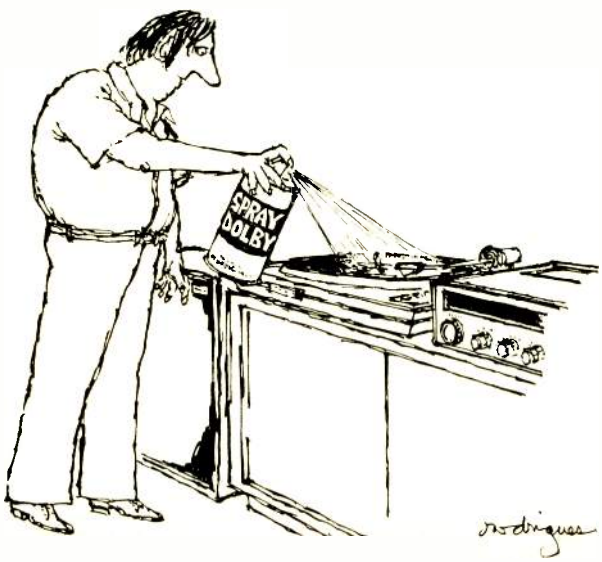
In the rear of the machine are the line inputs and outputs, the DIN connector (for low-level signal sources), and a single unswitched a.c. outlet. The Concord CD-1000 is supplied with a black metal cabinet, and its satin-finish silver panel presents an attractive appearance from the front. It is 15¾ inches wide, 5⅝ inches high, and 11½ inches deep; weight is 19½ pounds. Price: $319.95.

● ***Laboratory Measurements.*** The playback frequency response of the Concord CD-1000, with a Nortronics AT-200 test tape, was ±2 dB from 150 to 10,000 Hz (the upper limit of the tape). The output rose slightly at lower frequencies, to +6 dB at 31.5 Hz, relative to the 1,000-Hz level. The Teac 116SP test tape, which is intended to check the response of recorders equipped for CrO_2 tape, showed that the playback equalization of the CD-1000 conforms to the CrO_2 standard as well. The playback output from this tape (and from any CrO_2 tape recorded on machines using the generally accepted CrO_2 standard) was within ±2 dB over the 40- to 10,000-Hz range of the test tape. The CrO_2 characteristic is also introduced in the LN (low-noise) switch position.



The record-playback response was checked with three tapes: TDK SD with normal bias, Maxell UD with LN and normal bias, and Advent Chrome with CrO_2 bias. At a −20-dB recording level, the TDK tape gave a response within ±2 dB from 22 to 11,000 Hz, with a rapid drop at the high end. The Maxell tape gave a similar response: ±2 dB from 25 to 12,000 Hz (normal bias) and 25 to 10,000 Hz ±2 dB (LN bias). The CrO_2 response was a bit wider, with a ±3-dB variation from 25 to 15,000 Hz.

The response was also checked in each case at a 0-dB recording level to compare the high-frequency recording "headroom" offered by the different tapes with the bias and equalization built into the recorder. The two ferric-oxide tapes with normal bias were similar, with the 0-dB and −20-dB curves intersecting at 10,000 Hz with TDK and a bit higher with Maxell. However, the chromium-dioxide tape showed an exceptional freedom from saturation at 0 dB, with its high-level playback output remaining well above the −20-dB curve over the full measurement range.



At the line inputs, 36 millivolts (mV) gave a 0-dB meter reading, and only 0.09 mV was needed at the microphone inputs (which overloaded at a low 10 mV). The playback output from this level was 0.15 to 0.22 volt with various tapes. For a 1,000-Hz test signal recorded at 0 dB, the total harmonic distortion (THD) in playback was 1.5 to 1.9 per cent with the ferric-oxide tapes (normal), but saturation had set in with CrO_2, giving 5.2 per cent distortion. Both ferric-oxide tapes could be recorded at +5 dB before their playback distortion reached the 3 per cent THD reference level, whereas the chrome tape saturated at −2 dB.

In a check of signal-to-noise ratio (S/N) for 3 per cent distortion using IEC "A" weighting, the TDK tape measured 57.5 dB and the Maxell tape 59 dB, but the S/N with CrO_2 was only 53.5 dB. Using the Dolby system improved these numbers by 5 dB. Noise increased by 5 dB through the microphone inputs at maximum gain settings.

The wow and flutter were 0.03 and 0.15 per cent on playback, and 0.02 and 0.1 per cent in a combined record-playback measurement. In the fast-forward mode, a C-60 cassette was handled in 73 seconds, and rewind took 76.5 seconds. The transport controls operated instantly and positively, with an audible "clunk" from the solenoids.

The meters read about 0 dB with standard Dolby-level calibration tapes. Their response exactly matched VU-meter ballistic standards. The Dolby-circuit tracking was very good, with a maximum response change of 1.5 dB (and usually about 1 dB) when the Dolby system was used at levels from −20 to −40 dB.

● *Comment.* In spite of its rather unconventional tape-loading system, the Concord CD-1000 is a very easy machine to operate. By proper use of the tape-index counter and the tape-motion light, one soon learns to handle it effectively even without being able to see the cassette. Head cleaning (if you don't use head-cleaning cassettes) can be a bit of a nuisance, even with the built-in light. It requires at least a 5-inch long cotton swab to reach the record/playback head from the front.

Obviously, the CD-1000's best all-around performance is obtained with a good grade of ferric-oxide tape, such as the Maxell UD for which the machine is specifically set up. The considerable added "headroom" of CrO_2 tape might be advantageous when the program material has strong high-frequency content, but its signal-to-noise ratio and overload margin at lower frequencies are considerably inferior to those of the other tapes. Incidentally, the "normal" bias-switch setting should be used for playback of *any* ferric-oxide tape recorded on another machine, since it alone provides the proper playback equalization. We also found that the headphone outputs did not deliver a usable volume level with 200-ohm phones (they are designed for 8- to 16-ohm phones, which are becoming increasingly rare these days).

Aside from these criticisms, we found the sound of the CD-1000 to be above reproach. Although its transport controls are by no means "feather light" in their operation, they require less pressure than most purely mechanical systems and have a very comfortable and precise feel. When one compares the features and performance of the Concord CD-1000 with those of other cassette decks in its price range, it is clearly a good value.

Circle 108 on reader service card

THE SIMELS REPORT

By STEVE SIMELS

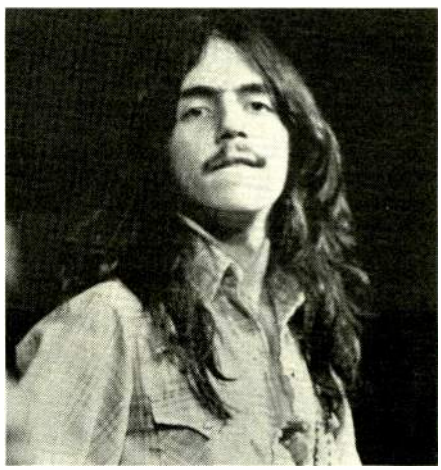
THE ALL-AMERICAN AIRSHIP

THE last time I was in San Francisco was in June of 1967, just before the Monterey Pop Festival. I arrived, guitar in one hand, determined to be a hippy, but I promptly blew it because I also had an American Tourister suitcase in the other. Anyway, I found it the most intensely boring city I'd ever been in, and after spending three days at a commune where I ate nothing but brown rice and an occasional cantaloupe and listened to thirty whacked-out characters *omm*-ing for hours at a time, I got the hell out of the Bay Area pronto.

The funny thing was I *liked* most of the bands the town was saturated with back then. Moby Grape, I still maintain, may have been the premier American rock outfit of all time, and I was an Airplane fan from the very beginning. In fact, I caught them at their first New York gig, a few weeks after my California misadventure, at the tiny Cafe Au Go Go. "Surrealistic Pillow" had just been released and they were still doing material like *Tobacco Road*. They all but blew me away: the incredible Casady/Dryden rhythm section, Jorma's powerful leads meshing with Kantner's majestic twelve-string, and those three voices—Marty, Grace, and Paul—doing something that wasn't really harmony and yet not really three separate leads either. It was a sound that remains unique in rock, and as anyone who saw them in their salad days—roughly through the end of 1969—knows, they were a fantastic experience. My fan status diminished greatly after Marty's departure, however, and after that endless succession of mediocre sci-fi/radical polemic LP's from Grace and Paul and whatever other San Francisco musicians happened to be lying around the studios at the time, I just about gave up on them.

But then, last fall, out came "Dragon Fly," and I loved it; on at least one track, Marty was back, and with him, seemingly, was *everything* about the band I had once been crazy about. So. . .when the folks at RCA asked me if I'd like to go to San Francisco to see the Starship working on their next record (it's still untitled as we go to press) with Marty (cross your fingers) permanently back in the fold, I jumped at the chance, despite my misgivings about the town, the kidding I took from my friends about choosing the proper flower to wear in my hair, and the fact that I still found "Long John Silver" all but unlistenable. It looked like renaissance time, and, after all, these people had been major influences on me. If, as I suspected, the magic was back, you'd better believe I wanted to see it at first hand.

Well, it was not *quite* at first hand. By the time I arrived at the studio, the bulk of the recording had already been done, so what I got to see were such magnificent creative moments as drummer John Barbata doing some tambourine overdubs. Consequently, it was a trifle difficult to get a fix on the music. As people, however, once I got over my characteristic awe (sometimes I'm such a groupie it's disgusting) I found them most pleasant. I got on especially well with David Freiberg, who had originally replaced Marty as lead vocalist and then graduated to bass and keyboards when Jack and Jorma split (that is now permanent. I was assured).



Grunt Records

Starship guitarist Craig Chaquico

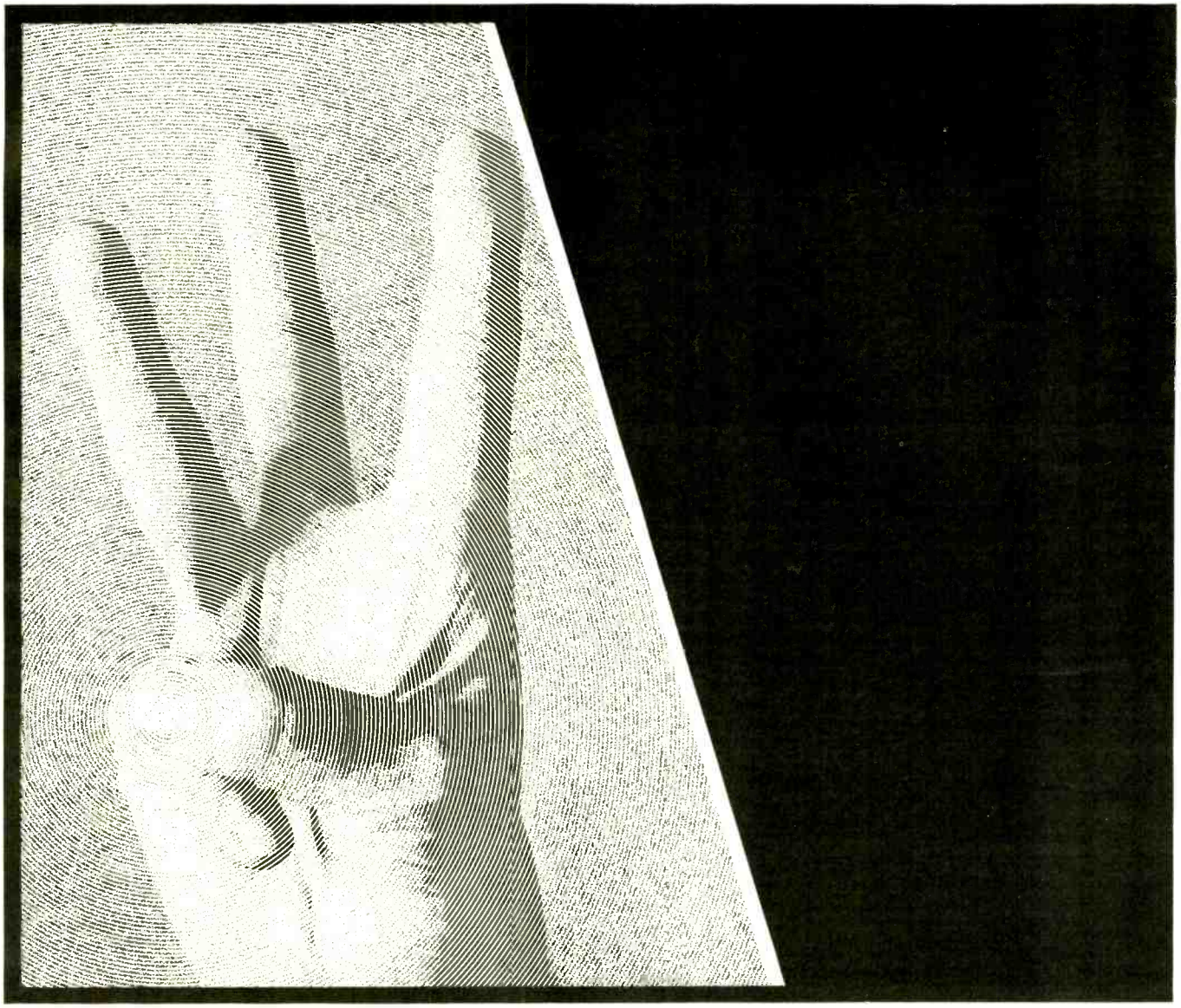
The stars of the outfit were slightly unapproachable. Paul Kantner *can* be somewhat overbearing, but he didn't patronize me at all when I asked some passably dumb questions; Gracie was uptight throughout the whole affair (I was not the *only* writer present, and our presence seemed to make her a bit defensive, for which she later graciously and charmingly apologized); and Marty was exactly the moody character I had always imagined him to be. He spent most of his time in the back of the studio in total silence. He perked up a bit, though, when I asked him about a song he did with the old Airplane on TV once or twice but never recorded. I even had to sing it to him before he remembered it; when I did (he politely made no comments about my lack of voice), he started jumping up and down, yelling "Damn, that *was* a good tune! Hell, I bet this band could play it right." I promised to send him a tape of it—he claimed he had forgotten the lyrics—but I later found out there is indeed a studio copy of it somewhere in their archives, and that he either was jiving me or, more likely, was simply unaware of it.

The rest of the Airplane—excuse me, *Starship*—organization were among the nicest people I've encountered in music, from their manager Bill Thompson, to their press representative Heidi Howell (both of whom gave me a tour of the mansion the band used to live in and which now serves as their record company offices), all the way down to the legendary Maurice, whose smiling countenance adorns some of their album covers. They were *so* nice, and I was treated so well (I ate like a pig, destroying my androgynous rock-star figure in the process) that I began to worry. The trouble with press junkets, you see, is that you begin to feel obliged to like what they're hyping you on—the music, or as it's too often referred to, the "product." There are real ethical questions involved, and it's the reason I so rarely go on such trips.

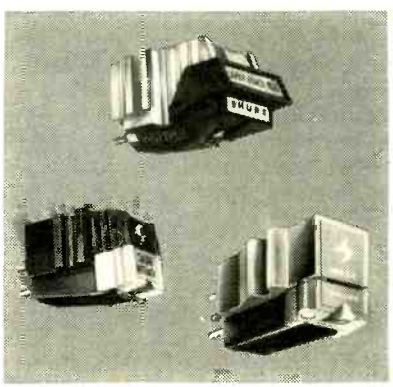
At any rate, since I had not yet really *heard* the music, I started getting nervous. But finally, late on my last night there, after the band had gone home, producer/engineer Larry Cox (the man responsible for the magnificent production of "Dragon Fly," easily the finest treatment the band has ever received) sat my journalistic colleagues and me down at his console, and he played us the album, which was at that point about ninety-five per cent complete.

I was staggered, and that's putting it mildly. It may well be the finest thing the Airship has ever done, and if there were any weak spots, I didn't hear them. Marty wrote six of the tunes, which obviously helped; they seem to be heavily r-&-b influenced, and they're gorgeous (one, which even had strings in it—imagine that, *strings* in a Starship album!—was a ballad called *Do You Believe in Miracles* that could pass for a 1963 Goffin/King outtake as sung by Maxene Brown; it's been a month since I heard it, and I still haven't gotten it out of my head). There's a short, tasty little instrumental by Papa John, a Slick/Chaquico collaboration (*Fast Buck Freddie*) which shows a slight Who/Stones influence and is another knockout, and a song Gracie wrote with Pete Sears called *Play On Love* that sounds like all the greatest Motown songs *ever* rolled into one magnificent concoction. Todd Everett (an L.A. writer friend) and I simply stared openmouthed throughout the whole thing (when we weren't suppressing the urge to dance, that is), and when the playbacks were over, we turned to Cox and said, practically in unison, "My God, we've just heard *six* hit singles in a row."

I flew back to New York almost euphoric; my heroes had come through for me. The record will be out when this appears, so you'll be able to judge for yourselves, but I suspect you're going to love it, and without getting fat (as I did) in the process. And now that Marty is back on stage with them, I don't even want to discuss their upcoming tour because I just *might* begin to get—shall we say—a little overenthusiastic. By the way, I left the American Tourister at home this time. We try not to repeat our mistakes here at STEREO REVIEW.



Best. best. best buys.



Fact: the lowest cost way to improve your whole high fidelity system is simply to upgrade the source of sound—the cartridge! If you're on a temporary austerity program, the Shure M44E can make a significant difference in sound over the cartridges supplied with many budget component systems. If your budget is a trifle more flexible, an M91ED can bring you into the area of high trackability (with performance second only to the V-15 Type III). And for those who can be satisfied with nothing less than state-of-the-art playback perfection, Shure offers the widely acclaimed V-15 Type III, the recognized number one cartridge in the industry, which, in truth, costs less than a single middle-of-the-road loudspeaker. To read about what a Shure cartridge could do for your system, write:

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited

SHURE®

Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

CIRCLE NO. 29 ON READER SERVICE CARD

GOING ON RECORD

By JAMES GOODFRIEND
Music Editor

TWO ARTISTS

When Emil Gilels first came to the United States in 1955—along with David Oistrakh, the first of the Russian virtuosos to visit here in years—he spoke in glowing terms of two other Russian pianists of whom we in the West were not yet aware. One was Sviatoslav Richter, and we have since found out all about Richter: many consider him the greatest pianist in the world today. The other was Lazar Berman, at that time twenty-five years old—and we have not yet found out about Berman.

There *was* an LP, many years ago, released on the Russian MK label and distributed here by Artia. It is doubtful that it ever penetrated American musical circles very deeply, but it absolutely burned the ears off all of us who were lucky enough to hear it or luckier still to be able to buy it. It contained, among other things, the complete Rachmaninoff *Études Tableaux*, Ravel's *Ondine*, and the Debussy *Étude pour les Huit Doigts* (in other words, no thumbs). There were no thumbs at all on that record; in fact, one could hardly believe that those were *fingers* playing.

I have since had the opportunity of hearing a bit more of Mr. Berman, and I can report that that first record was no isolated freak. He has recorded (in the U.S.S.R., naturally; he has hardly been beyond its borders) the complete *Transcendental Etudes* of Liszt, and the set is a pianistic document of the first order. Hearing it changed nothing of my first apprehension of the man, but it certainly enriched it.

Berman is obviously the possessor of one of the great keyboard techniques of our time,

Jacques Leiser

Berman: an arsenal of metaphor

and like all the *greatest* technicians, the way he uses it is really not comparable to anyone else's way. One would never mistake Horowitz for Michelangeli or Barere (to mention three), and it is doubtful one would ever mistake Berman for any one of them. He seems to have completely independent control of his digits and the ability to arrange them in any necessary order of time and volume without regard to such things as bone structure or the conventional shape of the hand. The mind commands; the notes come. And yet one is always aware that Berman is playing a piano (unlike Michelangeli, for example, whose piano seems an extension of his own body); he gets it to whisper and to roar, to perform to the ultimate reach of its mechanical abilities, and if the instrument could complain of exhaustion at the end of a Berman recital, at least it could never say that it had been abused.

Berman has a musical personality to go with his technique, and it is a full-bloodedly sensual one. That there is a probing musical intellect there that will bring out fine points of form and thematic relationship I doubt, but there is never any question that this is a man playing, and not a performing machine. Indeed, one could haul out the whole arsenal of sexual metaphors to describe what is going on in the Liszt etudes, for example, without in the least worrying that one had gotten away from the original subject of discussion.

All of this has become timely just now because we *are* going to get a chance to find out more about Berman. Through skillful negotiations, the American manager Jacques Leiser has obtained the rights to represent Berman throughout most of the Western world, and he will appear in the United States, in recital and concerted music, beginning in January or February of 1976. From all reports thus far, there will be quite a few appearances.

Perhaps more to the point for most readers of this magazine, he will also be making records. Planning is under way at Columbia Records to record Berman, probably in London, in several concertos, and I would imagine that solo repertoire is being considered as well. I, certainly, would look forward to such things as Ravel's *Gaspard de la Nuit*, a complete Debussy *Études*, and the whole of Liszt's *Années de Pèlerinage*, to name only the first three things that come to mind. There is also a reasonable possibility that the Melodiya set of the *Transcendental Etudes* will be issued here by Columbia as part of their affiliation arrangement with the Russian group. Should it be, you may get *your* chance to hear Berman even sooner than expected.

Several months ago I devoted a column to a film made for television by Alan Miller, based on a performance of Ravel's *Boléro*. Those who read the column will remember that I was mightily impressed with this demonstration of what *could* be done for the visual presentation of classical music if one had the requisite amount of brains, taste, knowledge, skill, and daring. I can now report that "The Bolero," rather than being a single, exceptional effort, was the first of a series of films made by Miller, all of which are currently being televised in New York and will almost certainly be shown on educational TV stations throughout the country, one hopes in repeated screenings. I have myself seen three more of the films: "The Secret Life of an Orchestra," "Romeo and Juliet in Kansas City," and "Music for Prague." I find the last to be the least successful, despite some dazzling images, mostly because Karel Husa's piece is just not the strongest music. But the other two films are, if anything, superior to "The Bolero."

What gets to me most about Miller's work, quite apart from the sheer technical inventiveness and musical savvy of it, is, first, his adoption for each film of a specific point to be made and illustrated, and, second, the exquisitely subtle means he comes up with to get his point across. The means are not so subtle, I should add, that the point can be missed, but they are not telegraphed in advance and the viewer appreciates the layers of meaning as they unfold. "The Secret Life of an Orchestra," for example, is not a cutesy title for the same old run-through of "the piccolo does this and the bass does that." Rather, the film is an almost gossipy, back-door examination of orchestra players as human beings, by turns catty, excitable, and vaguely contemptuous of other players, of the conductor, even of the music itself. "Romeo and Juliet in Kansas City" does not merely present a Mid-American performance of that Tchaikovsky score (in the round and before a young audience), but, with incredible skill—and without ever *saying* what it is doing—it uses the camera to subtly equate members of audience and orchestra with characters in the Shakespearean drama, individuals mentally reliving one of man's great myths through music inspired by it. The humanly ambiguous character studies that result are almost too moving for words. This isn't camera work, this is Art. And this, believe it or not, is on television.

It would be intriguing to bring Lazar Berman and Alan Miller together. I'm sure that Berman and his music would offer much to fascinate Miller, and I'm equally sure that Miller would create around them much to fascinate us.

L. H. PRICE, JR.

March 4 1975

Thank you, Mr. Price

Dynaco
P.O. Box 88
Blackwood
New Jersey 08012

Gentlemen:

I am attaching the warranty card for my new FM-5 tuner.

I want to tell you how much I enjoyed putting this kit together. It was my first try at any electronics kit, and I was impressed by the clarity of your instructions, and its completeness.

The tuner is fantastic and worked perfectly from the first moment.

Thank you for making this unit available.

Very truly yours,

L. H. Price, Jr.

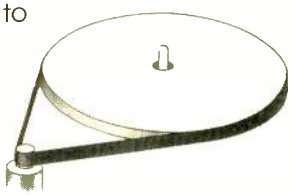
Belt, rim, or direct drive?

Some reasonably unbiased comments from the people who make all three.

Manufacturers of turntables with just one type of drive system—belt, rim, or direct-drive—naturally favor their own. Dual, however, makes all three, and we fully agree with Julian Hirsch who said: "It would make little difference if the platter were powered by well-disciplined hamsters on a treadmill. It is the end result that counts."

The belt-drive system.

The main benefit of the belt-drive system is its effectiveness in filtering out motor vibration. It is a simple system that can be used with light duty motors and platters, and lends itself to low-cost manufacture.



The belt-driven Dual 601 is not compromised. It employs a high-torque 8-pole synchronous motor which drives a 4.5 pound dynamically-balanced platter, taking full advantage of a heavy platter's flywheel effect to filter out speed variations.

Thus, music lovers who prefer belt-driven single-play design can now enjoy the precision and performance of a Dual.

The rim-drive system.

In the rim-drive system, the platter is driven by an idler wheel which disengages when not in play. Since each part must be machined and carefully quality-controlled for perfect concentricity, this system is not inexpensive to make. When correctly made, it will perform not only precisely, but reliably and durably.

More audio experts—hifi editors, record reviewers, engineers and music/equipment magazine readers—own and continue to purchase Duals (with this system) than any other make of quality turntable.

The direct-drive system.

In direct-drive systems, the motor rotates at record speed and drives the platter directly, without need for intermediate coupling. The result is a somewhat quieter and smoother platter rotation than is achieved with any other system. But direct-drive motors require a much more expensive technology.

The most advanced of all direct-drive systems is in the Dual 701. Among the exclusive features of its electronic motor: two sets of overlapping field coils that provide a totally gapless magnetic field that eliminates the successive pulses common to all other motor designs. Result: almost total elimination of wow and flutter.

How drive system performances compare.

As measured by the highly conservative European standard (DIN), the performances of the rim-drive 1229Q and the belt-drive 601 are identical: weighted rumble: -63dB; wow and flutter less than 0.06%. The direct-drive 701 does even better: weighted rumble, -70dB; wow and flutter, less than 0.03%.

Although the 701 specifications are more impressive than those of the 1229Q and 601, you are not likely to detect any difference unless your other components also meet the highest possible performance standards and you are an exceptionally critical listener.

So much for drive systems.

We now suggest you forget about differences among drive systems and simply decide which turntable best suits your requirements for total performance and convenience.

With a reasonable amount of bias, we also suggest your decision can be made quite happily from among the three types of Duals now available: Our automatic models with provision for multi-play, priced from $139.95 to $269.95. The belt-drive 601 at $270. Or the direct-drive 701 at $400.

Dual®

United Audio Products

120 So. Columbus Ave., Mt. Vernon, N.Y. 10553

Exclusive U.S. Distribution Agency for Dual

CIRCLE NO. 50 ON READER SERVICE CARD

The belt-drive Dual 601. Fully automatic, single play. $270, including base and dust cover.

The rim-drive Dual 1229Q. Fully automatic plus multi-play. $269.95, less base and dust cover.

The electronic direct-drive Dual 701. Fully automatic, single play. $400, including base and dust cover.

THE OPERA FILE

By WILLIAM LIVINGSTONE

BRUSH UP ROSSINI

ALTHOUGH financial problems continue to drive the Metropolitan Opera ever closer to the poor house, the company nonetheless managed to present a rich 1974-1975 season. One of its many high points was the long-awaited Metropolitan debut of Beverly Sills as Pamira in the Met première of Rossini's *The Siege of Corinth*. As everybody who can read must know by now, this is the role in which Miss Sills had such tremendous success in her debut at La Scala in Milan in 1969. In case anybody had forgotten, her career was rehashed endlessly in the press and on TV in New York, and from all the carrying on you would have thought no American soprano had ever sung at the Met before. Some wag commented that there was a Beverly Sills feature story in every publication edited in New York except the telephone directory. (She's not listed in the phone book, but since I haven't finished reading it yet, I can't swear there isn't a Sills interview tucked in there somewhere.)

The first performance was not the anticlimax I had expected. The occasion had all the glamour of an opening night, and excitement was communicated even to those who are not idolatrous Sills fans. The new production of *Siege of Corinth* is unusually handsome, and the opera, if not Rossini's best, has rousing ensembles and a fine third act.

Since the bel canto revival is still primarily a female affair, most of the vocal interest was provided by Miss Sills and her co-star Shirley Verrett. Miss Sills produced some unlovely high notes, a few ugly trills, and a lot of meaningless embellishment, but she looked wonderful, sang generally well, and earned her many ovations. Though it was undeniably touching to see a much-loved hometown girl really make good, Shirley Verrett, for my money, outsang everybody else on the stage. If you are a Sills fan and find that statement on the heretical side, you can check it for yourself on Angel's admirable recording of *Siege* with the Met cast: Sills, Verrett, Justino Díaz, and Harry Theyard, Thomas Schippers conducting.

In the fall this same cast will open the Met season with *The Siege of Corinth*, but I hope that after they have had their run with it some other Met singers get a crack at the leading roles. I would like to see Paul Plishka as Maometto, for example, and (good as Shirley Verrett is) Marilyn Horne as Neocle. (Miss Horne sang the role with Sills in the Scala production and also had a tremendous success.) Then, as Pamira, I would like to hear a soprano whose basic vocal sound is Italianate (even Sills admits that hers is not), a soprano who conveys emotion in the *fioriture* (Sills claims she does; I claim she doesn't). For this I have two candidates: Montserrat Caballé and Renata Scotto. Caballé's specialty is expressing feeling in vocal ornaments (she says it's a hallmark of the Spanish school of singing), and I think Scotto, with her superior histrionic gifts, could really bring this opera to life.

Exhuming one rare work does not a Rossini revival make, but there are a few other encouraging signs. Two seasons ago the Met staged *L'Italiana in Algeri* for Horne, and last season the San Francisco opera revived its very stylish production of *La Cenerentola* with Frederica von Stade. (I liked *everybody* in it and *everything* about it; von Stade was simply ravishing.) Scholars in this country and in Italy are at work on new performing editions of Rossini's operas, so we may yet live to see revivals of his *Mosè*, *La Donna del Lago*, and *Elisabetta, Regina d'Inghilterra*.

Alix B. Williamson

Frederica von Stade as Rossini's Cinderella

All the discussions occasioned by the Met's *Siege of Corinth* sent me (and a lot of other operaphiles) back to our record collections to brush up on our Rossini. In the bel canto revival of the last twenty-five years he has received less attention in this country than Bellini and Donizetti, which is a pity because he is in many ways the most interesting of the three composers. There are wonderful Rossini recordings in the catalog, and I'd like to recommend a few in case you want to beef up your vocal collection before brushing up.

Start with three recital albums and put Caballé's "Rossini Rarities" (RCA 3015) at the top of your list. Her recording of Pamira's Prayer from *Siege of Corinth* should help you to understand why I want to see her in this opera. The album was deleted a couple of months ago, and will soon become a "rarity" itself, so go after it fast. Then acquire "Teresa Berganza Sings Rossini" (London OS 25106). This brilliant Spanish mezzo-soprano must be precisely the kind of singer Rossini had in mind when he wrote *Cenerentola*, *L'Italiana*, and *The Barber of Seville*, all represented in the album.

Next get "Marilyn Horne Sings Rossini" (London OS 26305). Miss Horne has been called the greatest Rossini singer of the century, and there is good evidence for such a claim in this album, in which she sings big arias both for soprano and for mezzo from *The Siege* and *La Donna del Lago*.

These three recitals are *important phonographic documents*, and together they ought to convince you that the golden age of singing is NOW. Then, for your basic Rossini collection, you will need two complete comedies and two serious operas: *The Barber*, *Cenerentola*, *Semiramide*, and *Guillaume Tell*. For those who prefer the original mezzo version of *The Barber of Seville*, there are good things to be said about all *four* of the available sets, two in stereo with Berganza and two in mono with Giulietta Simionato. *The Barber* requires so many low male voices, however, that I think the ensembles benefit if Rosina is sung by a high soprano. I am extremely fond of Angel CL 3559, a sparkling performance with two great singing actors, Tito Gobbi and Maria Callas (who said La Divina had no sense of humor?), but a more defensible choice, because of the set's completeness, is RCA LSC 6143 with Roberta Peters, Cesare Valletti, Robert Merrill, and Fernando Corena.

When well performed, *Cenerentola*, like *The Barber*, is among the few comic operas that are still funny. My preference is the excellent Deutsche Grammophon recording (DG 2709039) with Berganza in the title role. The London recording of *Semiramide* (OSA 1383), the last opera Rossini wrote before he went to Paris and became a French composer, shows Joan Sutherland and Marilyn Horne in excellent form. But the men in this set are not up to their level, so you might just cheat here and settle for the highlights album (OS 26086).

There's no cheating on *Guillaume Tell*, Rossini's supreme accomplishment and the work that set the mold for French grand-opera style. Angel's recording (SEL 3793) in the original French on five discs is a great achievement with Caballé, Nicolai Gedda, and Gabriel Bacquier; buy it.

THESE basics will keep you busy for a while, and then you can shop among the other recorded Rossini listed in the Schwann catalog. Don't overlook *La Cambiale di Matrimonio* (Everest S-446/2) with Scotto and Nicola Monti or *Mosè* (Philips 6703036) with Nicola Rossi Lemeni and Caterina Mancini. And try the sacred music, the *Stabat Mater* (London 26250), the truly remarkable *Petite Messe Solennelle* (Everest S-441/2) well performed by Scotto, Alfredo Kraus, Fiorenza Cossotto, and Ivo Vinco, and the *Messa di Gloria* recently rediscovered by Herbert Handt (Philips 6500612).

By this time your Rossini library will afford you not only pleasure, but a good deal of amusement as you discover examples of his notorious self-plagiarism. The *Messa di Gloria* contains passages he reused in *The Siege of Corinth*, for example, and the RCA recording of *The Barber* contains a last-act aria for the tenor that also appears in *Cenerentola* as "*non piú mesta*" sung by the mezzo.

I see that I have recommended practically all the Rossini in the catalog except the overtures to the operas. But the records I've listed may well hook you to the extent that you'll want every possible recorded note by Rossini. Join me, then, in calling on Angel Records to reissue the Rossini recordings by the Spanish mezzo-soprano Conchita Supervia (1899-1936) and the Glyndebourne recording of *Le Comte Ory*. More! More!

Today's L&M... Proud tradition. Proud heritage. Proud taste.

The proud smoke.

L&M

FILTER KINGS

Filter King: 18 mg. "tar", 1.2 mg. nicotine av. per cigarette, by FTC Method.

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

THE BASIC REPERTOIRE · 183

By MARTIN BOOKSPAN

MILHAUD'S LA CRÉATION DU MONDE

DARIUS MILHAUD paid his first visit to the United States in 1922. In his autobiography, *Notes Without Music* (Alfred A. Knopf, 1953), Milhaud recalled his first days here: "When I arrived in New York, I had told the newspapermen interviewing me that European music was considerably influenced by American music. 'But whose music?' they asked me; 'MacDowell's or Carpenter's?' 'Neither the one nor the other,' I answered, 'I mean jazz.' They were filled with consternation, for at that time most American musicians had not realized the importance of jazz as an art form and relegated it to the dance hall." Milhaud goes on to describe in some detail how he sought out whatever jazz he could hear, including the orchestras of Leo Reisman and Paul Whiteman, and then the authentic jazz, whose roots lay in "the darkest corners of the Negro soul," through visits to Harlem night spots. He even dragged along with him such unlikely companions as Alfredo Casella and Willem Mengelberg, who were in New York at the time.

Milhaud continues: "As soon as I came back from the United States, I got in touch with Fernand Léger and Blaise Cendrars, with whom I was to work on a new ballet for Rolf de Maré. Cendrars chose for his subject the creation of the world, going for his inspiration to African folklore. . . . Léger wanted to adapt primitive Negro art and paint the drop-curtain and the scenery with African divinities expressive of power and darkness. He was never satisfied that his sketches were terrifying enough. . . . At last, in *La Création du Monde*, I had the opportunity I had been waiting for to use those elements of jazz to which I had devoted so much study. I adopted the same orchestra as used in Harlem, seventeen solo instruments, and I made wholesale use of the jazz style to convey a purely classical feeling."

Milhaud's music for *La Création du Monde* was an immediate success. The eminent critic Paul Rosenfeld called it "the most perfect of all pieces of symphonic jazz," and Aaron Copland labeled it an "authentic small masterpiece." The concert suite from the ballet is to this day perhaps the best-known and most frequently performed of all Milhaud's works. The suite includes an overture and five sections that are played without pause. The jazz influence is apparent from the beginning in the prominent use of the saxophone, syncopated rhythms in the trumpets, and flatted thirds in the harmonies.

La Création is also Milhaud's most frequently recorded score. There are currently six recorded performances of it, nearly all of them first-rate. My own all-time favorite, a high-spirited, ebullient version led by Leonard Bernstein, which was released in the early years of the LP era on a ten-inch disc with Copland's *El Salón México* (Columbia ML 2203), is no longer in the catalog. Amazingly, Bernstein has not since re-recorded *La Création du Monde*; clearly he should, for his is a uniquely stylish and atmospheric view of the music. Columbia should re-release that earlier performance in any case, for the crackerjack instrumental group assembled to play the music includes the inimitable Benny Goodman on clarinet.

THREE among the currently available recordings are highly recommendable—the performances conducted by Bernard Herrmann (London SPC 21077, reel L 475077, cassette M 94077), Milhaud himself (Nonesuch H 71122), and Arthur Weisberg (Nonesuch H 71281, quadraphonic disc HQ 1281, quadraphonic reel NSTQ 1281QC). Herrmann is an old master of the genre. His recording of *La Création* is leisurely but incisive, excellently played by the London Festival Recording Ensemble, and superbly recorded in London's Phase 4 technique so that each strand in the orchestral fabric stands out clearly. Of a similar order of sonic excellence is Weisberg's recording, but he takes a brisker, tighter attitude toward the music than Herrmann does—with results that are no less rewarding. Both versions are coupled with performances of Kurt Weill's *Kleine Dreigroschenmusik*, and the London disc includes Gershwin's *I Got Rhythm* Variations and Stravinsky's *Ragtime* as well.

Milhaud's own recording has far more than documentary interest. His performance of *La Création du Monde* has a seamless continuity, and it is full of character. The players of the Orchestra of the Champs-Elysées Theater are not quite the individual virtuosos one encounters in the Herrmann and Weisberg recordings, nor is the sound reproduction given Milhaud as detailed as in the other two, but the composer-conducted recording has definite attractions of its own—and the coupling is the only currently available recording of his delightful music for the ballet *Le Boeuf sur le Toit*, which he wrote in 1919.

The 1975 UPDATING OF THE BASIC REPERTOIRE is now available in convenient pamphlet form. Send 25¢ and a stamped, self-addressed #10 (9½ x 4⅛ in.) envelope to Diane Nakamura, Stereo Review, 1 Park Avenue, New York, N.Y. 10016 for your copy.

The new SX-737. So much for so little.

With its extraordinary engineering, advanced design concept and extreme flexibility, Pioneer's new SX-737 AM-FM stereo receiver offers a level of performance that can only be described as awesome.

Its exceptional FM reception is achieved through the use of phase lock loop circuitry, ceramic filters, and a dual-gate MOS FET. So it cleanly and clearly picks up stations that were once just numbers on the dial — without interference.

The SX-737 has more than enough power to satisfy your needs. It delivers 35 watts per channel, minimum continuous power, 20Hz—20kHz, maximum total harmonic distortion 0.5% at 8 ohms. And all of this power is smooth and stable with dual power supplies driving direct-coupled circuitry.

If you equate performance with versatility, you'll find the SX-737 unsurpassed in its price range. It accommodates every listening interest with a complete range of connections for two pairs of speakers, turntable, tape decks (with tape-to-tape duplication), headphones and microphone. And it offers an exclusive Recording Selector that lets you record FM while listening to records, or vice versa.

All of this performance requires the proper controls to handle it. And the SX-737 gives you the kind of control mastery you deserve. Click-stop tone controls . . . high/low filters . . . loudness control . . . dual tuning meters . . . and FM muting.

The SX-737 is only $399.95 — including a walnut cabinet. If, by chance, you're looking for even more power and additional features, the SX-838 is $499.95. Both deliver the awesome level of performance that is typical of Pioneer excellence.

SX-838 AM-FM Stereo Receiver

U. S. Pioneer Electronics Corp., 75 Oxford Drive, Moonachie, New Jersey 07074.
West: 13300 S. Estrella, Los Angeles, Calif. 90248 / Midwest: 1500 Greenleaf, Elk Grove Village, Ill. 60007 / Canada: S. H. Parker Co.

Specifications	SX-737	SX-838
FM Sensitivity	1.9 uV	1.8 uV
Selectivity	60 dB	80 dB
Capture Ratio	1.0 dB	1.0 dB
S/N Ratio	70 dB	70 dB
Power	35 Watts per channel, minimum continuous power, 20-20,000 Hz, with maximum total harmonic distortion 0.5% at 8 ohms.	50 Watts per channel, minimum continuous power, 20-20,000 Hz, with maximum total harmonic distortion 0.3% at 8 ohms.

PIONEER®
when you want something better

CIRCLE NO. 39 ON READER SERVICE CARD

CHARLES IVES

A composer for all directions

By José Serebrier

WHEN all the current fuss over Charles Ives' centenary is past, we should take a hard look at the quality of his music and ask ourselves honestly: Will it last? Will the name become but another footnote in music-history books? Will Ives' music, virtually unknown to the world during his lifetime and now suffering the panegyrics and other indignities of discovery, go the full cycle and descend again into oblivion?

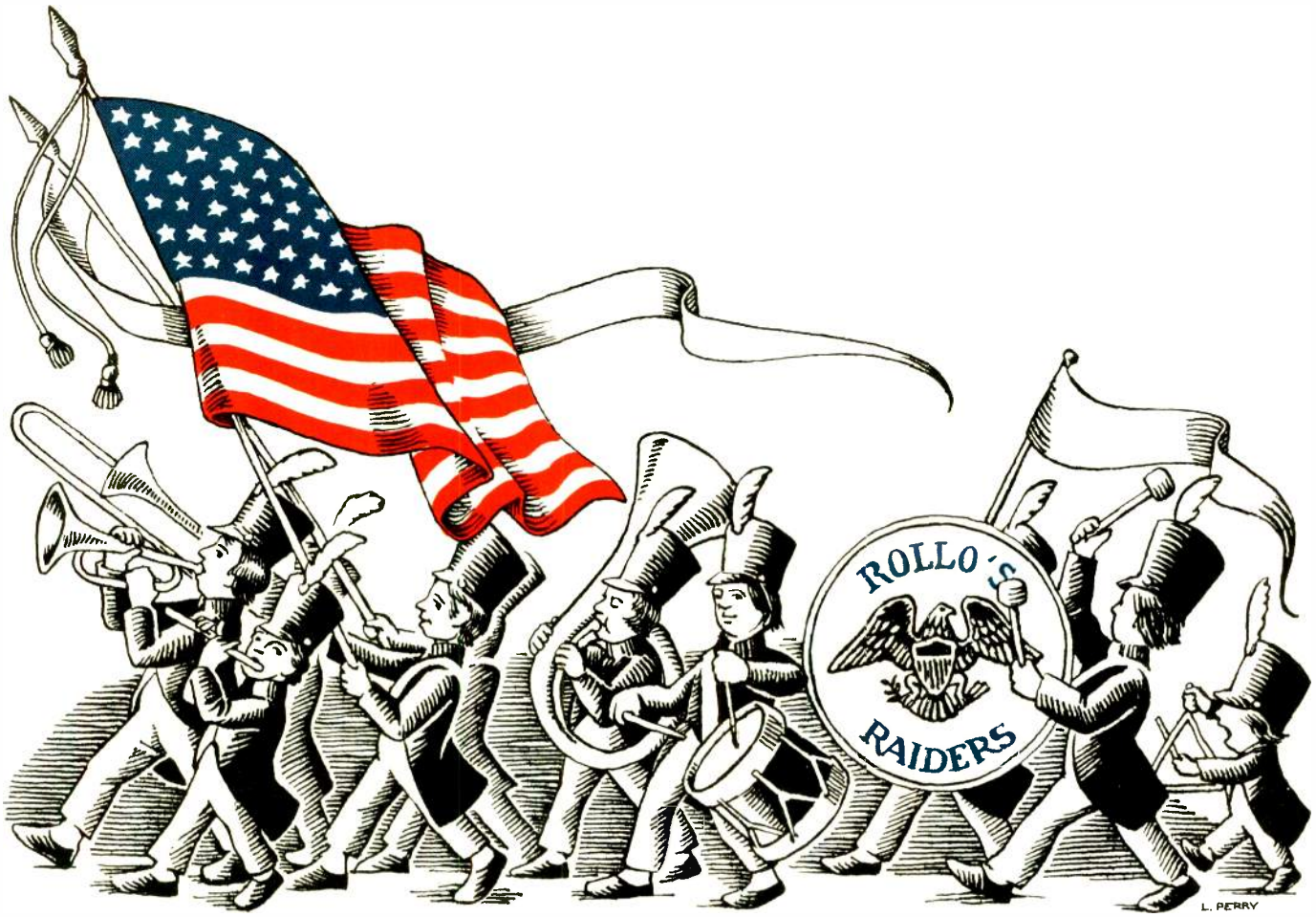
In the Fifties, when Ives' music was just beginning to be noticed by the musical intelligentsia, everyone's attention was drawn by several startling but irrelevant extra-musical considerations: the romantic aura surrounding a "nonprofessional" composer who was also a self-made millionaire, an articulate political thinker and philosopher, a resolute patriot, and a deeply religious man. Nonetheless, it already seems improbable to us today that Ives will ever be forgotten. Much clamor and admiration for his music is now being generated even in Europe, and avant-gardists and traditionalists alike seem almost unanimous in finally accepting and learning to appreciate this strange music written well over fifty years ago.

Ives' main creative period was between the years 1895 and 1915, and even in the Twenties his works were known only to a handful of musicians. It is rumored that Mahler noticed the manuscript score of Ives' Third Symphony while visiting a music copyist in New York, and was sufficiently fascinated that he carried a copy of the score back to Europe. But most of Ives' American musical contemporaries were still unaware of what this Danbury, Connecticut insurance man had been doing in his spare time. Financially independent, unattached to the musical community, and free even of performers' limitations ("Is it the composer's fault that musicians have only ten fingers?"), Ives' imagination could venture unencumbered onto virgin roads.

Let us consider first his musical innovations. His concept of music was radically different from the idea of it current in the early years of our century. He couldn't understand, for example, why the public needed to have its ears "constantly massaged by pretty sounds." He composed with what he saw and heard in real life—and it wasn't "pretty." His was a surrealist's vision, mixed perhaps with some Dada concepts of what art should be. His central dogma was freedom, in art and in life. The known musical forms—sonata, rondo, etc.—seemed to him like strait jackets, and he determined that his music would evolve instead out of itself, differently in each work, and freely, like an improvisation. This is one reason why the music is so difficult for the performer to "interpret." In studying any new work, a musician mentally reconstructs the score much as an architect might imagine a building, making a thorough technical analysis of the formal elements so that his performance will make sense. With most of Ives' works, however, particularly his most important ones, this is an impossibility; no routine formal analysis will do, for the music refuses to be pinned down—it is as fluid as the air we breathe.

ANOTHER difficulty for performers is the harmonic freedom of the music, which makes it difficult to finish or round out musical phrases—generally a primary concern for conductors. Ives was quite strongly against the "tyranny of the tonic," but he would never have replaced it with any other "system." He preferred to be quite flexible about it and to use tonality when he felt its need: "Why tonality as such should be thrown out for good, I can't see [obviously in reference to Schoenberg]. It depends a good deal—as clothes depend on the thermometer—on what one is trying to do." He challenged the concept that a composition must finish in the same key in which it started, finding it no more natural "than that all men should die in the same town and street number in which they were born."

Once a performer has managed to make some sense out of Ives' harmonic



maze, when he has finally identified all (or most) of the snatches from patriotic and religious airs, and has further developed some conception of the formal continuity of the work at hand, he still faces several critical problems. The first is to resolve the rhythmic complexity. Stravinsky of course broke many new paths in rhythmic freedom with his *Sacre* and *L'Histoire du Soldat*, but their difficulties pale against those of Ives' Fourth Symphony. In this work the composer apparently tried out every kind of rhythmic combination he could think of; it is quite simply impossible for anyone to play at first sight. One must resort to mathematics to simplify the rhythms for the mind, and even this becomes a near impossibility when everybody else is playing in an entirely *different* meter and rhythm.

Ives tried to solve this problem in part by directing that several conductors beat the different times for the separate sections of the orchestra—while trying to stay together themselves. Conductor No. 2, for example, however much he may be accustomed to lead, must be able to follow conductor No. 1 while simultaneously beating time strongly enough to keep his own forces together. I didn't realize myself just how difficult this would be until the first rehearsal for the Fourth Symphony performance at Carnegie Hall back in 1965. Leopold Stokowski stared at the score for a long time, motionless, then at the orchestra. I had never even seen the score, and was incredulous when he turned to me and asked me to conduct the last movement so he could "hear it once." At that time Stokowski still believed, despite protestations by the copyists and the "team" that had reconstructed the symphony, that it could be handled by one conductor. After a few rehearsals he finally compromised and agreed to do the symphony with three conductors instead of the four Ives had suggested. The published score was prepared for three conductors also, but it actually requires only two of them for the second and fourth movements.

Gunther Schuller subsequently rewrote some of the trickier passages in order to be able to perform the piece with just one conductor. Unfortunately, the parts for the individual players became much more complicated in the process, too high a price to pay (in a recording situation especially, where other solutions are both possible and practical) for the privilege of being the only conductor. So, in preparing the London Philharmonic for the RCA recording of the symphony last year, I opted to return to the original parts—which are quite difficult enough.

One of the main difficulties of performing the Fourth is the necessity for the players to be able to hear *themselves* during *tutti* passages, a prerequisite for certain kinds of ensemble playing. Many performances of Ives' orchestral works sound absolutely chaotic, and unfortunately this has led to the general belief that Ives meant it to be that way. Nothing could be further from the truth. His works are highly organized, very carefully worked out, and were revised by the composer over and over. All this becomes evident in performance only when we get to hear one that is worked out just as carefully. *All* music is difficult to perform; Ives' is simply more so. There are practical ways to solve the main technical problems—rhythmic labyrinths, ensemble, balance—however, and they all start with the individual players' knowing their parts like soloists. In fact, many parts (any of the piano parts, for example) in the Fourth Symphony, parts the listener would perhaps never be aware of, sound in separate listening like entities that could well have a musical life of their own—so much so that some have wondered whether Ives did not in fact actually compose one part at a time.

Beyond *individual* preparation, I found in readying the Fourth for performance and recording that rehearsals with each *section* of the orchestra are a practical approach to solving many problems. The work usually has to be re-

hearsed one bar at a time, a slow and tedious process. For the 1965 première, Stokowski had many weeks of rehearsals, but there were, unfortunately, no individual rehearsals. As a result, the textures were never fully clarified and many wrong notes (the music for Ives' orchestral works is full of copyists' mistakes) never got corrected. Yet, thanks to Stokowski's sensuous approach to sound and his instinct for color, the work sounded beautiful. Still, once the individual parts are carefully delineated and Ives' tempo changes and other indications followed exactly, one discovers an enormous increment of richness not previously apparent.

ANOTHER difficulty in performing Ives' works "live" is his use of several totally independent orchestral forces at the same time. He well knew that this requirement would make it even more onerous to obtain performances: "The cost of trial rehearsals, duplicate players, location of halls . . . is very high nowadays. Money may travel faster than sound in some directions, but not in the direction of musical experimentation and extension." In an *ideal* performance of the Fourth Symphony—one that has yet to take place—the second movement would be a "music-in-the-round" experience. During the great "collapse" section, part of the orchestra, under one conductor, plays slowly and softly while the other, following a second conductor, interrupts the first with a loud blast of sound that moves faster and faster until it breaks down, leaving only the slow/soft music, untouched by all the commotion. The soft orchestra should be on the concert stage, and the startlingly loud interrupting orchestra should come from some unexpected place—the balcony perhaps, or even downstairs and behind the audience. Normally, however, it is performed with everyone on stage, since otherwise it would require hiring fifty additional musicians. But, done this way, the effect is entirely different. Not only is the audience less startled, but once the loud orchestra starts playing it instantly covers the soft orchestra—they are too close together.

Spatial separation—a notion close to the heart of many composers in these 1970's—was one of Ives' most imaginative developments, and still one of the most difficult to carry out. Interestingly enough, I have found that only in quadraphonic recording can we approximate Ives' original ideas on sound separation (this can be verified with the four-channel version of the RCA recording of the Fourth, in which we carefully placed the loud orchestra behind the listener). It is difficult, in fact, to think of any concert hall or theater that would lend itself to a fully representative live performance of this symphony, for, in addition to the two orchestras mentioned above, there are sounds the composer imagined as coming from other directions as well.

There are distant violins and harp in the first movement, for example. They are seemingly unrelated to what the rest of the orchestra is playing, but they have to be heard or at least "felt" all the time. This can never work in live performance unless these players are totally separated from the rest of the orchestra—even somewhere within the audience—or else amplified. The same can be said for the last movement, except that here the problem is twofold: there are not only the five solo violins and harp playing "something else" in the distance, but a battery of four or five percussionists playing a drone (and that mostly very softly) that is even *less* related to the business at hand. In live performances (and even in recordings, for that matter) their unique sound is completely lost once the main orchestra starts playing. Since they are all competing for a place in the listener's attention, they can only be heard (as Ives knew from childhood experience) if they come from different directions.

It was Ives' memories of Fourth of July celebrations in the Danbury town square that inspired the remarkable ending of the Fourth's second movement. He almost literally "painted" several bands playing different patriotic marches, in totally different keys, coming together from different directions. With a great touch of humor, he even managed to imitate the sound of these country marching bands, wrong notes and all. What an effect it would be to have several bands actually walk into a concert hall at that moment, electrifying the unsuspecting audience with sound coming from all quarters! And how the effect pales when it is forced to make itself felt from a row of chairs glued to a stage. Again, quadraphonic recording never had a better justification: for the RCA recording I had the brass players stand and then sit every few bars during this passage. It looked absolutely zany, but it worked.

Much more difficult to attain was the subtle effect of different *distances* for the two outside groups in the last movement. This was solved by placing the distant violins and harps to one side behind the audience (so they can be present all the time) and the percussion unit also behind, but on the opposite side. Ives wrote about his fascination with spatial division of sounds: ". . . a grand piano in a large room, which opens into a smaller one in which there is an upright piano playing the secondary part; if the listener stands in the larger room, about equi-distant from both pianos, but not in a direct line between them (the door between the rooms being partially closed), the contrasting rhythms will be more readily felt by the listener than if the two pianos be in the same room . . . the listener may choose which of these two rhythms he wishes to hold in his mind as primal. . . ."

This sort of thing is taken for granted by most people; one constantly hears sounds coming from all directions. But to Ives it represented another way to obtain his precious freedom from the old molds. Music to him was an expression of life. To do justice to his unique brand of it, performances should be as perfect as possible; his wishes must be respect-

Performing Ives

BMI

WHEN a performer is confronted with a page of Ives' music, he soon comes to realize that only slow study and careful preparation can untangle its many intricacies and surprises. Most of the music baffles even the best sight-readers, those gifted musicians who can play, at first glance, a piece of music—any music—as if they have always known it. In most cases, it is the familiarity with similar music that helps one to grasp the new.

In the case of Ives, however, the music is frequently without precedents. String players are required to play passages of such technical difficulty that they cannot possibly be mastered without concentrated individual study. Woodwind and brass players are called upon to play well beyond most orchestral players' usual requirements. And conductors must anticipate and conquer every conceivable obstacle before facing the orchestra; since the players will demand his help in deciphering the rhythmic puzzles, the conductor must have all the answers ready in advance.

ed and his instructions followed to the last detail.

Visionary that he was, Ives was in certain ways a very practical man as well. Because of his experiences with what he called "theater orchestras," for example, he usually gave alternative choices for instruments. Even so, the conductor is often made aware that Ives had few expectations of ever having his music heard, for there is ample evidence that the practicality of his music for performance was not *always* uppermost in his mind. An obvious case is the part for the sixth trumpet player in the Fourth Symphony, who gets to play only *one* note in the entire symphony.

But the nagging question remains: How much would Ives have changed his music had he the opportunity to hear it performed? Pianist and Ives scholar John Kirkpatrick feels quite strongly that Ives knew exactly what he was doing in his music, and he takes seriously Ives' claim that he could hear everything he wrote in his own mind. The awesome originality and imagination of the man is not in doubt, but, as a composer myself, I know just how much there is to be learned from actual performance. On the other hand, perhaps Ives' vacuum world and self-imposed isolation from the musical scene helped to foster his completely original vision. One must admit that there was no composed music before Ives that resembled his in any significant way. One can, of course, trace influences in it, but there are fewer than there are in most composers, past or present. The use of wholesale musical quotation is, moreover, not "influence" as it is properly understood, but *appropriation* of existing materials for new, entirely different artistic purposes—Bach would have understood perfectly. Thus Ives' originality, like that of Berlioz or Mussorgsky, transcends all time.

Part of this originality comes from the composer's self-declared intention to stand free of conventional performance requirements, and part from his rejection of all those rules that were mostly inherited from European tradition and transmitted from teacher to student without question: no parallel fifths; a piece must start and end in the "right" key; a work must have a definite, recognizable "form," preferably sonata form; a piece must have a logical development, harmonically and melodically, in the best (European) tradition; etc.

Ives changed everything: harmony, form, orchestration, even the idea that a piece of music must have an ending. Writing about one of his works, he said that he would perhaps add some bars every so often in the hope of "having the pleasure of never actually finishing it." This is the kind of open-end music being written today by Stockhausen and many others. No established tradition was sacred for Ives; it all deserved and got rethinking and revision.

He applied the same independence and originality of thought to his insurance business, building a multi-million-dollar company in the process, but while his writings on the subject of insurance left a deep impact and exerted a strong influence on that developing field, his music, largely unperformed, had no such effect on the world of music. Now, of course, it is too late. Young composers seem to be extremely impressed by Ives, but though they regard him as one of their own they are not likely to try to imitate him or to emulate him in any systematic way. Unlike Stravinsky, or Schoenberg, or even Hindemith, Ives created no "school" of composition. It's just as well; the mere thought of it would have sickened him. He was an individualist, against *all* trends, fashions, and schools. He followed no one, and expected no followers.

There is much more to him than that, of course. One senses in his music—and can read in his writings—evidence of a deep and honest religious feeling, a nobility of spirit, a firm and only rarely overstated patriotism which found its philosophical source in an America that really existed rather than in some hucksterish daydream.

But why has America suddenly "discovered" Ives and made of him a kind of musical flag, its "bicentenary composer," its "most exportable musical figure"? Surely not because he quoted more patriotic marches and familiar hymns in his music than anybody else ever thought of. Perhaps the belated love affair can be explained by the natural affinity of Americans for the *essence* of Ives' music and prose, the pure, pioneering spirit of the man, the ideals and dreams that he represented personally and that are woven through his music as the ideals of an earlier age are woven through Beethoven's. One thing, at least, is incontestable: there has never been a more *original* musical mind in America.

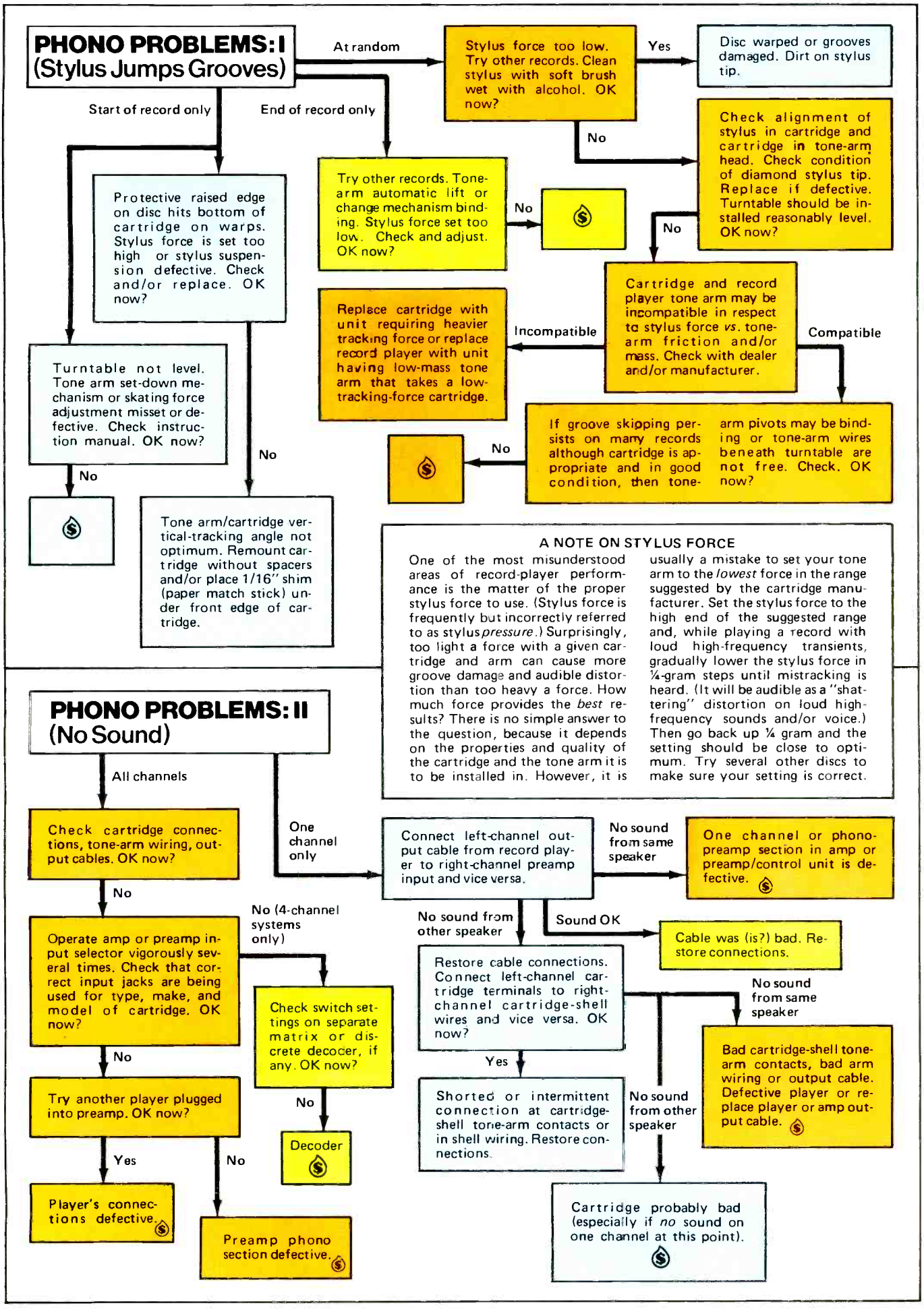
José Serebrier *is a widely acclaimed young conductor whose new RCA recording of Ives' Fourth Symphony has been critically praised.*

Problems appear at every turn. For example, on the opening page of the Fourth Symphony, probably Ives' most difficult work, the trumpet player is given just one bar to play, but it might take *hours* to get it just right, so complicated is its rhythm. Yet, when performed, it must sound completely natural, not self-conscious or studied. Again, on the same page, and after only a couple of bars, there is an eerie interruption—one that becomes a sort of pattern in the entire work—by a group of players from the distance, very quiet and in an entirely different rhythm and mood from the main music. The conductor must either enlist the help of a second conductor and thus put himself at the mercy of another person leading part of his performance, or he must develop a "split personality," especially since in the last bar of the same page *both* groups are to play simultaneously! The split-personality method is preferable (I think), but it is possible only when the distant players have rehearsed separately with the conductor to the point that they can practically read his mind as well as interpret his conducting motions.

The difficulties mount from page to page in the Fourth Symphony. The opening of the second movement would theoretically require a conductor with seven arms, all beating different rhythms. But again, if each player is sufficiently secure individually and has had a chance to hear what's going on all around him, *one* conductor can obtain more precise results than seven. There is, however, the famous "collapse" section, the one in which the orchestra splits into two distinct units. One unit plays quietly, almost hypnotically repeating a quarter-tone, distorted version of *In the Sweet By and By*, while the other interrupts violently, getting faster and louder and finally disappearing mysteriously, leaving behind the undisturbed, quiet drone-like music heard originally. The passage cannot possibly be performed live unless there is a second person beating time for the interrupting group. In a recording situation, however, this is unnecessary, for the passage can simply be overdubbed—in fact, it achieves greater clarity that way.

Two conductors working on a piece together must first rehearse privately, beating time to each other in silence (it is difficult, and just as amusing as it sounds). But two conductors can be a problem for more than each other as well. When I was busy revising and editing the individual parts for the Fourth Symphony, I noticed that previous players had often scribbled on their copies of the music such comments as "Which conductor do we follow this time?" and, even more irreverently, "For best results, follow *both* conductors at once." I think Ives himself would have appreciated the humor, especially since he was wise enough not to take even himself completely seriously. Much of his music, in fact, seems to make fun of itself, or even to thumb its nose at the whole idea of music in general. Irreverence was one of Ives' lifelong preoccupations, and anyone performing his music would do well to keep a little of the same lurking somewhere at the top of his mind.


TEAC
RE-711
TEAC
RE-711
TEAC A-2340
SYNCHRONOUS MULTI-SYNC
VU
VU
VU
VU
MONITOR
PHONES
STOP
FAST
PAUSE
PLAY
RECORD
POWER
RECORD MODE
Make it
work well
EAC


PHONO PROBLEMS: I
(Stylus Jumps Grooves)
At random
Stylus force too low. Try other records. Clean stylus with soft brush wet with alcohol. OK now?
Yes
Disc warped or grooves damaged. Dirt on stylus tip.
No
Check alignment of stylus in cartridge and cartridge in tone-arm head. Check condition of diamond stylus tip. Replace if defective. Turntable should be installed reasonably level. OK now?
No
Start of record only
End of record only
Protective raised edge on disc hits bottom of cartridge on warps. Stylus force is set too high or stylus suspension defective. Check and/or replace. OK now?
Try other records. Tone-arm automatic lift or change mechanism binding. Stylus force set too low. Check and adjust. OK now?
No
Turntable not level. Tone arm set-down mechanism or skating force adjustment misset or defective. Check instruction manual. OK now?
No
Tone arm/cartridge vertical-tracking angle not optimum. Remount cartridge without spacers and/or place 1/16" shim (paper match stick) under front edge of cartridge.
No
Cartridge and record player tone arm may be incompatible in respect to stylus force vs. tone-arm friction and/or mass. Check with dealer and/or manufacturer.
Incompatible
Replace cartridge with unit requiring heavier tracking force or replace record player with unit having low-mass tone arm that takes a low-tracking-force cartridge.
Compatible
If groove skipping persists on many records although cartridge is appropriate and in good condition, then tone-arm pivots may be binding or tone-arm wires beneath turntable are not free. Check. OK now?
No
A NOTE ON STYLUS FORCE
One of the most misunderstood areas of record-player performance is the matter of the proper stylus force to use. (Stylus force is frequently but incorrectly referred to as stylus pressure.) Surprisingly, too light a force with a given cartridge and arm can cause more groove damage and audible distortion than too heavy a force. How much force provides the best results? There is no simple answer to the question, because it depends on the properties and quality of the cartridge and the tone arm it is to be installed in. However, it is usually a mistake to set your tone arm to the lowest force in the range suggested by the cartridge manufacturer. Set the stylus force to the high end of the suggested range and, while playing a record with loud high-frequency transients, gradually lower the stylus force in ¼-gram steps until mistracking is heard. (It will be audible as a "shattering" distortion on loud high-frequency sounds and/or voice.) Then go back up ¼ gram and the setting should be close to optimum. Try several other discs to make sure your setting is correct.
PHONO PROBLEMS: II
(No Sound)
All channels
One channel only
Check cartridge connections, tone-arm wiring, output cables. OK now?
No
Operate amp or preamp input selector vigorously several times. Check that correct input jacks are being used for type, make, and model of cartridge. OK now?
No (4-channel systems only)
Check switch settings on separate matrix or discrete decoder, if any. OK now?
No
Decoder
No
Try another player plugged into preamp. OK now?
Yes
Player's connections defective.
No
Preamp phono section defective.
Connect left-channel output cable from record player to right-channel preamp input and vice versa.
No sound from same speaker
One channel or phono-preamp section in amp or preamp/control unit is defective.
No sound from other speaker
Sound OK
Cable was (is?) bad. Restore connections.
Restore cable connections. Connect left-channel cartridge terminals to right-channel cartridge-shell wires and vice versa. OK now?
No sound from same speaker
Bad cartridge-shell tone-arm contacts, bad arm wiring or output cable. Defective player or replace player or amp output cable.
Yes
Shorted or intermittent connection at cartridge-shell tone-arm contacts or in shell wiring. Restore connections.
No sound from other speaker
Cartridge probably bad (especially if no sound on one channel at this point).

Of course, trouble-free service isn't something that just happens if you coast along and design equipment the way everyone else does. It takes ideas. Carefully conceived ideas, translated into hardware that keeps trouble away.

Look at just four examples from the current Sansui line.

Sansui QRX-7001 Four-Channel Receiver with special protector circuit

Sansui's all-source 4-channel receiver offers the latest and best IC-equipped QS vario-matrix decoder as well as a CD-4 demodulator. The design is especially remarkable for its 20 dB separation on all channels in the QS mode.

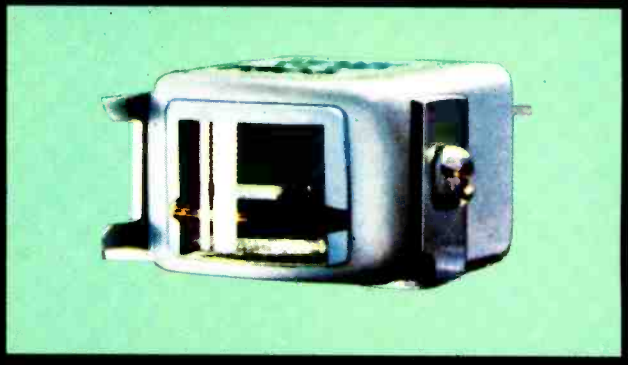
An important feature that keeps potential trouble away is the relay-equipped electronic protector circuit in the direct-coupled power amplifier section of the QRX-7001. It detects any possible DC in the output signal and instantly cuts off the speaker terminals. It also provides a slight time lag between the instant the power is turned on and the activation of the speakers.

No popping in the speakers means no dead channels, no troubleshooting.

Sansui SC-636 Stereo Cassette Tape Deck with Magni-Crystal ferrite heads

This high-performance cassette deck offers, among other things, a built-in Dolby-B noise reduction system and a frequency response of 35 to 14,000 Hz ± 3 dB with chromium dioxide tape.

The heads of the SC-636 are made of Magni-Crystal ferrite, a material that far exceeds in hardness the conventional alloys used in most tape



recorders. As a result, the heads wear much longer and you're unlikely to encounter reduced high-frequency response due to a widening playback gap.

Just another Sansui feature to keep you out of practice in troubleshooting.

e at all.

ent,
et.

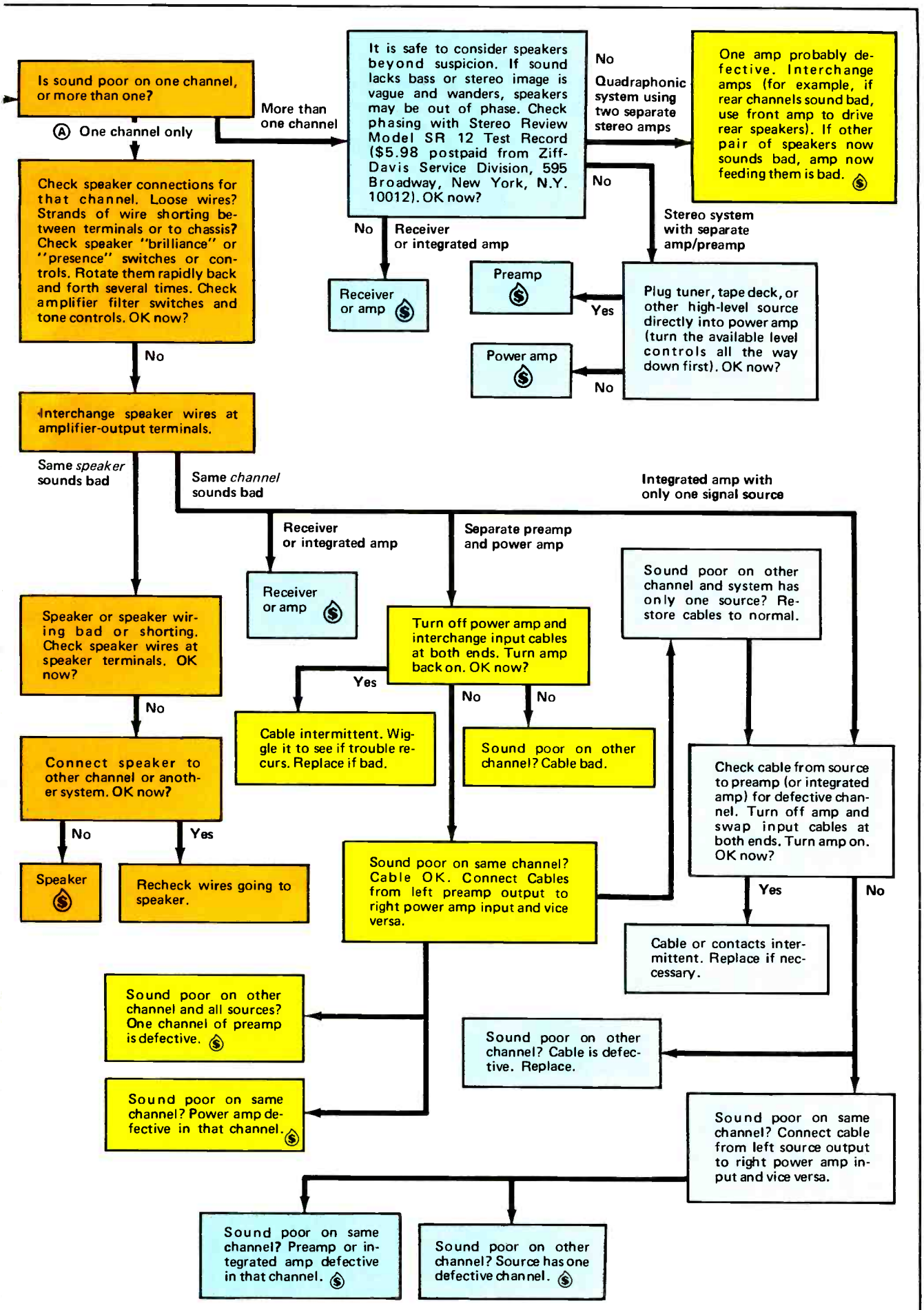
QRX-7001

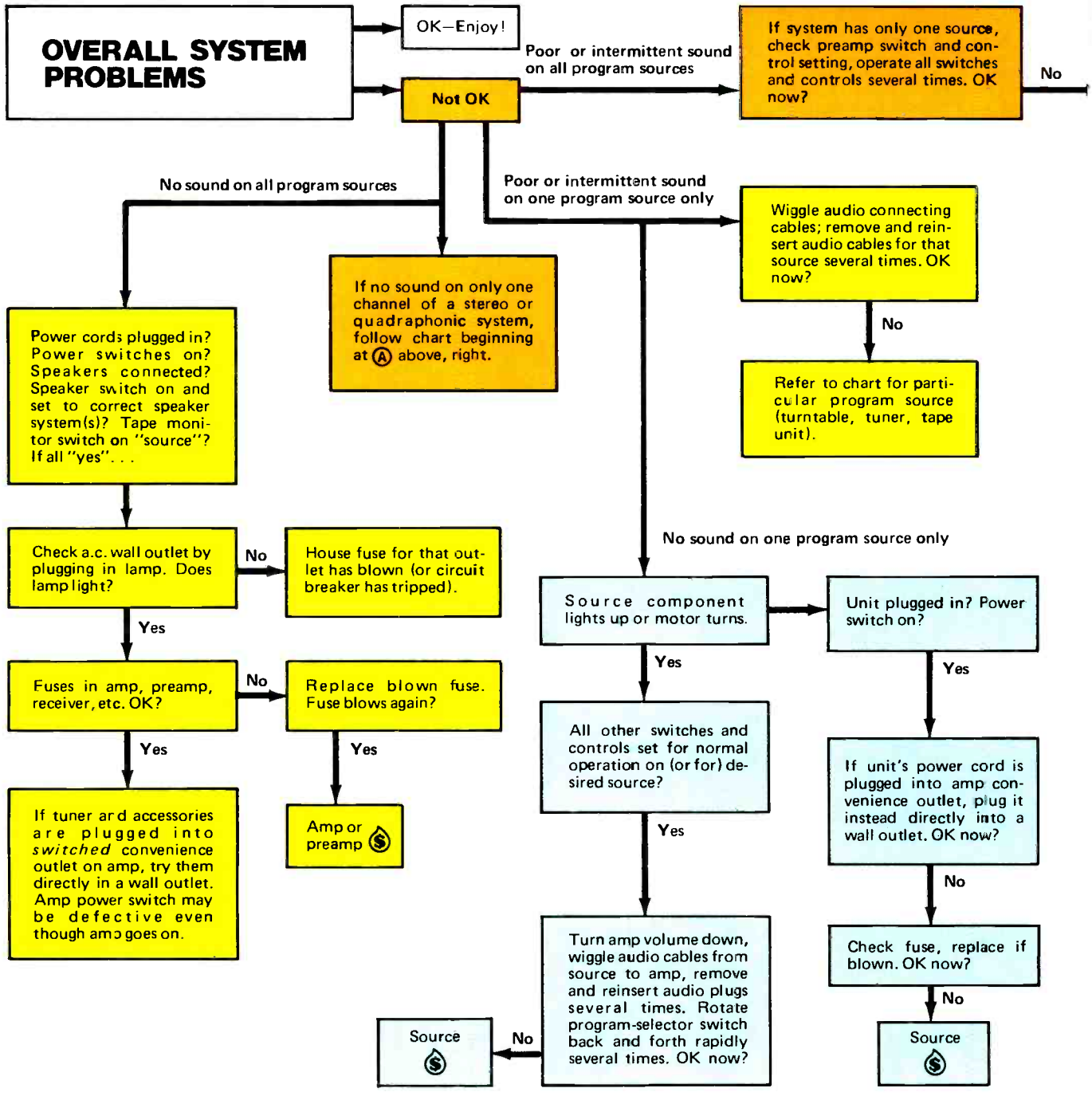
Sansui

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) B.C.

CIRCLE NO. 27 ON READER SERVICE CARD

The only thing better than trouble-shooting


Is sound poor on one channel, or more than one?
More than one channel
Ⓐ One channel only
It is safe to consider speakers beyond suspicion. If sound lacks bass or stereo image is vague and wanders, speakers may be out of phase. Check phasing with Stereo Review Model SR 12 Test Record ($5.98 postpaid from Ziff-Davis Service Division, 595 Broadway, New York, N.Y. 10012). OK now?
No
Quadraphonic system using two separate stereo amps
One amp probably defective. Interchange amps (for example, if rear channels sound bad, use front amp to drive rear speakers). If other pair of speakers now sounds bad, amp now feeding them is bad. $
No
Stereo system with separate amp/preamp
Check speaker connections for that channel. Loose wires? Strands of wire shorting between terminals or to chassis? Check speaker "brilliance" or "presence" switches or controls. Rotate them rapidly back and forth several times. Check amplifier filter switches and tone controls. OK now?
No
Receiver or integrated amp
Receiver or amp $
Preamp $
Yes
Plug tuner, tape deck, or other high-level source directly into power amp (turn the available level controls all the way down first). OK now?
Power amp $
No
Interchange speaker wires at amplifier-output terminals.
Same speaker sounds bad
Same channel sounds bad
Integrated amp with only one signal source
Receiver or integrated amp
Separate preamp and power amp
Receiver or amp $
Speaker or speaker wiring bad or shorting. Check speaker wires at speaker terminals. OK now?
Turn off power amp and interchange input cables at both ends. Turn amp back on. OK now?
Sound poor on other channel and system has only one source? Restore cables to normal.
No
Yes
No
Cable intermittent. Wiggle it to see if trouble recurs. Replace if bad.
Sound poor on other channel? Cable bad.
Connect speaker to other channel or another system. OK now?
No
Yes
Check cable from source to preamp (or integrated amp) for defective channel. Turn off amp and swap input cables at both ends. Turn amp on. OK now?
Speaker $
Recheck wires going to speaker.
Sound poor on same channel? Cable OK. Connect Cables from left preamp output to right power amp input and vice versa.
Yes
No
Cable or contacts intermittent. Replace if necessary.
Sound poor on other channel and all sources? One channel of preamp is defective. $
Sound poor on other channel? Cable is defective. Replace.
Sound poor on same channel? Power amp defective in that channel. $
Sound poor on same channel? Connect cable from left source output to right power amp input and vice versa.
Sound poor on same channel? Preamp or integrated amp defective in that channel. $
Sound poor on other channel? Source has one defective channel. $



TO REDUCE CONFUSION, WHEN YOU INTERCHANGE COMPONENTS OR CABLES AND TEST IS INCONCLUSIVE, PUT THINGS BACK AS THEY WERE BEFORE GOING ON TO OTHER TESTS.

FUSES

Most components—even some speaker systems—are fused, and you should lay in a supply of replacements for each fuse type in your equipment. Fuses can "fatigue" and open up without there being any fault in the equipment, but if a speaker-line fuse in the amplifier blows, it is best to check the speaker cable at *both* the amplifier and speaker ends before putting in another.

Equipment fuse holders come in four basic types. The most common has a springloaded "bayonet" head which is pushed in and twisted to the left to unscrew. Reinstallation is simply the reverse of this. Another type has a simple knurled screw-out head. A third (less common) type has a screwdriver slot inset section that is also unscrewed. Some units have uninsulated fuse clips installed *inside* the equipment, which means that the fuse is not meant to be replaced by the user. If the internal fuse goes, it usually means that professional service for some failed electronic part is needed.

Your equipment may have pushbutton circuit breakers instead of fuses. If a push of the "reset" button restores operation, fine. But if several pushes simply cause repeated click-offs, check your speaker leads for shorts at both the amplifier and speaker ends (see chart), or simply disconnect one channel's speaker leads from the amplifier and play the amplifier at normal volume. If the circuit breaker (or another fuse) opens anyway for the disconnected channel, the problem is internal to the amplifier and professional help is needed.

Actually, we can think of a number of things that are better than trouble shooting. Even though the skill to isolate and diagnose the most common hi-fi troubles can come in awfully handy.

But if there's no trouble, there's no shooting. Which is what Sansui is all about. Keeping trouble at a minimum. A very good thing.

Sansui 881 Stereo Receiver with quick-cooling heat sink

This is our top-of-the line FM/AM stereo receiver, capable of delivering 63 watts rms per channel into 8 ohms from 20 to 20,000 Hz at less than 0.3% harmonic distortion.

The power transistors of the 881 are actually "sandwiched" into Sansui's specially designed heat sink (patent pending) to make cooling as quick and efficient as possible. The transistors are kept cool enough to withstand 24-hour operation.

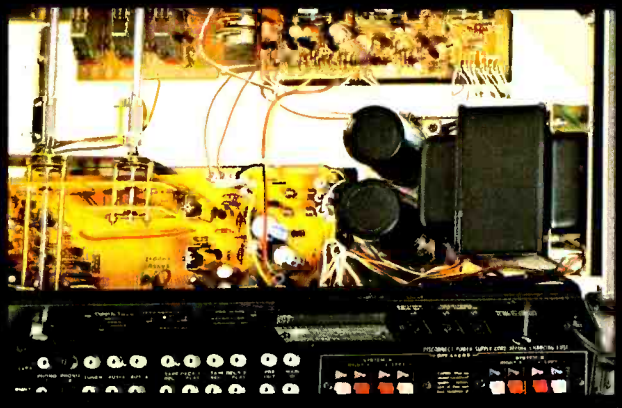
You're most unlikely to have to trouble shoot the output stage (or any other part) of the 881.

Sansui AU-7700 Integrated Stereo Amplifier with simplified wiring

Separate power supplies for the low-level and high-level circuits of this amplifier are just one indication of its extremely sophisticated design. Differential amplifiers for the phono input stages are another.

The most remarkable trouble-preventing feature of the AU-7700 is its chassisless design with direct circuit-board connections and absolutely minimal open wiring. There's hardly any spot where, even with the worst luck, the wiring could break or come loose.

No trouble, no shooting.



is no troubl

For more information on trouble-free Sansui audio equipm
write for "The Sound of Sansui," a full-color illustrated book

881

AU-7700

charts for troubles specific to each major component—turntable, tuner, and tape deck—and a separate check list for the somewhat special problems of turntables. If it is already obvious to you that the trouble is somewhere in, say, the tuner alone, you can therefore skip all other checks.

The charts make extensive use of the technique of substitution, based on the high probability that the two or four independent channels of your amplifier, or your two or four speakers, etc., won't *all* fail in the same way at the same time. Therefore, swapping speakers, cables, amplifier channels, etc., can give useful information. Occasionally, it is helpful to borrow another component (a functioning one, of course) from a friend and substitute it for the possibly faulty original one. If the trouble disappears, the original component has something wrong with it; if not, the source of the problem is elsewhere.

An excellent troubleshooting tool is a set of spare shielded cables. Since cables are one of the major sources of trouble (no signal or signal plus hum), extra cables not only can serve as diagnostic devices, but in addition will even provide the immediate cure—*if* the problem is in truth a shorted or open cable.

When you have worked your way through the charts and find that the trouble won't yield to home remedies, professional service is obviously called for, which is why you will find a little teardrop with a dollar sign in it at the end of each trail.

Manufacturers with whom we've discussed the contents of this article tell us that a surprisingly large number of consumer troubles are caused quite simply by misadjustment or misapplication of a component. So, when all else fails, and as a last desperate resort, try reading the instruction manuals that came with your equipment. Good luck! □

COMMON TURNTABLE TROUBLES

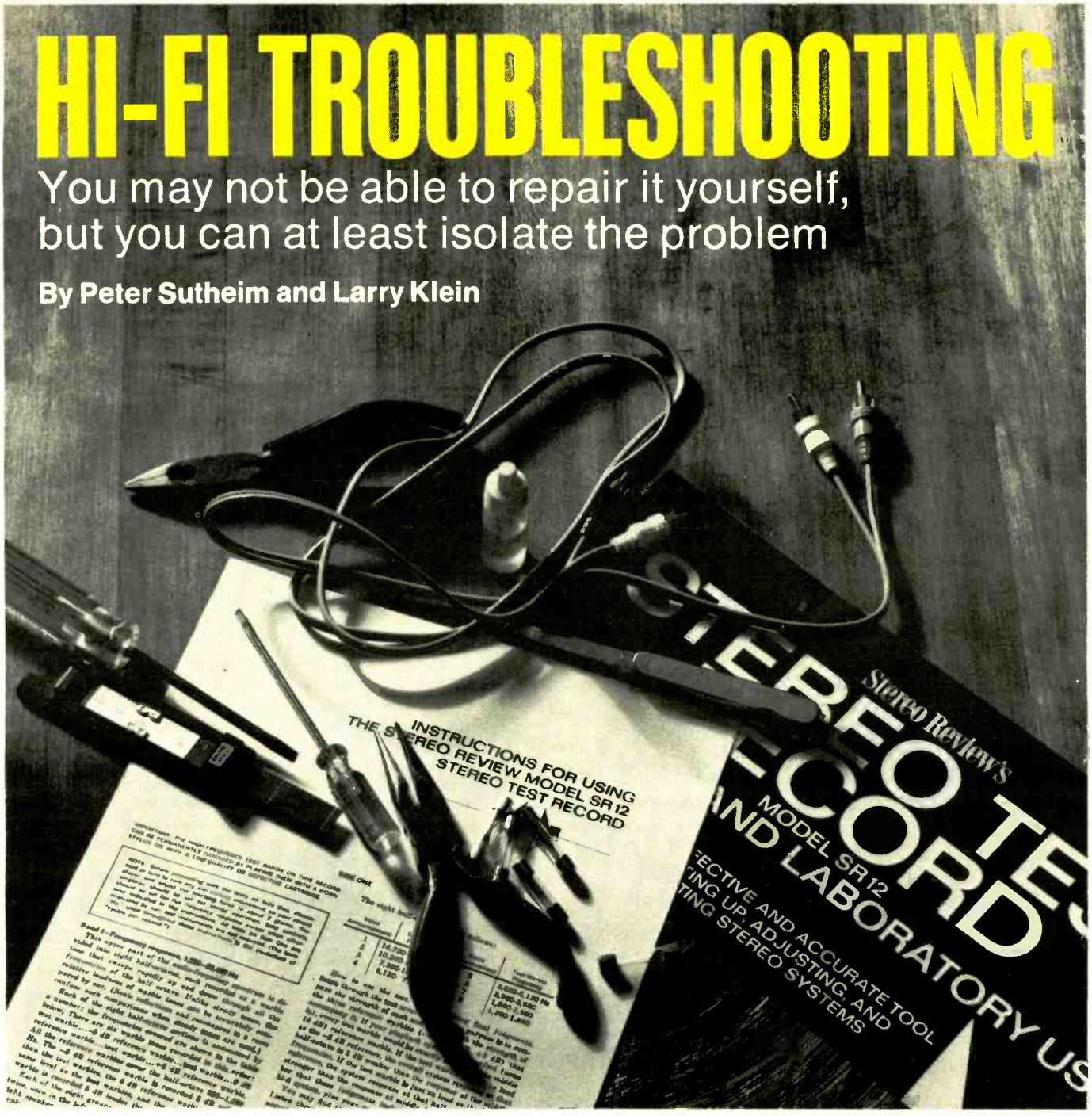
Malfunction	Probable cause
Skips grooves	See flow chart on next page.
Distortion	1. Improper stylus force—see note with flow chart. 2. Defective stylus assembly. 3. Improper cartridge mounting—see manufacturer's instructions. 4. Preamplifier overload. Are the turntable leads plugged into the correct phono input for cartridge type? 5. Binding tone arm, causing excessive force on outer-groove wall.
High-frequency noise, ticks, and pops	1. Worn or damaged stylus. Dirty, defective, or damaged discs. Amplifier treble control or tweeter-level control set too high. 2. Electrostatic noise because of low humidity. (Send a stamped, self-addressed long envelope to STEREO REVIEW, Dept. EN, 1 Park Ave., New York, N.Y. 10016, for a free suggestion sheet for coping with the problem.)
Hum and buzz	1. Check connections to cartridge terminals in tone-arm head shell. Check wiring beneath turntable, including plug-in leads. 2. Make sure that ground wire from turntable (if present) is connected to grounding point on amplifier. 4. Phono pickup of r.f. signals appearing either as a buzz or as radio/TV audio signals. (The problem is too complex for simple troubleshooting. Send 25¢ and stamped, self-addressed long envelope to STEREO REVIEW, Dept. RFI, 1 Park Ave., New York, N.Y. 10016, for article reprint on how to solve the problem.)
Speed irregularity or stalling during change or shut-off cycle	1. Oil film or dirt on idler wheel.* Clean. 2. Stretched belt. Replace. 3. Bearings of motor and idler need oil (use only the specific oil recommended by manufacturer, and use it sparingly to avoid causing further troubles). 4. Hard or out-of-round idler wheels. Replace (check with manufacturer for service notes and replacement costs).
Rumble or other low-frequency noises	1. Flat on idler wheel.* 2. Rubber motor mounts damaged or dried up. 3. Changer chassis clamped to base because transit screws were not loosened as per instruction manual. 4. Inherent rumble level of player may be inadequate for bass-performance quality of rest of system. 5. Acoustic feedback. With volume at normal and stylus in record groove but the turntable *not* rotating (you may have to unplug the a.c. cord), tap the player base. If, instead of a thump, a sustained "thrumming" sound is heard, then acoustic feedback is probably occurring. Physically isolate your player from the speakers. They should not be within several feet of each other or resting on the same shelf or in the same cabinet. Mounting the player and speakers on 1-inch foam rubber may help.
Some records do not drop properly in the change cycle	1. Check center holes of offending discs for full clearance and lack of interference from label. If necessary, carefully ream out the hole (be sure not to enlarge it unduly) with a sharp knife. 2. Electrostatic attraction between discs and dust cover will sometimes interfere with changer action (see under "High-frequency noise" above). 3. Defective or bent changer spindle.

*The idler wheel is a rubber-rimmed "tire" about 2 inches wide that transmits the motor-shaft rotation to the turntable platter. It, the motor, and other parts that require cleaning and oiling can be exposed by removing the turntable platter. On many automatic turntables it will be necessary first to remove the small "C" washer (at the platter center) that holds the platter in place.

HI-FI TROUBLESHOOTING

You may not be able to repair it yourself, but you can at least isolate the problem

By Peter Sutheim and Larry Klein



WHEN something goes wrong with their sound systems, many component owners are so intimidated by the complexity of their setups that they turn—frequently much too quickly—to expensive professional help. Few people, it seems, are aware that just a little knowledge and applied logic will enable you to at least pinpoint the trouble in a particular part of the system, and possibly to eliminate the malfunction as well. And even if you can't fix it yourself, simply tracing the defect to a specific component can save the repairman time (and you money), turning what might have been an expensive house call into a visit to the repair shop with the offending component under your arm.

The kind of reasoning used in the set of charts that follows is basic "troubleshooting" logic. It branches, like a tree, leading you in a series of steps from problem to (probable) solution. It tells you, for example, that if *this* is happening, *these* are the most likely causes. You then check possible cause number one. It either is or is not the actual cause. If it is, fix it or get it fixed. If it is not, you proceed to check possible cause number two, and so on. Thus, though the trees contain many branches, they can always be broken down to a simple series of "if . . . then" hypotheses to which the only possible answers are yes or no.

Note particularly the phrase above, "*most likely* causes." These charts are based on probable causes, and are therefore not infallible. It is always *possible* that your left front speaker is not working properly because some malign influence has hexed it, and what you need is an exorcist, not a service technician. But that's *unlikely* to be the problem. And, for the novice, the point is worth making that just because the "poor sound" is coming out of your speakers, it doesn't mean that *they* are the source of the trouble. For example, there is no way that a speaker, in and of itself, can develop a hum, though it certainly may rattle.

The basic "system" chart on the fold-out page that follows deals with overall system failure: no sound or poor sound in the whole system. There are also

rounding it. The country songwriter, never given to intellectual arrogance to a dangerous degree, admits this to himself and profits from it. You may *hate* those one-liners, just as you hated the old Dippity Doo commercial, just as we all must by now be inclined to tell Mr. Whipple what he can do with his damned toilet paper—but you *notice* them. And occasionally a songwriter who is not only an alert listener but has a certain kind of gift with the pen puts this sort of thing into a one-liner that is almost *lovable*, and deeper than Barbara Walters, and listeners kick themselves for not having thought of it first, so neat yet simple it is. Thus it was with Roger Miller and "The last word in lonesome is me."

Admiration/envy, though perhaps an inseparable mix, is one that should be indulged in moderately. Most people have only a fair tolerance for puns that are sufficiently forced to call for a groan as the appropriate response. Too many like Miller's, which are a little too *good* to groan at, might overload our jealous little psyches, so perhaps it's best that most of them are more like Howard Greenfield's and Jack Keller's "My heart has a mind of its own," a line that is at least as old as Blaise Pascal.

ZINGER production occupies country writers much more than it used to, perhaps because—just as people once had, and now don't, time to read the rambling, unmercifully overwritten prose of Fenimore Cooper—people used to have time to listen to all the words of something like *Old Shep* without a hook stronger than "If dogs have a heaven. . . ." Storytelling is still a necessary part of country songwriting; it's just that the zinger, in these hopped-up times, just about *tells* the story in many cases, the rest of the song trying as pleasantly as possible to fill in details. Jeanne Pruett needed only to insert the line, "If my conscience don't soon show through," in front of her modest zinger, "I'll be doing what my thoughts do all the time," to give us the gist of *that* story, an oft-told one in her line of work.

The stories re-hash the same old situations again and again, but so do the real people who listen to them and buy them. Just as real people continually watch television and expose themselves to jingles and jingle-like devices. John Jacob Niles says the thing that has kept the ballad alive through the centuries is the story it tells, and most of the success of country music is tied into this same narrative commitment.

Changes do occur as the years slip away. Lately, for example, I haven't seen much of the Dead Kid Song, once a staple—the little boy who pleads, "Don't make me go to bed and I'll be good," and then, during the night, expires, or the tyke whose last words are "Put my little shoes away" (don't hear too many dead *dog* songs, like *Old Shep* and *Old Blue*, either, as a matter of fact). But Dolly Parton, a few years ago, wrote down one called *Mendy Never Sleeps*, about a pill-popping, uncontrollable teenage daughter who, at the end, seems about to pass on.

MCA Records

The real Bill Anderson

Another reflection of the passing of old-time hillbilly values is shown by the dearth of new songs buttering up the old folks. Time was when country musicians just had to get into the program something that showed their profound reverence for the elderly, droning on in the manner of Gene Autry about *That Silver-Haired Daddy of Mine*, or spelling out *M-O-T-H-E-R* (nowadays they spell out *D-I-V-O-R-C-E*), and Jimmie Rodgers had two or three all-purpose corkers on the subject, including one about promising Mother on her death-bed that he'd quit gambling, breaking the promise, and in the middle of a tense poker game seeing the illustration on the Queen of Hearts turn into a likeness of the dear old lady—a *talking* likeness yet. Of course, *The Old Log Cabin in the Lane* isn't yearned for in today's country music, either—longhairs may think *they* yearn for that now, but the people along the fried-chicken circuit are more interested in color TV sets and new pickup trucks.

The *first* thing, remember, is to make money. The do-it-yourself troubadours may have put the whammy on Tin Pan Alley pop music, but Music City Row in Nashville and country music in general are literally infested with song-pitching writers performing around the clock into tape recorders so they can remember—and the ninety per cent of the singers who can't read charts can learn—the melodies. Most of these, of course, are hacks, but a few are *rich* hacks. Some, these days, even have Yankee accents; it's one of those interesting little culture rubs to see them in there pitching songs about marriage and divorce and drinking in honky-tonks, their one-liners all freshly scrubbed as if the perpetrators had grown up on fatback and pinto beans. And from among all the pitchers there does emerge, now and then, a Kristofferson or a Newbury, a new kind of writer whose material has to *cover up* its own sophistication for Nashville.

Mostly, though, the hacks fail to make the big splash because they underestimate how much directness—in some cases, grossness—is called for . . . while at the same time underestimating the audience's grasp of the subtle complexities of this Modern Living. Unless one can handle this paradox, his stories and zingers are going to seem mundane. It would seem a tall order, but the old pros like Bill Anderson (not the one who edits this magazine but "Whispering Bill," the one who looks like a small-town dentist and runs a televised country-music *talk* show out of Nashville and who can be heard on the country stations every year around Christmastime chanting, "Ho ho ho,/We was po', po', po' ") can handle it with surprising regularity.

YOU think Red Lane's and Hank Cochran's "To me Jesus is a good ole boy" is something? You think Jerry Chesnut's "In this great big land of freedom/At the time we really need 'em/They don't make 'em like my Daddy anymore" is a zinger? Listen. Bill Anderson wrote a song about—well, doggone it, it's about being *bored* with your *spouse*, and it lays it on the line, zinging you up one side and down the other. So, as the good pickers say, take us home, Bill:

The life that I'm seekin' is not in this bar where I'm sittin'.
But it sure ain't at home where the one that I'm married to's knittin'. . . .
What I'm lookin' for ain't the blonde in the corner who's winkin',
But it sure ain't my wife who's devoted her life to dumb thinkin'. . . .
If a wife and a lover could be one and the same
What a beautiful world this would be,
And there would be us,
Somewhere between lust
And sittin' home watchin' TV.

COUNTRY-music lyrics are an outrage, thank the Lord, but we all know that. The proliferation of country-format radio stations has given everyone a chance by now to do the Danny Thomas coffee-spitting number when accosted by a set of words as gross as Jerry Clowers and Junior Sample in bikini briefs, or as disconcerting as the gawky, mannish way Ronnie Stoneman clowns on *Hee Haw*, mostly with her fine legs. The spread of country across the country should be teaching something else, though, about the alertness and shrewdness of a people; it should be destroying an old myth about the uninformed, laconic, inarticulate Southerners whose communications skills range through a series of grunts between Yup and Nope, spiced with a tendency, when they're peevish, to swat flies a little harder.

Fact is, Southerners—who did and do create most country songs—*love* words; lyrics are and always were the *thing* in country music. Anyone who knows three chords on the guitar can check that by running through a few country melodies. It is true that Roger Miller, who either didn't know the first thing about songwritin' or was weird to begin with, used to come up with some strange progressions, and Merle Haggard has a knack for putting a "funny" chord change into a song, but in nine cases out of ten the piece starts and ends on the good old tonic chord and runs through the good old dominant and subdominant chords right on schedule. And the difference between individual note layouts supposedly distinguishing one song from another is not something you'd want to look into too closely, or the courts would be tying up all that royalty money in escrow longer than it seems likely to take Minnie Pearl to catch a man.

Country songwriters are trying to do three things, the same three that Shakespeare tried to do: make some money, tell a story, and deliver unto mankind some good lines. This third thing, even though we deride it with slurs like "sloganeering," is an important and legitimate part of the craft. Catchy phrases that stick in a listener's mind are the songwriter's hooks—attention grabbers—and even if they aren't of the literary quality to point out something profound about truth being beauty and so forth, they often work well enough to become conversation pieces around the honky-tonk, amounting to word-of-mouth promotion that greatly enhances the writer's chances of doing the first thing he has in mind, which, in case you forgot, is to make some money. But it isn't necessarily that cool and calculated; it is more likely cultural: from wherever came the energy and style to produce the fuss and bother identifiable as "Southern Hospitality" comes this further yen to *entertain with language*. Strike deeply into the South and you'll find a richness of crazy little metaphors, similes literally tumbling over the railing of the porch at the store, more picturesque speech than the poor old *Reader's Digest*, surrounded by literal-minded liberals up there in the Northeast, ever dreamed possible. In my formative years in the South, you gained a degree of status by making the basketball or football team and a bit more by having a sleeker-than-average car, but you still weren't regarded as a topnotch hotshot unless you proved you could break up at least one class a day with a brand-new, ad-libbed, double-edged, smart-ass remark.

So don't be too sure about the unmixed avarice that might have been in Hoyt Axton's heart when he put the

Country songwriters are trying to do three things: make some money, tell a story, and deliver some good lines....

lines "You work your fingers to the bone/And what do you get?—Bony fingers" into a country song. If what you heard Moe Bandy singing—"It was always so easy to find an unhappy woman/Till I started lookin' for mine"—sounds like a contrivance, consider that the same roots have such *classy* lyricists as Mickey Newbury ("The future's not what it used to be") and Tom T. Hall ("We must've drunk ten quarts of German beer/My conscience and my sinuses were clear") doing it too.

Hooks working as they do, a set of good opening lines can pull an otherwise so-so song up out of the crowd, as they did with Donnie Fritts' and Billy Swan's *We Had It All*: "I can hear the wind a-blowin' in my mind/Just the way it used to sound through the Georgia pine." Or Hall's *Another Town*: "Lovin' you was just a story-book affair/I've decided there ain't no real life anywhere." But most country writers like to save the big one until the bases are loaded, so to speak, using it to resolve a late verse or as a sort of disembodied chorus-like refrain. Dave Kirby, setting you up with a few lines about his and her trailer and quiet little life, and then a few about how he got, somehow or other, into that honky-tonkin' habit, finally comes across with: "Her and the car and the mobile home were gone, boys/She took off while I was carrying on."

Off-on. It's often some kind of black-white contrasty play on words like that. Sometimes it's a little different. Dolly Parton: "He's a real go-getter/When she gets off work, he'll go get her." Joe Allen: "Should I come home/Or should I go crazy? . . ./. . .Make up your mind or I'll lose mine." And it took *three* guys, Johnny Wilson, Gore Dobbins, and Ronnie Young, to come up with: "Your ever-leavin' love is drivin' me/Out of my ever-lovin' mind."

Most of these would-be zingers take up two or more lines in a song, but out in the (non-country) world they would be called attempted one-liners. Mainly they try to call a little attention to themselves and hook the listener on face value—fun with English and little else intended. But some of the better ones, such as the old classic, "The hurts put me in the driver's seat," work as *satire*—in this case of advertising slogans and, by implication, of the ardent consumerism so dear to us until only recently. Glenn Sutton does some more of that in *What's Made Milwaukee Famous (Has Made a Loser Out of Me)*.

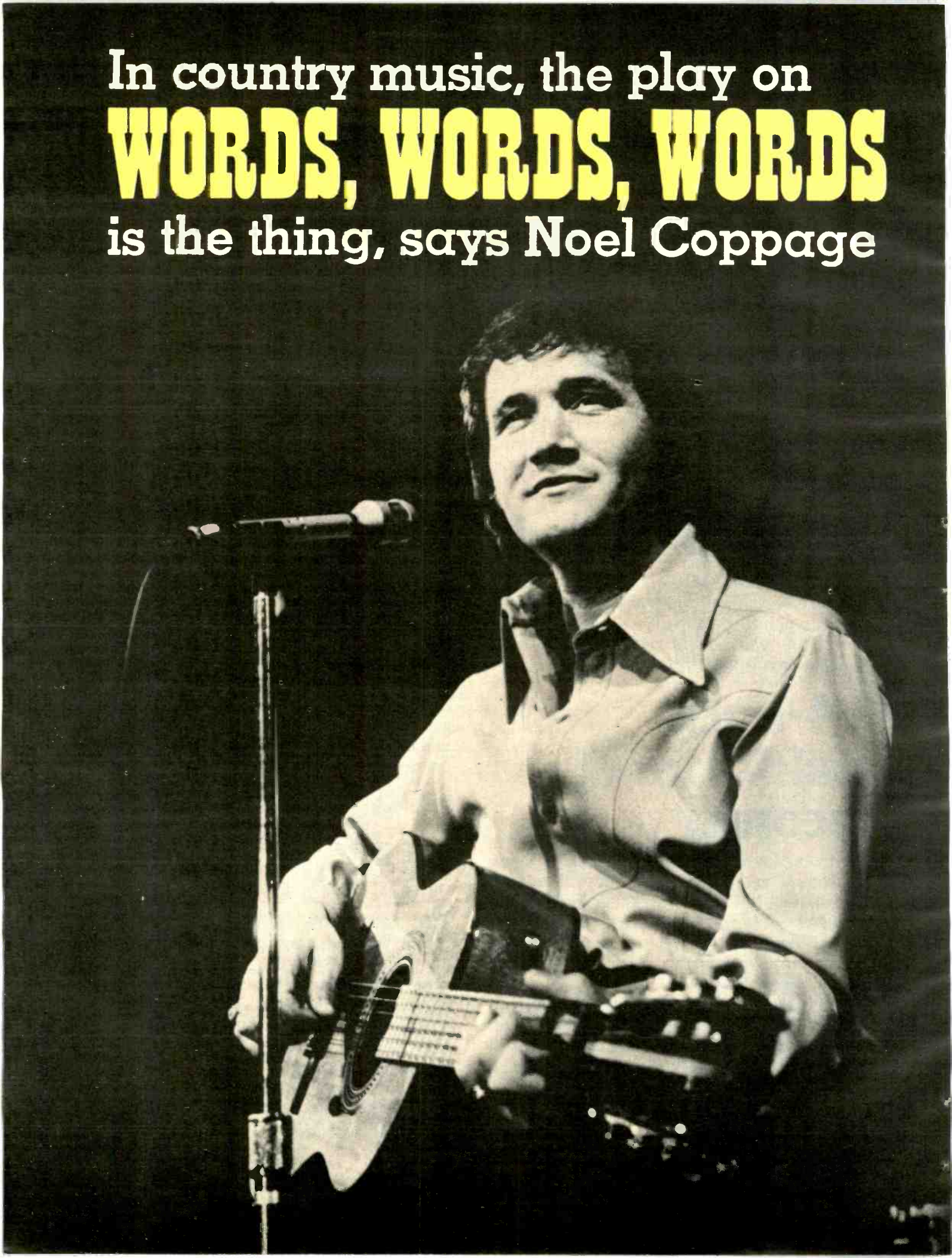
Any similarity between this sort of thing and the out-and-out advertising jingle is to be duly noted. As everyone knows, several songs, not all of them country, started out as singing commercials. Dottie West's ("I was raised on") *Country Sunshine*, the erstwhile Coca-Cola jingle, was among the more pleasant of those. Nashville, still the place for most new "material" (as pros call songs), is also a-bustle with subsidiary industries such as the production of television and radio commercials. A fair number of marginally famous "artists" (as country music calls everyone who performs) pay the bills by making commercials on the side. And anyone who has watched a child watching television or listening to the radio should have observed that the commercials have something the regular programming does not have. The child perks up, drops the Lego set or coloring book or whatever he or she had *really* been concentrating on, when the commercial bursts forth with its customary twenty-one inches, measured diagonally, of fury. It's the concentrated, condensed quality, perhaps, fitting the youngster's presumably short attention span, plus an urgent tone and some inspired frequency engineering that makes commercials louder in fact without being louder in a technical decibellic way that would offend the Federal Communications Commission. It all boils down to catchiness—and sometimes, more often than serious writers or serious *people* like to admit, the quality of workmanship in the commercial far surpasses that of the program sur-

◄ROGER MILLER: *Weird to begin with?*

In country music, the play on

WORDS, WORDS, WORDS

is the thing, says Noel Coppage



The A-2340...

a stereo deck

Play pre-recorded stereo tapes, or even make them yourself. With the records you own (and the ones you can borrow) you can build up a library of music tailored to your specific tastes, your changing moods.

a 4-channel deck

If you ever decide to expand your present system to 4-channel, you won't have to worry about expanding your tape system. Everything you need for discrete 4-channel tape reproduction is already in the A-2340.

a 4-track multichannel recorder

If you play a musical instrument, or know someone who does, you can take full advantage of the A-2340's music making capabilities. Simul-sync lets you concentrate on each part of the tune, one track at a time. Add echo, revise and overdub until it's right. Until it's together, your way.

Eight source mic/line mixing with individual level controls...independent 4-track source/tape monitoring...all the essential features and functions you need to control the process, so that the music is the best it can be.

a superb machine for only $779.50

No matter how you use the A-2340—to learn, to create, to enjoy—you can count on using it for a long time. There's a two year warranty of confidence, for example. And we don't just mean the A-2340 will pull tape—we mean it will meet its original specifications for two years. Something no other machine, that we're aware of, in its price category is guaranteed to do.

We'd like you to know what those specifications are, and the audible difference they make. We invite you to hear the A-2340, to operate it yourself.

You'll find that our retailers are well-informed and helpful in general. Rare qualities, so there can't be many of them. You can find the one nearest you by calling (800) 447-4700.* We'll pay for the call.

*In Illinois, call (800) 322-4400.

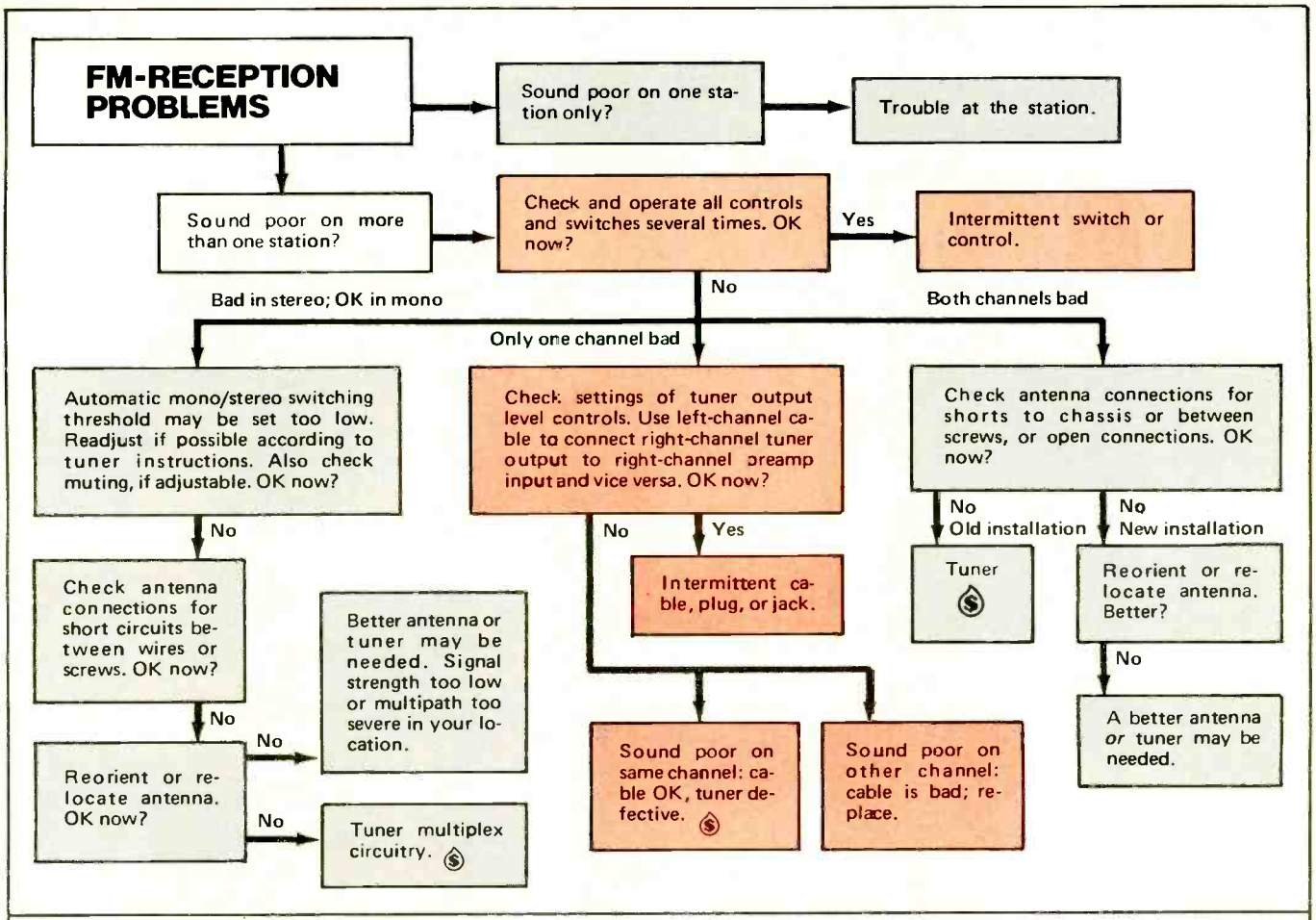
THE TEAC 2-YEAR WARRANTY.

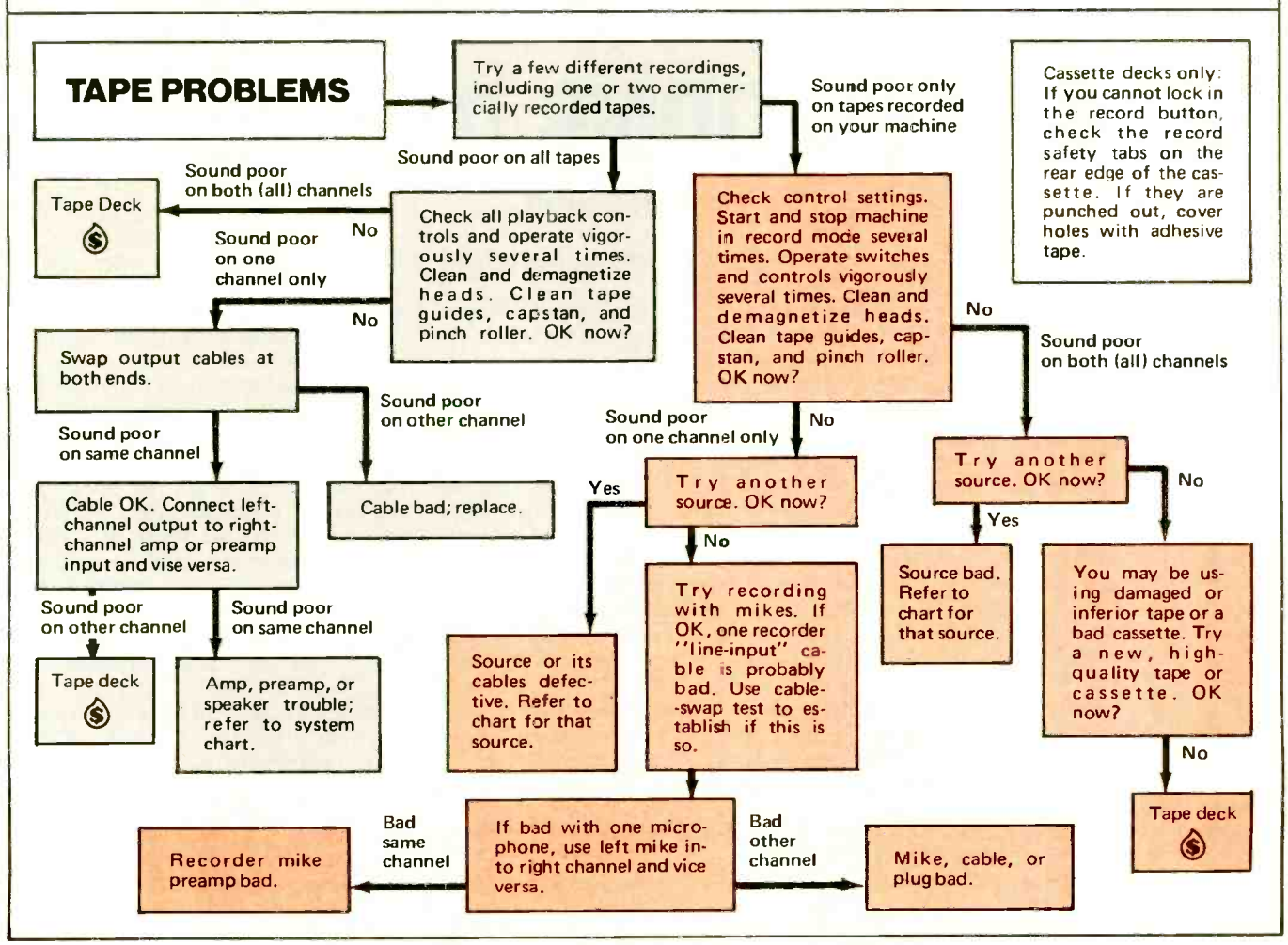
For two full years from date of purchase any TEAC TAPE DECK returned with warranty card and freight prepaid by the original registered purchaser to TEAC or its nearest authorized service station will be repaired free of charge for defects in workmanship or material. The same applies to TEAC car stereo decks for a period of one year. This warranty only covers TEAC products purchased in the U.S.A.

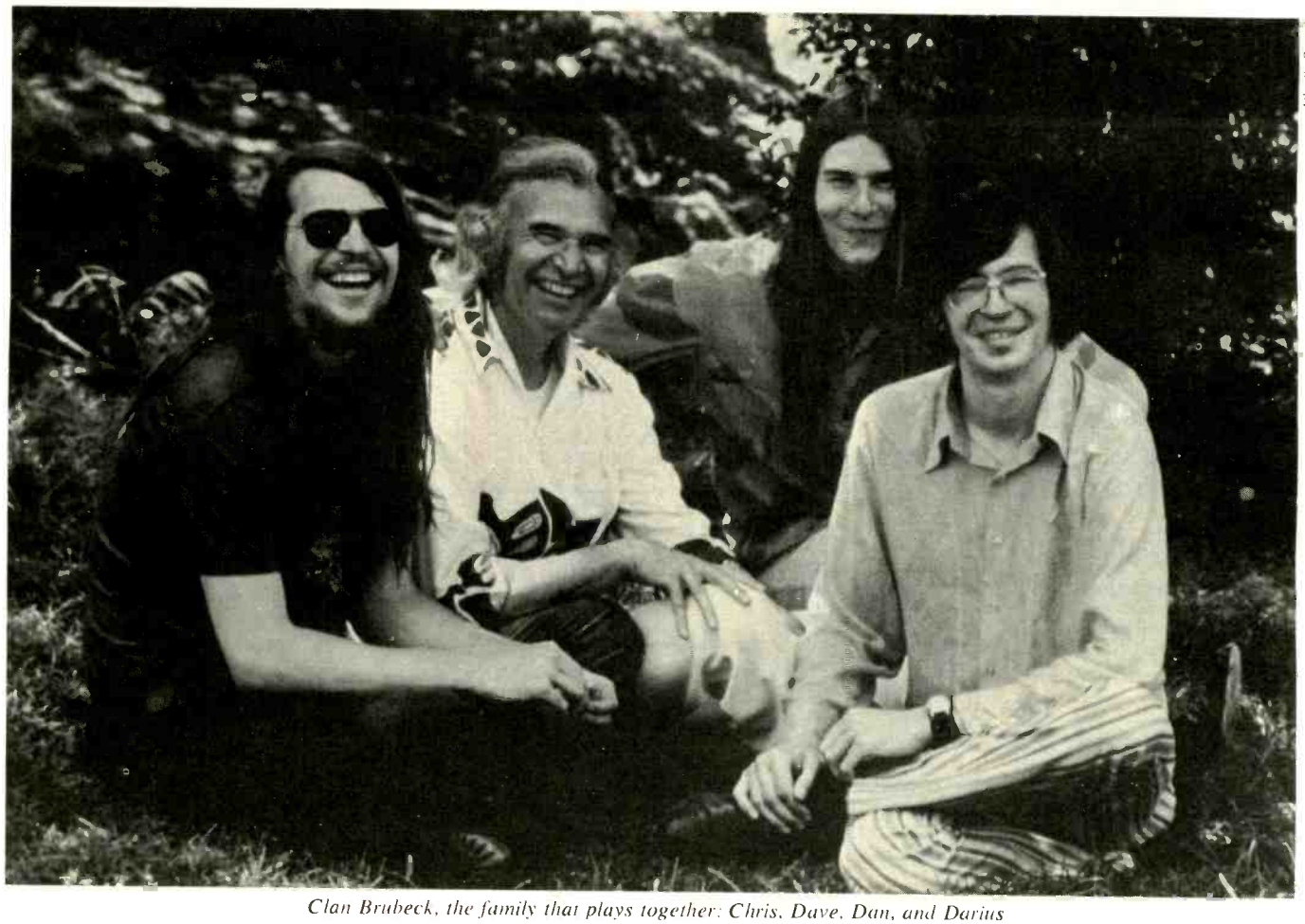
TEAC®

The leader. Always has been.

TEAC Corporation of America, 7733 Telegraph Road, Montebello, California 90640.


FM-RECEPTION PROBLEMS
Sound poor on one station only?
Trouble at the station.
Sound poor on more than one station?
Check and operate all controls and switches several times. OK now?
Yes
Intermittent switch or control.
No
Bad in stereo; OK in mono
Only one channel bad
Both channels bad
Automatic mono/stereo switching threshold may be set too low. Readjust if possible according to tuner instructions. Also check muting, if adjustable. OK now?
Check settings of tuner output level controls. Use left-channel cable to connect right-channel tuner output to right-channel preamp input and vice versa. OK now?
Check antenna connections for shorts to chassis or between screws, or open connections. OK now?
No
Yes
No
Old installation
No
New installation
Tuner
Reorient or relocate antenna. Better?
No
A better antenna or tuner may be needed.
Intermittent cable, plug, or jack.
Check antenna connections for short circuits between wires or screws. OK now?
No
Better antenna or tuner may be needed. Signal strength too low or multipath too severe in your location.
No
Reorient or relocate antenna. OK now?
No
Tuner multiplex circuitry.
Sound poor on same channel: cable OK, tuner defective.
Sound poor on other channel: cable is bad; replace.


TAPE PROBLEMS
Try a few different recordings, including one or two commercially recorded tapes.
Sound poor only on tapes recorded on your machine
Sound poor on all tapes
Cassette decks only: If you cannot lock in the record button, check the record safety tabs on the rear edge of the cassette. If they are punched out, cover holes with adhesive tape.
Tape Deck
Sound poor on both (all) channels
No
Sound poor on one channel only
No
Check all playback controls and operate vigorously several times. Clean and demagnetize heads. Clean tape guides, capstan, and pinch roller. OK now?
Check control settings. Start and stop machine in record mode several times. Operate switches and controls vigorously several times. Clean and demagnetize heads. Clean tape guides, capstan, and pinch roller. OK now?
No
Sound poor on both (all) channels
Swap output cables at both ends.
Sound poor on other channel
Sound poor on same channel
Cable OK. Connect left-channel output to right-channel amp or preamp input and vise versa.
Cable bad; replace.
Sound poor on one channel only
No
Try another source. OK now?
Yes
No
Try another source. OK now?
No
Yes
Source bad. Refer to chart for that source.
You may be using damaged or inferior tape or a bad cassette. Try a new, high-quality tape or cassette. OK now?
No
Tape deck
Sound poor on other channel
Sound poor on same channel
Tape deck
Amp, preamp, or speaker trouble; refer to system chart.
Source or its cables defective. Refer to chart for that source.
Try recording with mikes. If OK, one recorder "line-input" cable is probably bad. Use cable-swap test to establish if this is so.
Bad same channel
If bad with one microphone, use left mike into right channel and vice versa.
Bad other channel
Recorder mike preamp bad.
Mike, cable, or plug bad.



Atlantic Records

Clan Brubeck, the family that plays together: Chris, Dave, Dan, and Darius

THE GENERATIONS OF BRUBECK

By Burt Korall

SOME of us slow down as we grow older, some become bitter over lost opportunities or confused by the rapid passage of time. But at fifty-four Dave Brubeck is relatively unchanged by the advent of middle age. The pianist-composer who contributed greatly to popularizing jazz in the 1950's and 1960's still looks hale and vigorous. A lean, tall man, he carries himself like a cowboy, and it is the mane of gray hair surrounding his distinctively chiseled face that reminds us a good many years have passed since young Brubeck first came out of the West.

He is financially secure and could retire if he wished, but instead of musing on how good it was in the old days, he has made each new day a musical adventure by joining with three of his sons and some other young musicians in the group called Two Generations of Brubeck. They can be heard on a couple of Atlantic albums—"Two Generations of Brubeck" and "Brother, the Great Spirit Made Us All"—and their touring schedule includes such prestigious dates as their concert at Carnegie Hall on July 2, a part of this year's Newport Jazz Festival in New York.

Originally from Concord, California, Brubeck broke new ground in jazz in the late Forties. With his trios, and particularly with his octet, he explored the jazz possibilities of counterpoint and provocatively employed polytonality, polyrhythms, and "unusual" meters well before they all came into fashion. (He had studied with Darius Milhaud—he named his first son for him—and Arnold Schoenberg in California.) Until 1967, when the Brubeck Quartet broke up after seventeen hectic years on the road, Dave continued to experiment with material, collaborating with the inventive alto saxophonist Paul Desmond and an accomplished rhythm section to manipulate melodic and harmonic contours and lay out rhythmic shapes and designs.

Now, working with younger musicians turns out to be beneficial not only to Brubeck personally, but to his music as well. While reassuring old fans that he retains his old virtues, he has been able to develop an entirely new image for a new audience. By revealing that further development is still possible, he has avoided the threat of becoming a jazz relic, and, equally important, there is that very productive two-way communication across the generation gap: his sons and their friends in the group learn from him just as he does from them.

The adjustments necessary to develop this free interchange have not always been easy for Brubeck. He grew up living that ol' Protestant ethic: hard work and a well defined sense of morality. Today's youngsters aren't as concerned about these things, and by their standards Dave is something of a square. Down-to-earth, accessible, likable, respectful of the feelings of others, he's frugal and has few, if any, bad habits. "Dave's always been quite respectable," says his sophisticated friend and associate Paul Desmond, who often teases Brubeck in print. One of Paul's classic lines is ". . . every five years or so, Dave makes a major breakthrough, like discovering room service."

Commenting on Brubeck and his family, Desmond says, "His wife and children are all-important to him. One of the

first things Dave did when he got some money together was to buy a piece of land in the Oakland-Berkeley area. He felt it would further solidify his family and give all of them a feeling of security. I've known the Brubecks since Dave, Iola, and their first son Darius were living in a tenement on Eighteenth Street in San Francisco, existing on tuna-fish casseroles and three-day-old food. One thing has remained consistent in the family: the communication on both sides of the line.

"Dave and Iola were straight and natural and firm with the kids. They, in turn, always feel free when it comes to reaching out and talking with their parents. This makes possible the unique situation in which Dave, Chris, Darius, and Danny Brubeck and the other players in the Two Generations of Brubeck group find themselves. They get along well despite professional and family pressure. Much of the credit must go to Iola, but in the last analysis the responsibility is Dave's. He retained and reinforced the family link from wherever we were in the world and shaped his children, gave them a sense of being, belonging, ethics, and, most of all, music."

Although Brubeck encouraged his children to express themselves and their time while they were growing up, he was not a totally permissive parent nor always the essence of understanding. "I stayed on the road so long mainly because I wanted each of my kids – there are six – to have a college education," he says. "Darius, my oldest, who composes and plays keyboards for us, finished Wesleyan University in Connecticut – and then told me he did it for me. He would have preferred to go out into the world much earlier. Chris, our trombonist and bassist, had a pact with me about school. But he finally quit, with one year to go, because he couldn't play with us and fulfill his commitments at the University of Michigan. Drummer Danny never finished high school, but came directly into music.

Dave Brubeck with Gerry Mulligan

"It took me a while to forget that Iola once worked for forty cents an hour in order to go to college. She had a scholarship at College of the Pacific and her family made enormous sacrifices so that she could get an education. Because we had it tough, we wanted our children to have all the opportunities. Funny how things turn out. I must say it took a while for us to adjust our thinking about the kids."

REMINISCING about his long career, Brubeck said, "Duke Ellington laughed when I told him I was getting off the road. 'For how long?' he asked. 'A month?' I told him my plans about writing and the other things I had in mind. And he just kept laughing, as if he had some inner knowledge. He was right. It didn't take much more than a month or two before I began playing with a new unit – saxophonist Gerry Mulligan in place of Desmond, drummer Alan Dawson for Joe Morello, and bassist Jack Six in Gene Wright's old slot. Like my other groups, this unit, with which I occasionally still appear, is quite relaxed, free, and open to experimentation. Great individualists like Gerry Mulligan would tolerate nothing less!"

Although he couldn't seem to stay away from performing after he disbanded the quartet in 1967, Brubeck did find time to write several large-scale pieces. Three oratorios, *Truth Is Fallen* (Atlantic S-1606), *The Gates of Justice* (out of print), and *The Light in the Wilderness* (MCA 10009), were recorded by the Cincinnati Symphony and other forces. Then, in July 1973, the group now known as Two Generations of Brubeck was formed. "It wasn't something that was planned," Dave says. "In fact, it just started happening. Dari, Chris, and Danny came to me with the suggestion that we work together, and we drifted into it."

Two Generations of Brubeck includes Darius Brubeck (keyboards, electric piano), Chris Brubeck (trombone and electric bass), Jerry Bergonzi (soprano sax and tenor sax), Perry Robinson (clarinet), Dave Powell (electric bass and trombone), Peter "Madcat" Ruth (electric harmonica and jew's harp), Dave Brubeck (acoustic piano), and Danny Brubeck (drums).

The musical nature of Two Generations is, of course, determined by the elements within it. There's Dave's music, his concern for jazz history, his interest in striking melodies and harmonies, his propensity for challenging time signatures. Mixed with what the elder Brubeck has to offer are Chris' hard-rock interests, Darius' and Perry Robinson's avant-garde jazz, and Madcat's immersion in basic blues. Tied together by Danny's highly inventive drumming, the music speaks in today's terms even while reflecting yesterday's.

"My sons and the musicians they've brought to the house in Connecticut – and into the band – have had a terrific effect on me," Dave says. "They've encouraged me to dig into myself, to become more basic, while opening up my more experimental side. I really feel young again. The boys have prodded me to move back in time to 1944, 1945, 1946, when Desmond first heard me. I was free and a bit wild then. Looking back, I realize that I grew less and less liberated over the years. Now, at last, I'm regaining my freedom."

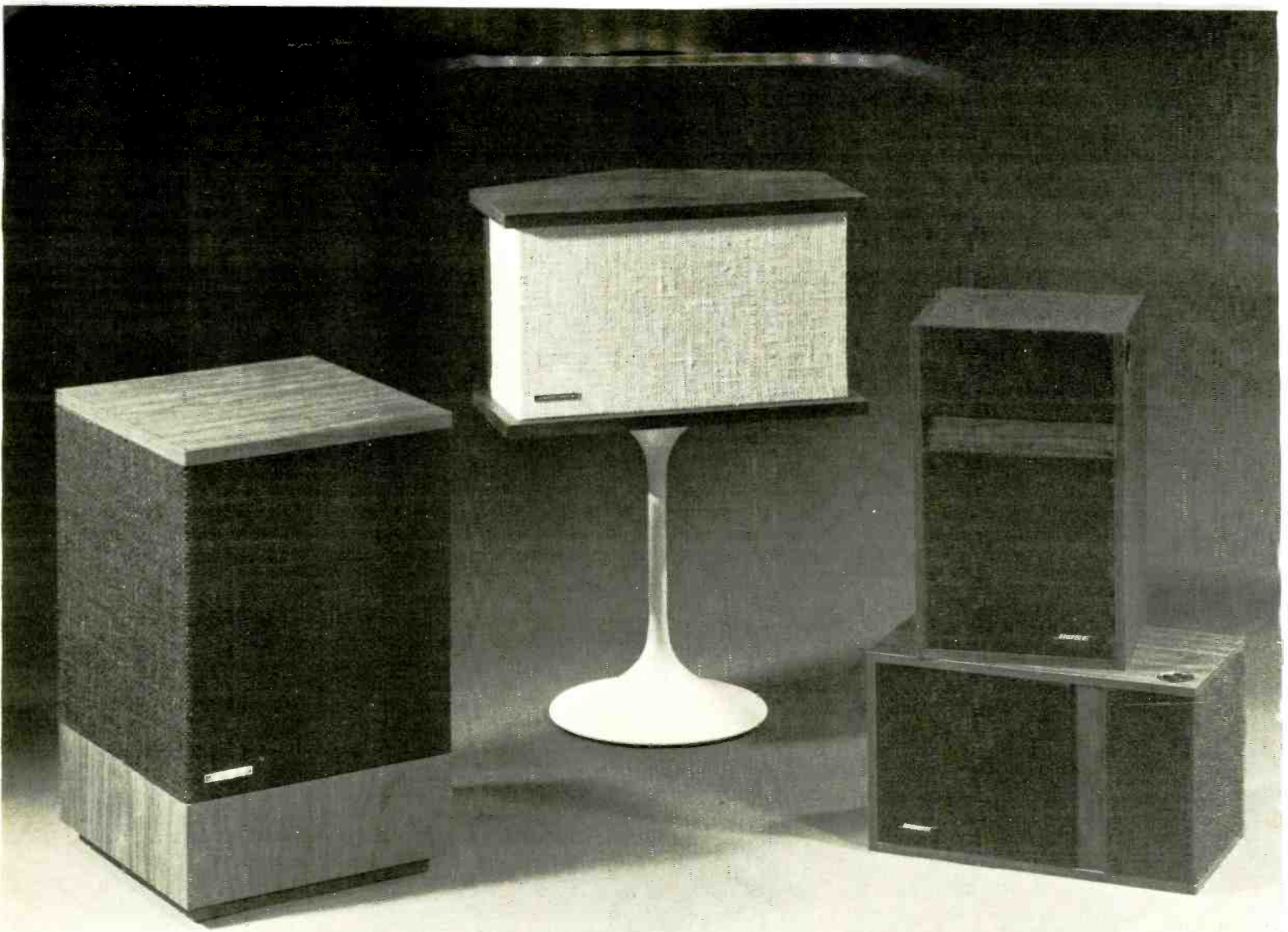
"Dad has changed, and so have we," Darius comments. "We served our apprenticeship while Dad bore the responsibility. He had the public trust and acceptance. Over the past year I believe we finally have been able to justify his faith in us. If it weren't for the level of professionalism associated with the Brubeck name, this just couldn't have happened."

Dan adds: "I feel more confident about myself now and what I can contribute to the various kinds of music we play, and I believe audiences have more confidence in the younger Brubecks. Their impatience to hear Dad isn't as obvious as it used to be."

And Chris explains why he thinks this is so: "What we're trying to do is open people up to the improvised aspect of the music. Dad always tried to do that. We continue in that tradition – over ninety per cent of our stuff is improvised. But our music is more diversified than past Brubeck product. Even the Dave Brubeck we offer is different!"

ALL the Brubecks contend that popular music is moving beyond categories. They feel that the country is ready for an amalgam of *all* the contemporary pop musics. "Take today's jazz," says Chris Brubeck, "It's so *many* things – a little rock, r-&-b, country blues, old-time jazz, and some avant-garde elements are in the compound. Our band simply mirrors the trend."

Dave is encouraged by the way things are going in his family and in music. His middle years may well be his happiest and most satisfying. "People are really serious about the importance of jazz again," he concluded. "They're into all sorts of music. Our audiences appreciate the fact that we have allowed our music to develop and be infiltrated by contemporary ideas. We will continue to do so. It's the *only* way to go!"



THE INNOVATORS. BY BOSE.

The only Direct/Reflecting® loudspeaker systems.

The Bose 901, 501 and Model 301. The only speaker systems that meet the two basic requirements for preserving the qualities of live music in reproduced sound: the proper balance of reflected and direct sound for spaciousness and clarity; and flat power radiation to assure correct frequency balance and accurate reproduction of instrumental timbre in an actual listening environment.

The internationally acclaimed 901® system utilizing nine full range drivers with an active equalizer to provide the ideal balance of reflected to direct sound at all frequencies, setting the standard for lifelike music reproduction in the home.

The unconventional 501 incorporating an exceptionally linear 10" woofer and two rearward facing tweeters to furnish many of the performance advantages of the 901 system, but at substantially lower cost.

The new Model 301 offering a unique combination of features: Asymmetrical Design, a Direct Energy Control and a Dual Frequency Crossover™ network. This achieves reflected and direct sound with flat power radiation in a bookshelf enclosure, producing a sound quality that is extraordinary from so compact a speaker at so low a price.

The innovative speakers. From Bose. Each unique in concept and design to provide the maximum musical enjoyment for your home. One of them will ideally meet your requirements.

Shown above, left to right, 501, 901, and Model 301. For information, write to us at room SS.

BOSE®

Model 301 Patents Issued and Pending

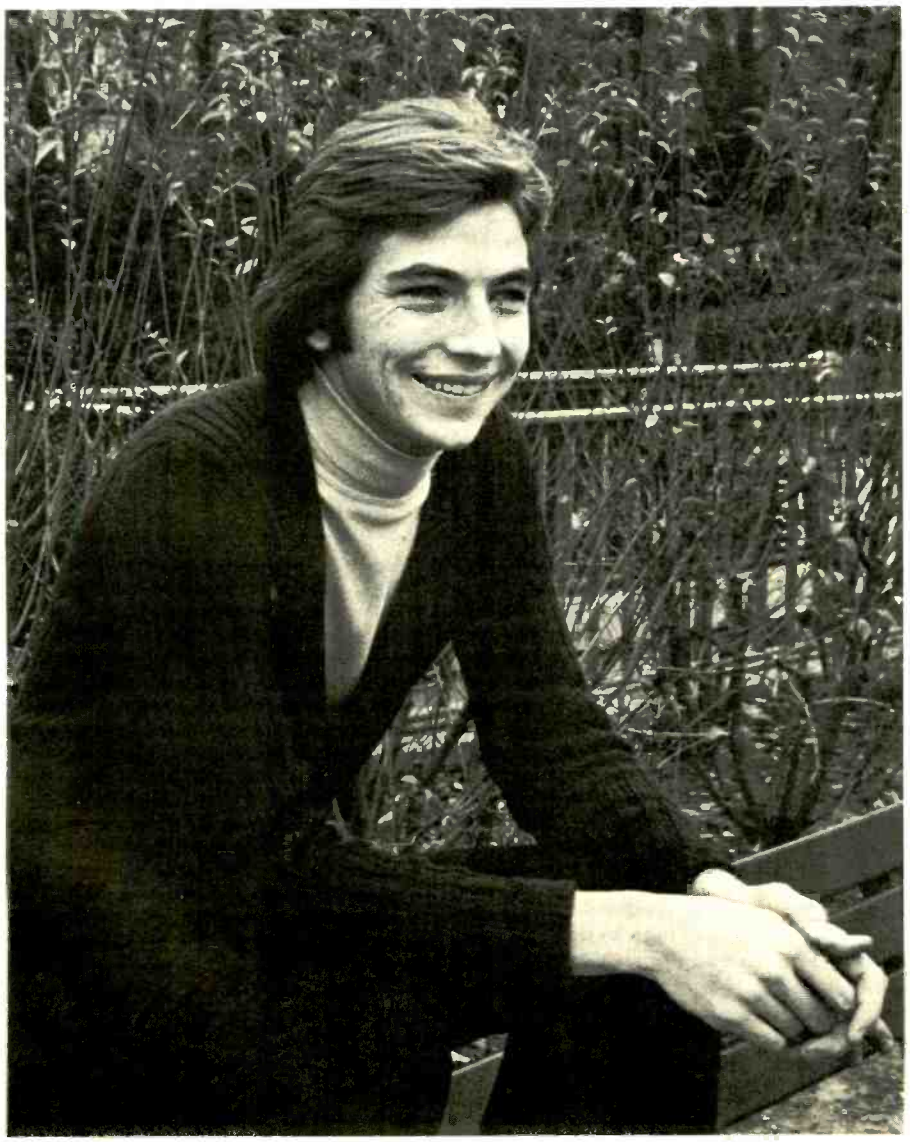
The Mountain, Framingham, MA 01701

STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT

BEST OF THE MONTH

The Nocturnes of Gabriel Fauré in Performances of Expressive Boldness

EVIDENTLY we are facing no immediate shortage in the world's supply of exceptional young pianists; they seem to keep turning up everywhere, both on records and in concert, and that is certainly no cause for complaint. One of the latest to appear, and from the phonographic evidence at hand, one of the more exceptional, is the twenty-seven-year-old Frenchman Jean-Philippe Collard. He made his American debut two years ago in the Ravel G Major Concerto with Seiji Ozawa and the San Francisco Symphony Orchestra, and now he makes his recording debut in this country with a two-disc set of the thirteen nocturnes and the Theme and Variations of Fauré.



Gérard Neuveville/Connaisseur Society

JEAN-PHILIPPE COLLARD: *taking the composer at his word*

The recording, made by EMI's French affiliate Pathé-Marconi, was inexplicably passed over by Angel and has just been issued here by the Connoisseur Society, which will also be releasing Collard's recording of Rachmaninoff's *Études Tableaux*. It is perhaps unusual for these two particular composers to be so juxtaposed in a pianist's repertoire, but it may be that Collard's affinity for Rachmaninoff is what accounts for the almost unprecedented range of color and dynamics he brings to his Fauré performances—unprecedented, but, one hastens to add, by no means excessive; the music glows, but it does not throb.

The veteran Jean Doyen, who in his youth performed under Fauré himself, demonstrated a comfortable and convincing authority in his recording of this music (released by the Musical Heritage Society last year and reviewed in these pages in October 1974). His approach, characterized by the understatement and restraint associated with traditional Gallic elegance, is an eminently satisfying one. Collard, however, taking Fauré at his word ("Art has every right to be voluptuous"), uses bolder strokes to fill in the colors and the drama that were more reticently implied by his senior colleague, strokes that serve also to define the individual character of each of the nocturnes. Note, by the way, that Collard does play all thirteen of them; Doyen's MHS set omits No. 8 (which turns up in its original position as the last of the *Pièces Brèves*, Op. 84, in another of his Fauré collections) and gives us instead the piano version of the *Ballade*.

For all his boldness, though, it is not mere excitement that Collard offers, but expressiveness; his tempos are unhurried, and his feeling for the delicacy and subtlety in Fauré's writing is the most striking single feature of his approach. In the Theme and Variations, too, Collard's proprietary expansiveness makes the strongest possible case for what is surely a neglected masterwork. "Poetic" is perhaps the most apt characterization for this level of virtuosity. *(overleaf)*

The full, vibrant piano sound does complete justice to Collard's superbly realized understanding of the music, and Heuwell Tircuit's stimulating album notes are a further enhancement of a distinguished release. *Richard Freed*

FAURÉ: ***Nocturnes (complete). Theme and Variations in C-sharp Minor, Op. 73.*** Jean-Philippe Collard (piano). CONNOISSEUR SOCIETY CS 2072 two discs $9.95.

Arthur Grumiaux and The Great Belgian Violin Tradition: A Touching Reminder

THE tragically short-lived Belgian composer Guillaume Lekeu (1870-1894) was a pupil of César Franck and Vincent D'Indy. His Violin Sonata, the most successful of a small legacy of works, recalls that of Franck in its bold sweep and restless chromaticism. Despite a tendency to ramble a bit, it is a beautiful piece, particularly its passionate final movement, and it is therefore a pleasure to welcome it back, after a long absence from the catalog, in a new recording from Philips (Yehudi Menuhin's earlier recording, RCA LM 2014, has been unavailable for some *fifteen years*). Moreover, I cannot imagine a better performance than this new one by Arthur Grumiaux: his playing combines rich tone, silken elegance, and a thorough commitment to the work. Accompanist Dinorah Varsi rises easily to the challenge of being the equal partner Lekeu's writing requires her to be.

Along with the Lekeu work are Eugene Ysaÿe's *Rêve d'Enfant* and Henri Vieuxtemps' *Ballade et Polonaise*. Neither of these self-descriptive pieces is easy to come by on disc, and since both are given beguiling renditions here, they are gratifying enrichments of the recorded repertoire. The disc as a whole may be construed as a tribute to the great Belgian violin tradition. Ysaÿe (1858-1931), who introduced the Lekeu Sonata, was a pupil of Vieuxtemps (1820-1881). Arthur Grumiaux (b. 1921), their superb interpreter here, studied with Alfred Dubois (1898-1949), who was Ysaÿe's pupil. Grumiaux also succeeded Dubois, Ysaÿe, and Vieuxtemps as a professor at the Brussels Conservatoire; the chain remains unbroken.

George Jellinek

LEKEU: ***Violin Sonata in G Major.*** YSAŸE: ***Rêve d'Enfant, Op. 14.*** VIEUXTEMPS: ***Ballade et Polonaise, Op. 38.*** Arthur Grumiaux (violin); Dinorah Varsi (piano). PHILIPS 6500 814 $7.98.

GUILLAUME LEKEU: *a woodcut by A. La Patellière*

The Delectably Songful Soundtrack from Barbra Streisand's "Funny Lady"

BARBRA STREISAND'S new "Funny Lady" soundtrack album on the Arista label will surely bring out the ravening glutton I suspect is lurking in all who are her fondest fans. Others of a more dispassionate and temperate nature may want to rest between courses, as a matter of tasteful restraint, perhaps, or to give themselves time to feel a little guilty about the starving Chinese or some such. I, however, don't care a candied litchi about the Chinese, and therefore permitted myself a luxurious *grande bouffe* wallow: I ate the whole thing.

The splendid opening is highlighted by two appetizing new Kander and Ebb songs, the wistful *How Lucky Can You Get* and the boisterously funny *So Long Honey Lamb* (in which Barbra, in her wonderful *Second-Hand Rose* accent, recounts the problems of being a kosher angel: "I vonder vot de hell I'm gonna do in Heaven/I could never pluck a chicken/Let alone a harp"). Then follows a merely sensational performance of the classic *Great Day*, garnished by a pair of beautifully confected side dishes—*I Found a Million Dollar Baby* and the knockabout *I Got a Code in My Doze*. By the end of side one I felt as smugly satiated as one of those Schnitzlerian minor civil servants suddenly and improbably being propositioned by Hanna Glawari over lunch at the Sacher to the delicious strains of a Lehár tune.

Cooler heads, more delicate stomachs would demur, I'm sure, at side two, saving for, say, a midnight snack the finest performance of *Am I Blue* since Ethel Waters, or prudently passing up a temptingly lovely *More Than You Know*. Not

me, pal. I stayed right in there, burping and salivating as I waited for the dessert *torte*, in this case a bravura thunderclap of a finale, *Let's Hear It for Me*, in which Streisand damned near tears the house down around you in one of those unique displays of showmanship and performing velocity that only she, Jolson, and Garland have been capable of in this century, and only Streisand, I think, has consistently delivered in recordings.

Oh, I almost forgot to mention that James Caan is in there too, competent enough in a couple of numbers, but with a vocal style about as appealing as dill-pickle relish over a scoop of vanilla ice cream. Ben Vereen, the tornado of *Pippin*, is pretty much wasted, drifting through as a glorified production singer, a kind of singing waiter. But then a full-course Streisand show is expected to have these performing pauses, stage-waits while she changes costumes, gives the conductor hell, reads her fan mail, or whatever.

Yes, Barbra is still performing like a force of theatrical nature, and I, sated at last, reeled happy to my bed, leaving my more epicurean friends tsk-tsking and reckoning the shortest distance between the turntable and the Brioschi.

Peter Reilly

FUNNY LADY (John Kander-Fred Ebb-Billy Rose). Original-soundtrack recording. Barbra Streisand, James Caan, Ben Vereen, Omar Sharif, others (vocals); orchestra, Peter Matz arr. and cond. ARISTA AL 9004 $7.98. ® 8301-9004N $8.95, © 5301-9004N $8.95.

Mickey Newbury's Delicately and Tenaciously Romantic "Lovers"

AMERICANA, the good apolitical kind having to do with train whistles, the doilies in an old woman's house, and particularly the oddly regional quality in the distant rumble of thunder, seems to get into music better in the South than anywhere else. There are probably several reasons for this, and any one of those might take more explaining than I'm up to right now: fortunately, one can savor the flavor, when it's there, without pinning down all the ingredients. Mickey Newbury's new "Lovers" for Elektra has it: it is subliminally Southern and deals with Americana only by inference, but it has that flavor. Newbury obviously isn't conducting a whistle-stop tour of his Influences and Roots—the songs are mostly up-to-date love songs of one kind or another—but what Newbury does, what Newbury is, incorporates, oh, country-Baptist harmonies, dust on honeysuckle vines beside the road, and the stillness that settles in after summer supper, a stillness any American with a decent childhood to his name, Northern or Southern, will remember with a pang.

"Lovers" defies one-song-at-a-time listening except when it falters: even then, *If You Ever Get to Houston (Look Me Down)* does stir things up for a few minutes, as if the time had come to take a break from this spell and dive into a little mediocrity. The whole program (it is not, on the surface, a theme album) is introduced by a half-song about a man of some age laying down his fiddle and taking up his reveries, and that, along with Newbury's way of bleeding one song into another and his way of making gimmicks sound not at all gimmicky, starts the building and tinting of a delicate but tenacious mood that hangs in there through the—yes—sound of distant thunder at the very end.

Sail Away (which houses an almost painfully beautiful harmonica break by some unidentified player who sounds like the best one there is, Charlie McCoy) is clearly the superior song of the lot, but I'm not too clear about just what makes it best—except that there, as in the whole album, Newbury's writing, singing, instrumentation all seem one, and that must be part of it. There are momentary lapses—a sort of snare-and-bongos duet that goes on too long is one—but the thing has the wisdom to be sentimental when it needs to and has besides a singular mystique of a high order. If one is looking for support for the notion that music is by definition romantic—romantic enough at least to accommodate a whole Dopp kit full of small but important memories—this album is it.

Noel Coppage

MICKEY NEWBURY: ***Lovers.*** Mickey Newbury (vocals, guitar); Chet Atkins (guitar); other musicians. *Apples Dipped in Candy; Lovers; Sail Away; When Do We Stop Starting Over; Lead On; How's the Weather; If You Ever Get to Houston; You've Always Got the Blues; Let Me Sleep; Goodnight.* ELEKTRA 7E-1030 $6.98. ® ET-81030 $7.97, © TC-51030 $7.97.

BARBRA STREISAND: *a merely sensational* Great Day

Arista Records

POPULAR DISCS AND TAPES

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

HERB ALPERT: ***Coney Island.*** Herb Alpert (trumpet); orchestra, Herb Alpert arr. and cond. *Coney Island; Catfish; Carmine; I Belong; Sweet Georgia Brown; I Have Dreamed*; and six others. A & M SP-4521 $6.98.

Performance: **Very Good**
Recording: **Excellent**

Here's another fine, imaginative job by Herb Alpert, who as producer, instrumentalist, and arranger is among the best and slickest in the business. The problem here is his choice of repertoire. Alpert's talents shine most brightly in standards, or at least broadly familiar material, but only two are included here: *Sweet Georgia Brown* in a free-swinging, frolicking performance, and that old piece of sentimental claptrap, *I Have Dreamed*, that probably even an arrangement by Ravel couldn't salvage but that Alpert at least makes bearable. Of the rest, all unfamiliar, the only song that inspires more than passing interest is Michel Colombier's *Micky*, given a long-lined and fluid performance by Alpert. As usual, the sound is superb; this is the kind of engineering that can turn a petunia into an orchid. *P.R.*

RECORDING OF SPECIAL MERIT

ERIC ANDERSEN: ***Be True to You.*** Eric Andersen (vocals, guitar, piano); instrumental accompaniment. *Moonchild River Song; Be True to You; Wildcrow Blues; Ol' '55; Time Run Like a Freight Train; Liza, Light the Candle*; and four others. ARISTA AL 4033 $6.98.

Performance: **Mellow**
Recording: **Very good**

This is Eric Andersen's first album in about three years, but the last one, "Blue River," holds up surprisingly well. I think this one will too; it is the kind I trust, the kind I have to play about four times before I start to like it. Andersen is a romantic—*such* a romantic as to spend a certain amount of time semi-immobilized—but he is a courageous songwriter and is blessed with a voice that is different without being irritating. "Be True to You" is a trifle overcooked in places, but generally it is characterized by small, soft surprises plunked down amidst a lot of the reassuring predictability of elegance. *The Blues Keep Fallin' Like the Rain*, for example, sounds at once familiar and brand new. Most of the tunes are not so new to Andersen, having occurred to him at various times during the hiatus between albums, and that may be why this one seems already tested and ready to go. His weak ones are always his fast ones; he once told me his natural tendency is to write slow songs, but an album, of course, has to have the old change of pace occasionally. *Wild Crow Blues* is that, and it's weak, but the performance of it softens the disappointment somewhat. Other performances run toward silky but not offensive smoothness, touched up by the classy austerity of Howie Emerson's acoustic guitar and an occasional puff of orchestral *chutzpah*. The music seems to flex with my moods, and something that can do that usually wears out very, very slowly. *N.C.*

HAROLD ARLEN: ***Harold Arlen Sings.*** Harold Arlen (vocals, piano); Peter Matz (piano); instrumental accompaniment, Peter Matz arr. and cond. *Hit the Road to Dreamland; Moanin' in the Mornin'; Minuet; You're the Cure for What Ails Me; It's a New World; Buds Won't Bud; Evelina*; and twelve others. MARK 56 RECORDS 683 two discs $11.96.

Performance: **The spirit is willing, but. . .**
Recording: **Fair to middling**

Harold Arlen wrote some of the best popular songs of our time, from *Over the Rainbow, Stormy Weather, Blues in the Night*, and *The Man That Got Away* to the scores of such offbeat musicals as *Jamaica* and *House of Flowers*. But I'm not so certain that he should ever have been allowed to sing them. One thinks of the long line of stars—such as Ethel Waters, Lena Horne, Judy Garland—who made their reputations on Arlen's songs, and their glorious interpretations. Then one comes to Arlen himself—the son of a cantor but possessed of a reedy voice and an inability to stay quite on key, hiding among the fancy decorations devised by Peter Matz in tricky arrangements. And one wonders what the need is—at this late date—to provide us with demonstration discs of this particular composer's accomplishments.

Much of this material was released on the Walden label years ago, and it doesn't sound much better now than it did then. Yet Arlen's songs are hard to resist even when *he* is singing them. There is little duplication here of the songs in the earlier CBS recording that he made with the not-very-anonymous assistance of Barbra Streisand, and his admirers will find him making up in enthusiasm and clarity of enunciation what he lacks in vocal talent. But the set includes seven songs from *Jamaica*, and knowing the lovely original-cast recording of that musical almost by heart, I found it hard to take Arlen's own efforts on a record where the lack of professionalism extends to the recording quality itself. *P.K.*

RECORDING OF SPECIAL MERIT

BAD COMPANY: ***Straight Shooter.*** Paul Rodgers (vocals, keyboards, guitar); Mick Ralphs (guitar); Boz Burrell (bass); Simon Kirke (drums). *Good Lovin' Gone Bad; Feel Like Makin' Love; Weep No More; Shooting Star; Deal with the Preacher; Wild Fire Woman; Anna; Call On Me.* SWANSONG SS 8413 $6.98, (8) TP 8413 $7.98, (C) CS 8413 $7.98.

Performance: **Fine**
Recording: **Likewise**

There's simply no way I can give a bad review to a group that starts a song (*Shooting Star*) with lyrics like these: "Johnny was a schoolboy when he heard his first Beatles song/*Love Me Do* I think it was, and from there it didn't take him long/Got himself a guitar, used to

Explanation of symbols:

(R) = *reel-to-reel stereo tape*
(8) = *eight-track stereo cartridge*
(C) = *stereo cassette*
□ = *quadraphonic disc*
[R] = *reel-to-reel quadraphonic tape*
[8] = *eight-track quadraphonic tape*
[C] = *quadraphonic cassette*

Monophonic recordings are indicated by the symbol (M)

The first listing is the one reviewed; other formats, if available, follow it.

play every night/Now he's in a rock-and-roll outfit and everything's all right." Not only is that the most charming updating of Chuck Berry's *Johnny B. Goode* I can imagine (the next verse even has his mama crying while her son fritters his time away), it's so obviously autobiographical – these guys are just about the age for it really to be true – that, as someone who has had a similar experience, I can't help but be on their side.

Unfortunately, while I still think Bad Company is potentially a great band, one we all owe a tremendous debt for getting rock-and-roll back on the radio (with their recent smash single *Can't Get Enough*), not *enough* of the potential I sensed in their debut album is fulfilled in this new one. I'm not sure exactly what the problem is, although Paul Rodgers' great voice does sound a little ragged, as if all the touring they've been doing has worn him out. There has been some progress; this record does not sound, as one critic observed about the first one, like demos. Care seems to have been taken with the production this time; there are more background vocals, general over-dubs, even strings. Still, something seems to be missing. Perhaps it's something of the deeply melancholy mood that Free, the group's previous incarnation, were so good at conjuring up. Nevertheless, it's a fine record, filled with mostly satisfying straight-ahead rockers played by a no-frills band with one of the most sensitive and powerful singers ever out of England.

Incidentally, that previously quoted song ends with this neat lyrical switcheroo, dedicated to you-know-who: "Johnny died one night, died in his bed/Bottle of whiskey, sleeping tablets by his head/Johnny's life passed him by like a warm summer's day/If you listen to the wind, you can still hear him play." Did I say autobiographical? I certainly hope not. We need these guys. *Steve Simels*

DAVID BOWIE: ***Young Americans.*** David Bowie (vocals); instrumental accompaniment. *Young Americans; Win; Across the Universe; Fascination; Right; Can You Hear Me; Fame; Somebody Up There Likes Me.* RCA APL1-0998 $6.98, ® APS1-0998 $7.98, © APK1-0998 $7.98.

Performance: **Amateur night**
Recording: **Clean**

I am neither pro nor con Bowie, so I am happily out of the controversy that surrounds him. I understand he puts on a pretty good stage show that has miraculous effects on people, largely raised on television, who do not know what a stage show is and are liable to be impressed by anything surpassing a high-school graduation ceremony.

Whatever Bowie does on stage, and no matter how skillfully, it cannot and does not carry over to recordings. He comes off flat and pedestrian with his overfed, underpowered vocals and lyrics filled with incomprehensible blah. Some of his early albums were loony and funny, but he is now apparently taking himself seriously and it just doesn't work. Almost all of this album is pale and unprofitable, with the exception of his rendering of John Lennon's wonderful *Across the Universe*, outstanding *because* of the way he butchers the tune. Participating in the desecration, doubtless in the belief that he is doing something to salve his indulgently tortured psyche, is that poor fool Lennon, who has been living off his former accomplishments these last five years in the hope that he will destroy his reputation. Much more like this and he'll have finally pulled it off. *J.V.*

RECORDING OF SPECIAL MERIT

ERIC CLAPTON: ***There's One in Every Crowd.*** Eric Clapton (vocals, guitar, dobro); George Terry (guitar, vocals); Jamie Oldaker (drums); Dick Sims (keyboards); Carl Radle (bass, guitar); Yvonne Elliman (vocals); other musicians. *We've Been Told; Swing Low Sweet Chariot; Little Rachel; Don't Blame Me; The Sky Is Crying; Singing the Blues*; and four others. RSO SO 4806 $6.98, ® TP 4806 $7.98, © CS 4806 $7.98.

Performance: **Spirited**
Recording: **Spirited**

You may think the first surprise here is going to be the laid-back and very stony rock version of *Swing Low Sweet Chariot*, but Eric Clapton has already pulled one on you by then. It has to do with what about the album makes the first impression, which is not song selection and not the fluidity and smoothness associated with Clapton's guitar. What makes the first impression is rhythm, and it makes a good one for a while, before the repetitions build up. Even then, the thing retains a sprightly character and gives Clapton's guitar a jaunty atmosphere to march around in. It slices through the material in a fierce shuffle. Clapton is one of the electric guitar's real communicators, working-class pretty and working-class sentimental, but smooth as a mile of velvet and not overly experimental with the sound-effect capabilities of his ma-

And now, some twenty-three million or so records later...

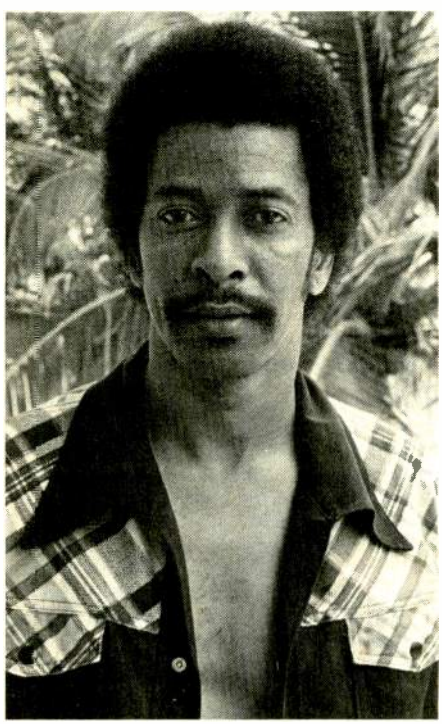
Allen Toussaint Steps Out

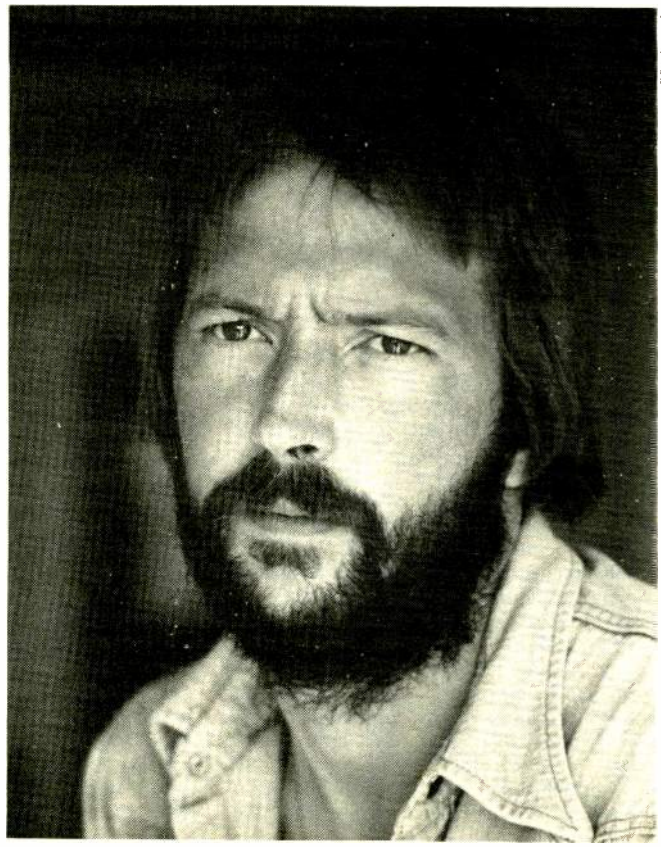
I had the honor of getting sozzled a few years ago with Marshall Sehorn, Allen Toussaint's partner. Sehorn, a thickset, slow-talking man, drank that yellow Italian liqueur called Strega and talked about the history of New Orleans music, to which he and Toussaint have contributed much over the last twenty years.

I asked him if he could make a rough count of the records sold that he and Toussaint had anything to do with, separately or together, as producers, musicians, writers, or managers. He arrived, several napkins and one tablecloth later, at a figure of twenty-three million (this as of 1971), which I did not then and do not now dispute. Sehorn slipped a thin cigar in through his beard roughly where his mouth ought to be, squinted, and said: "What *I* want to know is why a musical genius like Allen Toussaint don't seem to get the *recognition*."

Well, things are beginning to come around, I think. Toussaint has been and continues to be a prolific and successful writer and arranger. And he has put out several albums without ever becoming at all famous. But his new "Southern Nights" may just change all that. Recorded in New Orleans, at the studio he and Sehorn built to their specifications, it has none of the perfunctory, song-demo stylessness that for me marred his previous albums; there *is* a lot of lovely music. Toussaint has become a performer, and his writing is better than ever. I cheerfully defy you not to whistle or hum the entrancing title song, or to be less than pleased by the rest of the album. Toussaint is at his treasurable New Orleans-tradition best here, a best commendably commanded by his delicate but firm taste, and you owe it to yourself to try a little. *—Joel Vance*

ALLEN TOUSSAINT: ***Southern Nights.*** Allen Toussaint (piano, vocals); instrumental accompaniment. *Southern Nights; You Will Not Lose; What Do You Want the Girl to Do?; When the Party's Over; Cruel Way to Go Down; Last Train; Worldwide; Back in Baby's Arms; Country John, Basic Lady.* REPRISE MS 2186 $6.98, ® M 82186 $7.98, © M 52186 $7.98.


Warner Bros.



RSO Records

ERIC CLAPTON: *a guitar line smooth as a mile of velvet*

chine. Bless him for that. His songwriting and song selection, not quite one and the same here, seem erratic to me and will probably seem tastefully eccentric to others. Sometimes the tune here makes up for *I Shot the Sheriff* and sometimes it doesn't. I have trouble with Clapton's voice, too—it reminds me of too many other singers, but I guess I can juxtapose that with the way other guitar players remind me of *Clapton*—but he uses it effectively, in what seems a sidekick-to-the-guitar role. Throughout, he has his eye on the blues and simplicity and has a way of coming up with nice things, such as the Joe Cocker growl he puts on *The Sky Is Crying*. Not that anyone would want to miss his guitar on a breezy little tear like this anyhow. *N.C.*

VASSAR CLEMENTS. Vassar Clements (fiddle); other musicians. *In the Pines; Peking Fling; Sweet and Sassy; Long Way Around; Good Woman's Love*; and five others. MERCURY SRM-1-1022 $6.98, ⑧ MC8-1-1022 $7.98.

Performance: **Very good**
Recording: **Good**

Vassar Clements is a fiddler capable of mixing all sorts of incongruities of style and progression to convince 'em they never had it so good out in left field. And what, anyway, is more incongruous than the idea of an avant-garde country fiddler? The bag of tricky maneuvers works better as back-up than as lead, however. The album could use more vocals than the one it has and less variety of the showcasing sort than it took to include such stuff as *Night Train*. Some cuts are a little too full for my taste, too many holes are plugged up by rhythm instruments, but it does give you some new ways of looking at old tunes—the kind of new ways that occur only to Vassar—and when things are right (along in there about *Mocking Bird*) it gives you a fluttery, free-fall sensation, something like your first ride on a ferris wheel. *N.C.*

CAROL DOUGLAS: ***The Carol Douglas Album.*** Carol Douglas (vocals); orchestra. *Doctor's Orders; All Night Long; A Friend in Need; Boy, You Know What I'm After*; and five others. MIDLAND INTERNATIONAL BKL1-0931 $6.98, ⑧ BKS1-0931 $7.98, © BKK1-0931 $7.98.

Performance: **"I understand, my dear. . ."**
Recording: **Good**

Carol Douglas craves affection, as a rundown of the titles here plainly indicates: *Doctor's Orders* ("Told the doctor I had a pain deep down inside/He said there's nothin' wrong with me/Just missin' my man. . ."), *All Night Long* (no comment), and *Boy, You Know Just What I'm After* (she doesn't leave much room for doubt), and so on. All this is delivered in a girlish voice with a calculatedly breathy style. Her big number, and an eminently satisfying job it is, is *A Hurricane Is Coming Tonight*. *P.R.*

PHIL EVERLY: ***Phil's Diner.*** Phil Everly (vocals); orchestra. *Sweet Music; Feather Bed; It's True; Too Blue*; and seven others. PYE 12104 $6.98.

Performance: **Okay**
Recording: **Good**

Here's Phil Everly, without his brother and several years later, with some paunchy, rock-inflected c-&-w. Phil does a creditable enough job. He had a hand in writing most of the songs here, and they pass the time pleasantly enough, but I had a little tussle remembering that a decade ago he and his brother were one of the hottest and flashiest acts in the business. But weren't we all? *P.R.*

DONNA FARGO: ***Miss Donna Fargo.*** Donna Fargo (vocals); instrumental accompaniment. *U. S. of A.; Honeychild; You Can't Be a Beacon (If Your Light Don't Shine); If You're Somewhere Listening; Words; Go Straight to Her; It Do Feel Good*; and four others. DOT DOSD-2002 $6.98.

Performance: **Holier than a Prayer Breakfast**
Recording: **Good**

An album like this unnecessarily identifies Donna Fargo with the uptown-slicker showbiz hoohah types in country music, who compare to honest pickers the way the agri-business compares to farming. There's more to Fargo than that, but here you can almost see her scurrying about with a fixed, pious expression, pressing the buttons to provoke a standard assortment of responses from a thoroughly programmed audience. She instructs us to be good, positive-speaking Americans, good, light-shining Christians, good, if tempted and/or long-suffering spouses, and, in these modern times, to accept ourselves (has Billy Graham got around to that one yet?) and be not prejudiced against minorities. These—some of them, at least—are laudable ideals, but Fargo's language here is so blunt and preachy that you begin to feel badgered. The melodies could counteract this if they were soothing or inventive, but what they are mostly is stale. To compound the browbeating the sinners out here in radioland feel they're getting, Fargo addresses some lyrics (of songs purporting to be secular) over their puny heads and straight to The Lord. Have to wait and see how many copies He buys before we get *too* suspicious, I guess. But I don't mean to sound quite so arch—Fargo is a pro and gives ticket holders a good show, and the album does have some music in it. I just hate to see real potential blown on cheap-shot formula calculations, and Fargo has worked just hard enough here to show that she still has potential. She'll have to work harder. *N.C.*

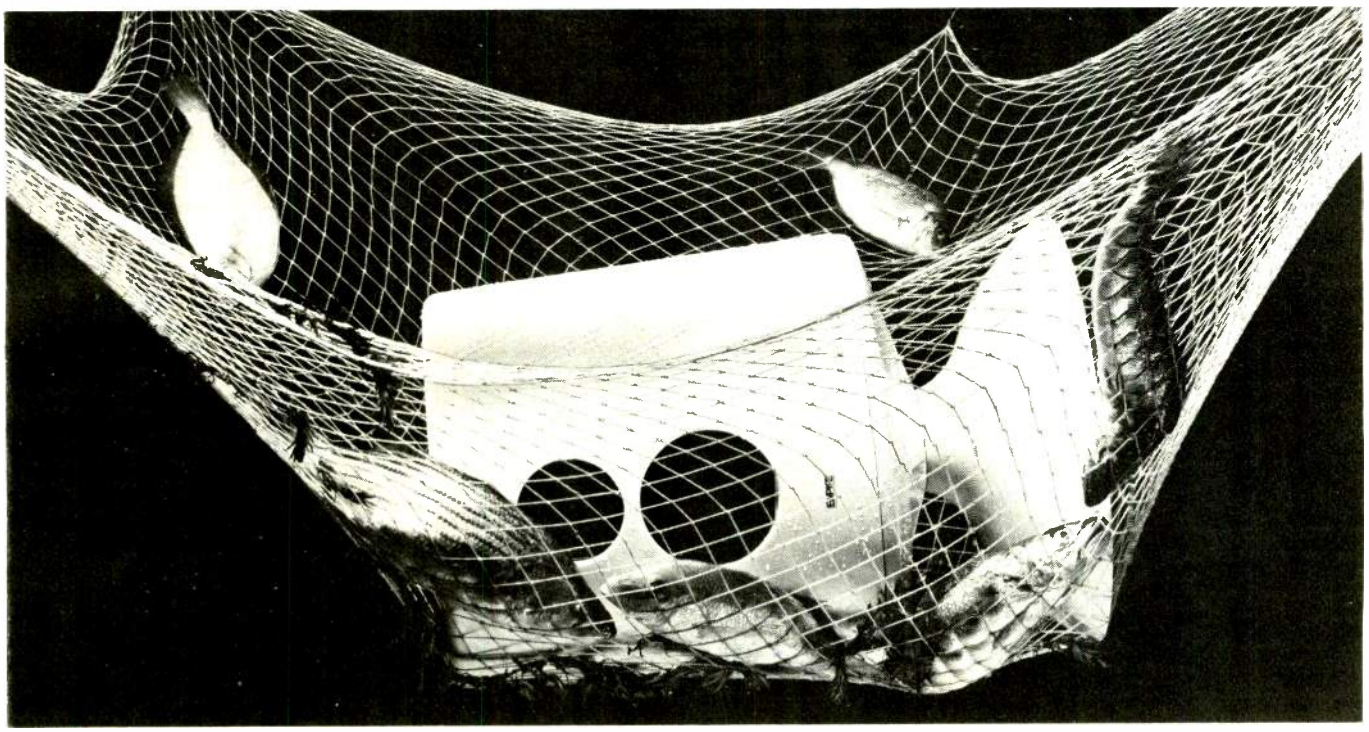
JUSTIN HAYWARD AND JOHN LODGE: ***Blue Jays.*** Justin Hayward (vocals, guitar, other instruments); John Lodge (vocals, bass, other instruments); Graham Deakin (drums); Kirk Duncan (piano); Jim Cockey (violin); Tim Tompkins (cello); Tom Tompkins (viola). *This Morning; Remember Me, My Friend; My Brother; You; Nights, Winters, Tears*; and five others. THRESHOLD THS 14 $6.98, ⑧ THS 0-814 $7.98, © THS 0-514 $7.98.

Performance: **Moodies mode**
Recording: **Excellent**

The Moody Blues were just about the best at what they did, which was a little schlocky but awfully nice sometimes, and it isn't surprising that ex-Moodies Justin Hayward and John Lodge, backed by some non-Moodies, still have that sound, that gentility suggesting old wood and leather and a time when melodies, by Gadfrey, were melodies. And, er, when words tended to be either pompous or frightfully banal, depending on whether they were Making a Statement or passing the time. Well, we can't have everything. *You*, in any case, is, with all its fancy orchestration, a nice tune, catchy the way a good Moodies tune was catchy, while *Remember Me, My Friend* is catchy the way a bad one was, the kind that gets on the radio and hangs on like a toothache. *Saved by the Music* indicates some of the bad ones *aren't* catchy, and that however

(Continued on page 78)

A weatherproof 3-way system makes Empire's Jupiter 6500 more than just another fish in a sea of speakers.



It's quite a catch!

It's not easy deciding on a system in today's ocean of speaker models.

Comparing, listening, wading through all the technical specs, trying to catch the most for your money.

So we've netted an easy choice.

The Jupiter 6500.

It provides features you would only expect to land in more expensive speakers.

A complete 3-way system with: 12-inch woofer, mid-range radiator and ultrasonic tweeter — powerful enough to reel in over 90 watts RMS.

Empire's automatic, resetting circuit breaker to prevent overload and burn out.

Individual testing of each driver and a complete system check after assembly.

Then there are features you wouldn't expect to find in any speaker.

A durable, marproof enclosure that's totally damped so there are no vibrations.

Completely weatherproofed drivers and cabinet so you can enjoy your system, indoors or out, all year round.

Contemporary styling to fit any decor with 4 luring colors to choose from: Gloss White, Sun Yellow, Bittersweet and Flemish Blue.

With all the care Empire puts into every Jupiter 6500, you won't want to let this one get away.

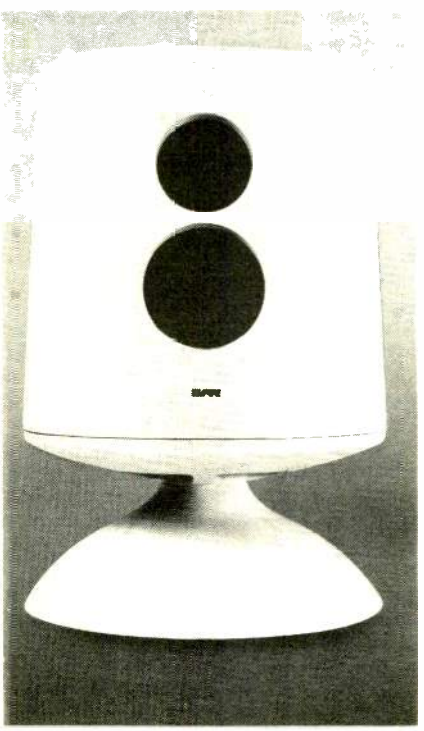
Write for your free Empire catalogue:

CIRCLE NO. 90 ON READER SERVICE CARD

Empire Scientific Corp.
Garden City, N.Y. 11530
Mfd. U.S.A.

EMPIRE

MEMBER IHF INSTITUTE OF HIGH FIDELITY



"She is simply endlessly, and always, tastefully inventive."

Columbia Records

Helen Humes: Vindicating The Critics

HELEN HUMES re-emerged at the Newport (in New York) Jazz Festival in 1973, sang there again last summer, toured Europe, and, more recently, had a ten-week run at Barney Josephson's Cookery on Manhattan's University Place. Now everybody is asking where she has been all these years and why she has not been so famous and so widely recorded as Mildred Bailey, Billie Holiday, Sarah Vaughan, and Ella Fitzgerald.

The first question is easily answered. After her years with the Count Basie Band and happily remembered runs at Cafe Society Downtown, the Three Deuces, and the Village Vanguard between 1938 and 1943, she left New York and never came back—which, in the music world, is not a bad way of turning up on a Missing Persons List. Actually, she toured with Norman Granz's "Jazz at the Philharmonic" packages, went to Hawaii in 1951 and to Australia in 1956, 1962, and 1964, and toured Europe in 1962. She quit singing in 1967 to take a job in a munitions factory in Louisville, Kentucky, where she had been born in (according to Leonard Feather's *Encyclopedia of Jazz*) 1913.

She had reappeared briefly at the Newport Jazz Festival in 1959, and her success there led to three Contemporary Records albums in 1959, 1960, and 1961, each with hyperbolic liner notes by, respectively, Nat Hentoff, Lester Koenig, and Leonard Feather, all hailing her as the greatest, or one of the greatest, of jazz singers. Such praise can *also* help a singer to become a Missing Person.

As to why she has not achieved the fame of her jazz-singer contemporaries, that is not so easy to discover. A lot more goes into singing fame than simply being a good singer. Nor is the comparison with her contemporaries as reasonable as it must first seem. Mildred Bailey was not all that famous when she was alive and singing, and Billie Holiday's celebrity owed as much—more?—to her cruelly publicized personal disasters than to her way with her voice and a song. Only Ella Fitzgerald and (to a lesser degree) Sarah Vaughan, among those classified as jazz singers and adored by jazz critics, have survived year after year as household words, so to speak, and even Sarah Vaughan has had years on end when she never cut a record. [See page 87.—*Ed.*]

But whatever accounted for the fame of her jazz-singer contemporaries, Helen Humes has almost certainly suffered, in terms of recognition, by having had to live in their shadows. A first run-through of her new Columbia album "It's All Over Town" suggested to me that she may have suffered, too, by sounding so much like them. I was reminded in turn of Ella, Billie, and Mildred, and was rather surprised to find, when playing their records of the same songs just after hearing hers, that of them all she actually bears a vocal resemblance only to Ella. The *way* with a song, especially the predilection for horn-like improvisation, recalls Mildred and Billie, but not the sound. And her voice, although not unlike Ella's in the middle, lacks its richness.

This comparative listening did, however, yield a substantial clue to Helen Humes' relatively inferior status. The voice itself is inferior—small, thin, limited in range, weak at the bottom, shrill and pinched on top, and lacking the upward extension in falsetto that has stood Ella and Sarah in such good stead. And she tends to favor, or has been saddled with, keys that keep her up where the vocal going is least comfortable and least rewarding except in the blues, which she sings as to the manner born—as she was. Her earliest recordings, for Okeh when she was fourteen, were blues.

But what she does with that voice is quite another matter, and it explains and vindicates the jazz critics' enthusiasm. She is simply endlessly, and always, tastefully inventive. Her blues-derived embellishments and eloquent enunciation are constant delights. And it is a pleasure to report that, at an age when most singers are in decline, she is singing—on the evidence of this new album and my memory of her at the International Jazz Festival in Montreux last summer—better than ever.

It is not just that the voice has more body, which it does, but that she digs deeper into a lyric than she used to. I have heard nothing on her earlier records to compare with her heartbreaking account of the title track, *It's All Over Town*, a piteous lament on a broken engagement. Here, in a song of characterization, she is suddenly in a class with Ethel Waters, Fanny Brice, and Peggy Lee. Two exuberant up-tempo oldies, *Ain't She Sweet* and *Deed I Do*, are pure joy, especially the former. A torch song, *Good For Nothin' Joe*, is worth a second spin just to hear the way she belts out the line "He beats the hell out of me!" And there are also *I Don't Know His Name, He May Be Your Man*, and *Blues for Jimmy* to show what a fine blues singer—and swinger—she is.

The backings by Ellis Larkins' All-Stars may have something to do with the superiority of this one over her earlier albums, all of them with multiple horns. They sometimes got in the way, and she may have been tempted to compete instrumentally in a manner which inspires the admiration of jazz critics more than it does mine. Here we have only Larkins on piano, Major Holly on bass, George Benson on guitar, Buddy Tate on tenor sax and clarinet, and Oliver Johnson on drums. They offer just the right expert, sympathetic, and unobtrusive support, and all but the drummer contribute individual choruses that add decisively to the considerable pleasures of this attractive album. —*Henry Pleasants*

HELEN HUMES: ***It's All Over Town.*** Helen Humes (vocals); Ellis Larkins' All-Stars. *I Don't Know His Name; Good For Nothin' Joe; He May Be Your Man; Every Now and Then; Ain't She Sweet; If I Could Be with You; Deed I Do; It's the Talk of the Town; Blues for Jimmy; You've Changed.* COLUMBIA PC 33488 $6.98.

The AR-11
A new standard of accuracy from Acoustic Research

Musical accuracy
The AR-11 is the most accurate speaker system ever made by Acoustic Research. Its performance, drivers, and crossover are identical to those of the recently introduced AR-10π, except that the AR-11 does not incorporate a Woofer Environmental Control and the associated crossover components.

The AR-11 is designed for optimum performance when placed against a wall, as on a bookshelf, or slightly away from two room surfaces, as illustrated.

New drivers
The AR-11 uses a substantially improved version of the 12 inch woofer with which Acoustic Research introduced the acoustic suspension principle to home listeners, as well as the dome midrange driver of the AR-3a. It also uses a newly designed ¾ inch highrange based on the original high-frequency dome radiator introduced by Acoustic Research in 1959. This highrange incorporates new diaphragm materials, voice coil, and construction techniques that have produced significant improvements over earlier versions.

These drivers, in combination with a new crossover network, have resulted in a speaker system with uniformly dispersed flat energy output to the highest audible frequencies. The AR-11 is able to transmit the information from a program source to listeners in most positions in a listening room with an unprecedented degree of accuracy.

Complete specifications of the AR-11 are available on request from Acoustic Research.

As with all AR speakers, the workmanship and performance of the AR-11 are guaranteed for five years.

Acoustic Research
10 American Drive
Norwood
Massachusetts 02062
Telephone 617 769 4200

AR
Acoustic Research
A TELEDYNE COMPANY

☐ Please send specifications of the AR-11
☐ Please send a copy of the AR demonstration record 'The Sound of Musical Instruments' (check for $5 enclosed)

Name _____

Address _____

SR7

CIRCLE NO. 1 ON READER SERVICE CARD

you strip down the Moody Blues they were always a bit awkward at rocking. But the rest of the album is only a *little* schlocky, and awfully nice in spots. *N.C.*

JIMI HENDRIX: ***Crash Landing.*** Jimi Hendrix (vocals, guitar); instrumental accompaniment. *Message to Love; Somewhere over the Rainbow; Crash Landing; Come Down Hard on Me; Peace in Mississippi; With the Power; Stone Free Again; Captain Coconut.* REPRISE MS 2204 $6.98, ® M 82204 $7.97, © M 52204 $7.97.

Performance: **Good**
Recording: **Good**

We use up heroes quickly. After Jimi Hendrix died, a series of albums was released which, had he been alive, he surely would have prohibited. They represent the dregs of his rock recording sessions: mediocre instrumentals, weak songs, failed vocals (in one, *Three Little Bears*, he complains, "Man, I can't go on with this—it's too silly," but he bravely takes it to the miserable end). Last year, rumors circulated about a wealth of unreleased Hendrix material that had been held back because it represented him as a dissatisfied rock musician moving toward a kind of jazz. The material has been researched and prepared for release. This LP is the first of a planned series.

Now, I fear, we have the truth, at least on the evidence of this album. Jimi Hendrix was a very talented young man, a technical master of the electric guitar, whose instincts about the possibilities of that instrument were audacious and admirable. But whatever his intentions about finding a new style, they were still in the experimental stage and he was hesitant about them. The performances here *are* much better than the previous vault material, but they are not likely to revise or enhance his reputation in any real way. Experiments, Thomas Edison will tell you, are what you leave behind in the laboratory; it's the *discoveries* you take to market. *J.V.*

RECORDING OF SPECIAL MERIT

JANIS IAN: ***Between the Lines.*** Janis Ian (vocals); orchestra. *When the Party's Over; In the Winter; Watercolors; Light a Light; Tea and Sympathy*; and six others. COLUMBIA PC 33394 $6.98, ® PCA 33394 $7.98.

Performance: **Excellent**
Recording: **Excellent**

Janis Ian was one of the authentic voices of the Sixties, one of the street kids who told it exactly as it was without any of the "poetic" trimmings. She directed her coruscating wit, gelid eye, and scolding fury as much at the opportunists of her own generation who were corrupting the dream as at the society that feared and brutally repressed anyone not stamped out by the cookie cutter. But Ian seems to have paid a high price for her own involvement and convictions. She came back about a year ago with a new album, and, aside from a lot of media palaver about her now being able to accept being a "star," it never really went anywhere beyond reminding her old fans that she was up and about again.

"Between the Lines" seems to be another water-treader, but it has one brilliant track: *At Seventeen*, not about Viet Nam but about an ugly duckling, is filled with the same pitiless observation and ice-hard anger as her earlier work. "I learned the truth at seventeen/That love was made for beauty queens/And high school girls with clear-skinned smiles/Who married young and then retired. . ." might seem the standard moan of self-pity and envy—that is, until you reach the next few verses. About the lucky girls: "Remember those who win the game/Lose the love they thought they gained/In debentures of quality and dubious integrity. . . ." And about the duckling now grown older: "To those of us who knew the pain/Of valentines that never came. . . It was long ago, and far away/The world was younger than today. . . ." Good Lord! A popular lyric that actually implies that someone has learned something, that things do sort themselves out, given enough time, that experience can result in wisdom. And there's not a touch of cosmic Melanie or Laura Nyro style. *At Seventeen* is just a simple story about a girl-woman. But then so is *Madame Bovary.*

It would be too much to ask that the rest of the album measure up to that gem, but there *are* some other nice things here: the mordant *Watercolors*; *The Come-On*, a wry, funny appraisal of the difficulties of being promiscuous when your heart just ain't in it; *Light a Light*, a solemn little love song. Ian is now definitely back in the ascendant, and I hope she continues in the vein of exploring characters and personality types of our time rather than taking on overworked, overheated social issues. She is very fine, and eventually, I think, she will contribute some unique and lasting work. But she is like a fine diamond: a lot of hoopla and celebration upon initial discovery, the tense moment of the first cut (and in her case there was some regrettable splintering), and then the long period of polishing. One thing is sure. When she does make it, she'll be absolutely glittering. *P.R.*

JEFFERSON STARSHIP: Still untitled at press time (see The Simels Report, page 38)

MICHEL LEGRAND: ***Recorded Live at Jimmy's.*** Michel Legrand (keyboards and vocals); Phil Woods (clarinet, saxophones); George Davis (guitar); Ron Carter (bass); Grady Tate (drums). *Orson's Theme; Watch What Happens; Brian's Song; You Must Believe in Spring*; and three others. RCA BGL1-0850 $6.98, ® BGS1-0850 $7.95, © BGK1-0850 $7.95.

Performance: **Tuneful**
Recording: **Very good remote**

I have never really been able to forgive Michel Legrand for the awful music he contributed to *Lady Sings the Blues*, the Paramount/Motown desecration of Billie Holiday—or for even taking part in that exploitation. But the man is a talented composer, and although his forte is middle-of-the-road pop music, he has in the past had some successful associations with jazz.

This set, recorded during an engagement at Jimmy's in midtown Manhattan, contains some very worthwhile jazz, but only because Legrand has surrounded himself with some experts in the field. All the compositions are Legrand's, and they are beyond reproach, but his keyboard work is not particularly interesting and his vocals—especially in *Blue, Green, Grey and Gone*—are pitiful. Phil Woods gets in some good passages, particularly his solo on *You Must Believe in Spring*, and Messrs. Davis, Carter, and Tate don't let us down either. Vocals aside (and there are only two to contend with), this is an album of good, familiar tunes, well to excellently performed. *C.A.*

(Continued on page 81)

Columbia Records

JANIS IAN: *Pitiless observation from an artist again in the ascendant*

Save up to 30% on Heathkit 4-channel components

Save $60.00

AR-2020 AM/FM 4-Channel Receiver
Reg. $259.95, Sale $199.95*

Save $60.00

AA-2005A 4-Channel Amplifier
Was 199.95, Now 139.95*

Hi-Fi Stereo Buyer's Guide (Fall, 1974) praised the AR-2020 receiver for its "real hi-fi performance at a rock-bottom price." **Stereo** (Fall, 1974) said "you can't tell the difference between the finished product and receivers costing at least $150 more." And now, at $60 off our regular low price, it's an even better bargain.

In fact, you can now buy a Heathkit quadraphonic receiver for less than most stereo receivers cost! And our AR-2020 has plenty of low-distortion power — 15 watts, minimum RMS, per channel into 8 ohms at less than 0.5% total harmonic distortion from 20-20,000 Hz. It also has the features you need — SQ† quadraphonic decoder, inputs and outputs for a discrete quadraphonic tape deck, phase-locked loop FM stereo demodulator, separate front and rear bass and treble controls and a handsome case with walnut-veneer end panels.

And you can save even more by ordering a complete AR-2020 system. Just buy the AR-2020 with a set of speakers, or speakers and a changer or Heathkit tape deck, and deduct an extra 5% from the total system price. But hurry, this sale ends Aug. 31st.

The AA-2005A has the same great amplifier circuitry and features as the AR-2020. At its new low price, it brings the exciting realism of 4-channel sound within everyone's budget. And to qualify for an extra 5% system discount, just order an AA-2005A with speakers and your choice of a tuner, changer or Heathkit tape deck.

Like all Heathkit products, the AR-2020 and AA-2005A are easy to build. A fully-illustrated assembly manual guides you step by step — it even teaches you how to solder. It's fun, it's easy and you'll get better sound for every dollar you spend because you build it yourself!

AA-2005A & AR-2020 POWER OUTPUT: 15 WATTS, MINIMUM RMS, PER CHANNEL INTO 8 OHMS AT LESS THAN 0.5% TOTAL HARMONIC DISTORTION FROM 20-20,000 HZ.

OTHER SPECIFICATIONS — AMPLIFIER — Frequency Response: ±1 dB, 7 Hz to 50,000 Hz. **IM Distortion:** less than 0.5% at full output; less than 0.25% at 1 watt. **Hum and Noise:** phono, −60 dB; high-level, −70 dB. **— FM (AR-2020 only) — Sensitivity:** 2μV. **Selectivity:** 60 dB. **Capture Ratio:** 2 dB. **Channel Separation:** 40 dB, typical. **Frequency Response:** 20-15,000 Hz, ±1 dB. **— AM (AR-2020 only) — Sensitivity:** 100 μV/M. **— GENERAL — Power Requirements:** 120/240 VAC, 60/50 Hz.

†SQ is a trademark of CBS, Inc.

Send for your FREE Heathkit Catalog — the world's largest selection of electronic kits!

HEATHKIT ELECTRONIC CENTERS — Units of Schlumberger Products Corporation
Retail prices slightly higher.

ARIZ.: Phoenix; CALIF.: Anaheim, El Cerrito, Los Angeles, Pomona, Redwood City, San Diego (La Mesa), Woodland Hills; COLO.: Denver; CONN.: Hartford (Avon); FLA.: Miami (Hialeah), Tampa; GA.: Atlanta; ILL.: Chicago, Downers Grove; IND.: Indianapolis; KANSAS: Kansas City (Mission); KY.: Lousiville; LA.: New Orleans (Kenner); MD.: Baltimore, Rockville; MASS.: Boston (Wellesley); MICH.: Detroit; MINN.: Minneapolis (Hopkins); MO.: St. Louis (Bridgeton); NEB.: Omaha; N.J.: Fair Lawn; N.Y.: Buffalo (Amherst), New York City, Jericho (L.I.), Rochester, White Plains; OHIO: Cincinnati (Woodlawn), Cleveland, Columbus, Toledo; PA.: Philadelphia, Pittsburgh; R.I.: Providence (Warwick); TEXAS: Dallas, Houston; VA.: Norfolk (Va. Beach); WASH.: Seattle; WIS.: Milwaukee.

Heath Company
Dept. 40-07
Benton Harbor, Michigan 49022

HEATH
Schlumberger

☐ Please send my free Heathkit Catalog.

☐ Enclosed is $_____, plus shipping.

Please send model(s) _____

Name _____

Address _____

City _____ State _____ Zip _____

PRICES AND SPECIFICATIONS SUBJECT TO CHANGE WITHOUT NOTICE.
*MAIL ORDER PRICES; F.O.B. FACTORY.

HF-297

CIRCLE NO. 25 ON READER SERVICE CARD

". . . frankly, it all sounds just too much like a soundtrack."

RCA Records

Kinks, left to right: Mick Avory, Ray Davies, John Dalton, John Gosling, and Dave Davies

The Kinks' New "Soap Opera"

It's no secret that Ray Davies has, in comparison with his early work, dished out an awful lot of substandard dross of late. In this he is like most of the rest of the great songwriters of the Sixties rock explosion. Paul McCartney and John Lennon, whether out of sloth, spite, or the baleful influence of their wives, have done nothing to compare with their work as Beatles (although Paul shows signs of coming around); Brian Wilson is practically in retirement; Dylan, until very recently, had recorded next to nothing of any value since 1968; John Fogerty hit a creative dry spell and, mercifully, simply refused to release anything after Creedence broke up; and Lou Reed, perhaps out of some perverse inability to deal with success, has deliberately turned himself into a bad joke. Only Pete Townshend has maintained a level of quality commensurate with the work that made him famous.

The question of *why* Ray Davies' work has declined is a mite puzzling, however. Granted, he has tried of late to adapt his usual themes—the lives of little people, English traditions and their decline—to larger canvases than he's accustomed to. Even though his first attempt, the concept album "Arthur," was a rousing success, I still maintain that he is primarily a short-story writer, if you will, rather than a novelist: into such songs as *Do You Remember Walter*, *Deadend Street*, and *Autumn Almanac*, for example, he was able to compress more detail, more nuance, than any other writer in the history of pop music. That's a strong statement, but it's true. Not one of his contemporaries, and that includes people like Harry Nilsson and Randy Newman, can touch him in terms of his ear for the essential *pathos* of everyday life. Why, then, was "Arthur" such a success, and his later attempt at broadening his scope, "Preservation Act Two," such a boring failure?

I think the reason lies in the way the works were put together. Ray is essentially a miniaturist, but with "Arthur" the TV play the songs were written for never got beyond the stage of a broad plot outline; it was never produced, and thus his imagination was not constricted by specific scene requirements. The exact opposite was true with "Preservation"; the project was conceived specifically in terms of staging, and while it worked (as anyone who saw the production can testify), it was still, if taken song-by-song on record, a tedious failure, obvious to the point of being insulting to the intelligence.

All of which leads us to the Kinks' latest album, "Soap Opera." It's a tremendous advance in its handling of the traditions of a full-scale musical comedy (rock opera this ain't, thank the Lord), but it's still not a first-rate Kinks album, it still doesn't have more than a couple of first-rate Kinks *songs*. The reason is the same as it was with "Preservation": the demands of the story line intrude upon those of the songs themselves. Unlike "Arthur," the TV show the songs were tailored for (Ray's own script, entitled *Starmaker*, the plot of which is explicitly spelled out in the opening song of the same name) *was* actually filmed and televised. But, though I have no doubt that it was marvelous on the tube, I can't help finding it forced as an album—frankly, it all sounds just too much like a soundtrack. Without the visual element, Ray's new songs, witty as they are (and some of them, especially *Ordinary People*, are screamingly funny), just don't make it after repeated listenings.

Further, there is nothing here as *melodically* memorable as the best of his previous songs, even though the Kinks as a band sound better than they have in ages. Dave's lead guitar work is really superb, and the integration of the horn section and the female background choruses they've been toying with for the last couple of records has finally been worked out to everybody's satisfaction. Purely as rock-and-roll, thank you very much, this is the raunchiest record they've made in ages. I once asked Ray during an interview if he felt that the power of some of their early hits was due to the primitive mono recording of the day (*à la* Phil Spector's "Back to Mono" movement), and he said, "Probably." Well, whether consciously or not, though this album is indeed in stereo, it has that mono *sound*—the two best tracks, *Ducks on the Wall* and the concluding (and perhaps most successful) *You Can't Stop the Music* (a hymn to rock stars of the past and perhaps the Kinks' equivalent of the Stones' *Salt of the Earth*), have the same kind of nasal, trebly punch that their mid-Sixties stuff—like *Well Respected Man* and *Dedicated Follower of Fashion*—had, and I find that most encouraging. They still know how to rock with a vengeance, intellectual pretensions or no.

Don't get me wrong—I like the album. But it's not a classic. Even so, pester your local N.E.T. station to broadcast the BBC TV film all this comes from, and see the band do it live as a multimedia extravaganza on their upcoming tour. Then hope that Ray gets back to doing what he does best—creating poignant little two-and-a-half-minute vignettes. Fact is, these large-scale "Soap Opera" epics may merely be, as some critics have already pointed out, the result of Ray's trying to give people what he *thinks* they want. If that's the case, it's up to all of us to set him straight, and *toot sweet*.

—*Steve Simels*

THE KINKS: ***Soap Opera.*** Ray Davies (vocals, guitar); Dave Davies (vocals, guitar); John Dalton (bass); John Gosling (keyboards); Mick Avory (drums); other musicians. *Everybody's a Star (Starmaker); Ordinary People; Rush Hour Blues; Nine to Five; When Work Is Over; Have Another Drink; Underneath the Neon Sign; Holiday Romance; You Make It All Worthwhile; Ducks on the Wall; (A) Face in the Crowd; You Can't Stop the Music.* RCA LPL1-5081 $6.98, ® LPS1-5081 $7.98, © LPK1-5081 $7.98.

SAM LENO: ***Ordinary Man.*** Sam Leno (vocals); orchestra. *Ordinary Man; Oh Joanna; Bring It Back; Let It Rain; Annie*; and seven others. ANCHOR ANCL-2002 $6.98, ⑧ 8308-2002H $7.98.

Performance: **Good**
Recording: **Good**

Sam Leno is much better as a writer and composer than as a performer. His songs, such as *Let It Rain* or *Oh Joanna*, have a trim snap to them no matter how romantic the idea, and he wisely avoids the Whole Earth sentimentality ("I jes *love* evrythin' that's agrowin' on the planet. . .") of his generation. But Leno's performances, with the exception of the title song, are diffuse and at times rather jumbled. The production by Roger Mealey and Paddy Doolan is good, but not good enough to mask the fact that Leno needs a lot more seasoning as a performer. *P.R.*

BOB MARLEY AND THE WAILERS: ***Natty Dread.*** Bob Marley (vocals, guitar); instrumental and vocal accompaniment. *Lively Up Yourself; Them Belly Full (But We Hungry); Rebel Music (Three O'Clock Road Block); Revolution; Natty Dread; Bend Down Low*; and three others. ISLAND ILPS 9281 $6.98, ⑧ Y819281 $7.98.

Performance: **Mao Mao**
Recording: **Good**

Here comes thin, intense Bob Marley with another set of political songs delivered in the reggae rhythm. Like Mussolini, who also advanced his career through journalism, Marley uses his ditties to celebrate revolution, chic banditry, and killing. I imagine he gets up in the morning, practices his small-eyed stare in the mirror, and says to himself, "Remember, man, be ominous."

Reggae is one of the cultural glories of the Caribbean isles, and it is distressing to hear it abused and subjected—albeit very cleverly—to political purposes that have nothing to do with music. Jimmy Cliff, a far greater talent, made a political album for this same label that was released here last year. It may have contained some truths, but it was dull and preachy. Cliff sees inequities and wants to have things put right; he demands fair play. Marley is hostile and hateful; he wants revenge and blood. There is a reference in one of Marley's songs to the Rastafarians, members of a religious sect who believe that the deposed emperor of Ethiopia (Haile Selassie, born Ras Tafari) is God. They are the Symbionese Liberation Army of Jamaica, as fine a collection of paranoids as has been seen since Schickelgruber began recruiting chicken farmers and fat ex-pilots for his board of directors. All Marley needs is the uniform. *J.V.*

RECORDING OF SPECIAL MERIT

CHARLIE McCOY: ***Charlie My Boy!*** Charlie McCoy (harmonica); vocal and instrumental accompaniment. *The Twelfth of Never; Old Joe Clark; City Lights; New River Gorge; Please Don't Tell Me How the Story Ends; Everybody Stand Up and Holler for the Union*; and five others. MONUMENT KZ 33384 $5.98, ⑧ ZA 33384 $6.98, © ZT 33384 $6.98.

Performance: **Very good**
Recording: **Excellent**

I will now list the virtues of Charlie McCoy: (1) he is one of the most versatile harmonica players on earth; (2) he is an excellent guitarist and bassist; (3) he is a fine producer; (4) he has immense stamina, doing hundreds of studio sessions each year; (5) he's not bad on keyboards either; (6) he, like his confreres among the Nashville studio musicians, gives at the very least better support than a mediocre singer deserves, and often plays better than the star can; (7) he is a defender of besmirched musical reputations, having pointed out that Ringo Starr, after a Nashville session, fell into a jam with the Nashville guys and impressed *them*; (8) he is a champion of studio musicians, whom he rightly considers to be the forgotten people of pop music; (9) he is a honeycake, and I'll tell you why.

In September of 1969 I went to Nashville to finish off an album. I walked into the converted garage which was then (and probably still is) Cinderella Studios with four tunes, none of which the studio band had ever heard. I ran them down twice. In minutes, they had brilliant head arrangements for all of them. We knocked off six master takes in four hours, and had time left over for a little fun. Charlie asked me what I'd like to do. I suggested *Roll Over Beethoven*. He gave me an elfin smirk and said softly, "Why, we'll smoke that one right out of the county." And, by God, we did.

Rock, pop, jazz, or country, Charlie McCoy plays them all. Sometimes he is facile rather than creative, but there is a limit to what any one man can do when he's playing several hundred sessions a year. Recently he has become a successful artist on his own, but

he has used his new fame to promote an understanding of the contributions studio musicians make to the recorded sounds that the average listener takes for granted. His loyalty to his fellow craftsmen and his maintenance of his own craft have immeasurably aided the careers of hundreds of people. And so, presuming to speak for all of us, I say thank you, Charlie. We love you very much. *J.V.*

MICKEY NEWBURY: *Lovers* **(see Best of the Month, page 71)**

MARLENA SHAW: ***Who Is This Bitch, Anyway?*** Marlena Shaw (vocals); instrumental accompaniment. *Street Walkin' Woman; Feel Like Makin' Love; Davy; You Taught Me How to Speak in Love*; and six others. BLUE NOTE BN-LA397-G $6.98, ⑧ EA397-H $7.98.

Performance: **Pleasant**
Recording: **Very good**

I really don't know who she is, but she has several albums out and she would love to be Roberta Flack. Actually, Marlena Shaw is a better-than-average singer, but there are many who fall into that category and the average is rather low these days. I mean, what she does is pleasant enough, but she isn't saying anything that hasn't been said better by others before her. Nevertheless, I think this album will do well because it has commercial appeal and the accompaniment is generally very good. If Ms. Shaw ever develops her own style, she should make it, but so far Roberta Flack has nothing to worry about. *C.A.*

RECORDING OF SPECIAL MERIT

JERI SOUTHERN: ***You Better Go Now.*** Jeri Southern (vocals); various orchestras. *Remind Me; Dancing on the Ceiling; When I Fall in Love; You Better Go Now*; and eight others. STANYAN SR 10106 $6.98 (by mail from Stanyan Record Co., 8440 Santa Monica Boulevard, Los Angeles, Calif. 90069).

Performance: **Lovely**
Recording: **Dated**

I got a little shook up listening to this one. It reminded me of a lot of things I thought I'd forgotten. Jeri Southern was one of the most individual stylists of her time (the Fifties), and this collection of her original singles brought back a slew of memories. She was never a widely popular artist, but for those who got the chance to hear her she made the kind of indelible impression that creates cults. It is probably the only cult I ever joined. The voice is smoky, sweet, knowing, and, to me, unforgettable. The songs are mostly classics, among them Kern's *Remind Me*, Rodgers' and Hart's *Dancing on the Ceiling*, Arlen's *The Man That Got Away*, and, of course, the song that is most closely identified with her, *You Better Go Now*. The only one missing of my favorites is her languorous *Sand in My Shoes*. Southern, according to the liner notes, is still very much around as a coach but not actively performing. For a lot of reasons, most of them having to do with nostalgia, I wish she could be coaxed into recording a new album. The sound here is thumpy and boxed-in, but who cares? *P.R.*

THE TEMPTATIONS: ***A Song for You.*** The Temptations (vocals); instrumental accompaniment. *Happy People; A Song for You; Glass House; Memories; I'm a Bachelor*; and four others. GORDY G6-969S 1 $6.98, ⑧ G969T $7.98, © G969T $7.98.

Performance: **Professional**
Recording: **Smooth**

The Temptations have a long and enviable history. Their hits are, as they say, too numerous to mention. I admire them because they are great actors, able to give quality material the performance it deserves. They can take direction from a record producer/writer and follow him down the road he wants to go. They have few ideas of their own, but they don't have to have many; their greatest talent is interpreting the material they are given.

Unfortunately, the material here is unworthy of that talent. This is an above-average album when you consider how many average albums are published these days, but it isn't the best the Temptations can do. Their performances are spirited and display their usual expertise. But their particular ability to take a rough diamond and cut it to perfection is thwarted; the material here is coal, and it takes a lot of pressure to squeeze a lump of coal into a gem. You can hear the group squeezing here, but that coal just ain't going to change. *J.V.*

Gordy Records

THE TEMPTATIONS: *Spirited performances with the usual expertise*

WENDY WALDMAN. Wendy Waldman (vocals, guitar, piano); Ron Tutt (drums); Stephen Ferguson (guitar, mandolin, keyboards); Peter Bernstein (bass); other musicians. *Wild Bird; Secrets; Listen to Your Own Heart; Spring Is Here; Boatman; Constant Companion; Green Rocky Road*; and five others. WARNER BROS. BS 2859 $6.98.

Performance: **Dull, dull, dull**
Recording: **Good**

Wendy Waldman is Maria Muldaur's pal, which doesn't necessarily mean she's inordinately talented but does tend to encourage one to assume she might be. If she is, it doesn't come across here; her tunes are draggy, crackly dry. Her voice, which sounds quite a bit like Carole King's, has that same cold-cream-still-on-it quality, and that is not my idea of lovely. She does, however, use it pretty well, and her guitar playing—if I've got the right acoustic guitar identified as hers—is good and clean. Nobody could whip up much interest in these songs, though, and I can't even get much mileage out of being surprised that someone tried to. *N.C.*

RECORDING OF SPECIAL MERIT

JESSE COLIN YOUNG: ***Songbird.*** Jesse Young (vocals, guitar, mandolin); Scott Lawrence (keyboards); Jeff Myer (drums); Kelly Bryan (bass); Jim Rothermel (flute, sax, clarinet); other musicians. *Songbird; Before You Came; Daniel; Josianne; Again*; and four others. WARNER BROS. BS 2845 $6.98, ⑧ M 82845 $7.98, © M 52845 $7.98.

Performance: **Tasty**
Recording: **Very good**

This is Jesse Young's most satisfying outing in a long time—mainly, I think, because his band has finally jelled. His singing, naturally, continues to be about as classy as can be had anywhere. He plays his own lead guitar, and quite well, too, even though this isn't a guitar-style band; there's a blare of horns here and there, some steel, occasionally a fiddle, a piano that is cagily underplayed, and just the right number of accents from Jim Rothermel's reeds. It's a pretty eclectic mix, and this time there's enough space left in it so that you can appreciate a pretty high percentage of what's going on. Young's only real weakness is in his songwriting: his songs usually have only one layer to them and are a little too easy to get. But the first three you encounter here can stand up and take replayings, and you'll probably want to hear the singing again even on the weaker ones. The album is too civilized to meet everyone's needs, but then what isn't? *N.C.*

(Continued on page 86)

The tuner that restates the state of the art.

Imagine a stereo FM tuner that performs as cleanly and vividly as your favorite records. That has distortion so low it defies laboratory measurement. That automatically rejects all unwanted noise and interference.

You're looking at it. The YAMAHA CT-7000... the new state of the art tuner. Its cost? $1,200. So listen at your own risk, because you may never be satisfied with any other tuner again.

It's the first tuner with Negative Feedback. Long used in amplifiers to lower distortion, the application of Negative Feedback to the CT-7000 has all but eliminated MPX distortion. (At 400 Hz, for example, it's an unheard of 0.02%—and that includes distortion caused by the measuring instrument itself.) Also, Negative Feedback eliminates the need for distortion-causing Side Carrier Filters.

For superior separation of the left and right channels, Yamaha designed a unique *Phase Lock Loop MPX Decoder.* Instead of being a single IC chip as in other tuners, our Phase Lock Loop consists of discrete components mounted on their own circuit board, thus allowing precise control in production and hand-tuning adjustment to meet exact specifications.

A 7-Gang Tuning Capacitor? Most tuners get by with 4 or 5 stages. We refused to. By designing the Front End with our unique 7-Gang Tuning Capacitor and utilizing Dual Gate MOS FETs, the CT-7000 can receive the weakest stations and, at the same time, accept an extremely high input (up to 1 volt input signal) without overloading.

Advanced IF Amp Stages. Inside the IF amp stage is the world's finest combination of ceramic and L/C filters. This has resulted in an advanced degree of selectivity (the ability to pick out a desired signal while rejecting neighboring frequencies). And maintains proper phase linearity and minimum distortion (less than 0.08%).

A selectable IF Mode lets you choose the width of the tuner's selectivity...narrow setting for crowded band areas; wide setting for uncrowded areas. The tuner's reception can be optimized for virtually every listening situation.

Some other important differences. *An Auto Blend Logic Circuit* automatically operates in three stages to blend high and middle-high frequencies for maximum stereo separation with minimum noise and distortion on even the weakest stations. And you don't need to get up and switch in the MPX filter when a station turns noisy. The CT-7000 does it for you—silently, automatically.

There's Auto-Touch Tuning that automatically disengages AFC while you tune, for maximum station selection. When you release the tuning knob, AFC reengages and locks onto the station, electronically fine-tuning it to the one point of maximum stereo separation and minimum distortion.

A unique Variable Muting Control makes it possible to receive music where there used to be just noise. This control lets you select the muting cut-off level to an unbelievably low 10 dB (3 mμ), yet it can be adjusted to accommodate stations up to 30 dB (30 mμ) in level.

Variable Output Level permits adjustment of the tuner's output to match the other input levels. So, when switching from tape, to records, to the CT-7000, you don't have to readjust your volume control.

The end of Multipath Distortion. Reflection of FM signals off their surroundings causes multipath distortion. And that causes muddled, distorted sound. Until now, you could rely on inaccurate signal strength meters to orient the antenna—or you could invest about 800 dollars in an external oscilloscope.

The CT-7000 neatly solved that problem with a unique signal minus multipath circuit which when activated by the S-M front panel relay, allows the signal strength meter to accurately display the multipath content of the incoming signal. Without guesswork, you now can zero-in the antenna incoming signal to reduce to a minimum multipath interference and distortion. In fact, tests show the S-M meter of the CT-7000 to be three times more accurate for this purpose than an oscilloscope.

Some things we didn't have to do. We could have settled for just having the best performing tuner in the world. But we also wanted it to be the most reliable and durable.

That's why all the push buttons are silky-smooth, precision reed relays instead of switches. Why the flywheel is solid brass. And why, beneath the walnut wood case, each circuit board is protected by a stainless steel cover to guard against stray noises and interference.

Or as Stereo Review summed it up in its January 1975 issue: "Judged by its overall measured performance, the Yamaha CT-7000 is clearly one of the finest FM Tuners ever made. In no respect was it less than superb, and in a few areas—notably distortion, image rejection, AM rejection, and pilot-carrier suppression—it was either far better than anything we had previously measured or simply beyond the measurement abilities of the best laboratory instruments."

Your Yamaha Audio Dealer will be pleased to demonstrate the incomparable CT-7000. Plus other state of the art Yamaha components that make up the system—designed to make you unhappy with what you're listening to now. Because, like life, the best is always yet to come.

YAMAHA

INTERNATIONAL CORPORATION, P.O. BOX 6600, BUENA PARK, CA 90620

CIRCLE NO. 40 ON READER SERVICE CARD

"The victimless hustle is as American as McDonald's. . . ."

The American Song Festival: A Credence Problem

"Somehow I got to get me some credence" was the conclusion reached by a character in Tom McGuane's *Ninety-Two in the Shade* after two or three fitful minutes of self-analysis, and some similar deduction must flash occasionally in the head of *someone* connected with the American Song Festival, "America's first international songwriting competition." It is early yet, of course, and already the credence problem seems to be shifting. But it also seems to be getting more complicated.

At first it was the basic sort in which the other guy suspects you may be hustling him. Anyone who proposes to run a songwriting contest involving reasonably big money has to get past that, and a false start in 1973 that collected entry fees of $5.35 per song from four thousand Americans didn't help the ASF. This, remember, is a society whose young bards have been advised by their mommies, down through the years, to beware of such things as "send-us-your-song" ads in the back pages of comic books, and this is a world whose music business has been known to attract a crook or two. The San Remo (Italy) Festival, which has been going on for twenty-five years, recently was heavily salted with scandal when some losers told of slipping large sums (such figures as $8,000 and $13,000 American were mentioned) to certain parties to insure that their songs would reach the finals.

As if to compound such built-in credibility problems, the American Song Festival in 1974—a year in which the lumbering Bicentennial Hustle ran smack into some post-Watergate skepticism—came on in red, white, and blue promotional literature that looked like a handout from some vague agency of the federal government. Even had a familiar-looking bald eagle doing the splits on the letterhead, although if you stared at him his wings seemed a little funny, too skinny or something.

But, through main strength and good words from such persons as Helen Reddy (for a while the "spokesperson" for the ASF) and Boz Scaggs (who, it was reported, plunked down $54.25 to enter five songs at the 1974 fee of $10.85 a song and, as far as I can make out, didn't win a penny), the 1974 contest did happen—and in a fairly big way, statistically. It drew more than 60,000 entries, several television cameras from the American Broadcasting Company, and some of the recording equipment of Buddah Records. Lawrence Goldblatt, the founder who got the idea when one of his clients, David Clayton-Thomas, won the Rio Song Festival in Brazil in 1972, persuaded the Sterling Recreation Organization to take on the heavy organizational chores. Sterling, a large broadcasting concern on the West Coast, banked the advertised prize money ($128,000) and offered those 1973 entrants a choice of refunds or entry in the 1974 contest for the fees they'd already paid. Sterling spokespersons say they wouldn't be surprised if the 1975 contest (deadline: June 3, 1975) drew 100,000 tunes.

Grey & Davis, Inc.

José Feliciano performed Oriental Gate, *the winning song entry in the "professional rock" category.*

Obviously, a lot of people don't worry too much any more about being done out of ten bucks. If the thing is a hustle, the thinking now goes, it's one of those benign ones; the victimless hustle is as American as McDonald's hamburgers. The latest way to practice it is to think up an event and sell it to television. The only losers are those viewers who'd rather watch Dick Cavett talk with Orson Welles than some kind of award ceremony or roast or Hollywood-flavored happening that always seems a little like a celebrity make-work project based loosely on the idea behind *Hollywood Squares*. Not much of a loss, considering how little is expected of television anyway.

So the American Song Festival's credence problem now seems to be aesthetic, the kind of problem that saw a song like *Sing Little Birdie* cop second place in the Eurovision Song Contest. But it isn't *simply* that the songs are bad; some of them aren't—it has to do partly with what kind of judging goes on in these things but mostly with the kind of influences and pressures exerted on the judges and everyone else concerned; the Buddah album of winners has the familiar Made for Television ring to it. The audio portion of the program is given that cavalier, once-over-lightly treatment that sound on television usually receives. It's hardly surprising, since at one end you have a tinny four-inch speaker and at the other end a tradition, if that isn't too dignified a word, of worshiping the visual.

The "Winners" album has, like a golf hole, an amateur side and a professional side. Each displays the winners in six categories: popular, country, gospel-religious, folk, rock, and rhythm-and-blues. Tim Moore's *Charmer*, sung by Etta James, was the amateur rhythm-and-blues winner and also was chosen as best song in the festival, winning $30,500 and a Yamaha grand piano; *Lonely Together*, written by Rod McBrien (that's right) and Estelle Levitt and performed by the Lettermen, won the professional pop category and best professional song accolades, winning $30,500 but no piano. Category winners were awarded $5,500 each. The rock winner in the pro division, *Oriental Gate*, was written by Kenny Loggins—easily the most familiar name to pop up among the writers—in collaboration with Ed Sanford and John Townsend; it has since been recorded by José Feliciano. *Charmer*'s taking the big marbles suggests that quickie commerce is not really at odds with television's patterned blandness, as it is one of those annoying, throw-away tunes that have made AM radio what it is today. The other big winner, though, *Lonely Together*, is more the sort of thing we've come to expect of TV music—and from the Lettermen, for that matter—an off-white, beastly dull blob that glances right off the front edge of consciousness without soaking in one millimeter deep. Listening to these two "bests" a few times should give anyone a pretty good grasp of how television-style "events" work to keep musical profiles low and musical boats from being rocked.

The arrangements throughout seem offhand and careless, with one or two exceptions. Mike Settle's scoring of Charles L. Larson's *Everybody Wants to Go to Heaven* for Glenn Yarbrough and the Limelighters Reunion '74 does have some spark to it. The song, however, is melodically melodramatic and far-fetched and *requires* a deal of arranging, and it

is a (professional division) folk song only because the writer says it is (the writers picked the categories their songs fit, and next time can pick more than one category, for a slightly higher fee). I'd call it, and most of the others, rock. The only other out-of-the-ordinary performance is by the Hager twins on Tom Russell's professional country winner, *End of the Trail*—which has its silly spots but is the song *I* thought was best of the batch—the remarkable thing about the performance being the way they manage to stay on the beat when the hand-clapping audience at the Saratoga Performing Arts Center wanders aimlessly, confusingly off it. I could picture someone like Ian Tyson, in a studio where people pay attention to microphones rather than cameras, squeezing some real juices out of that song, but the Hagers do at least manage to suggest the juices are there. At the other extreme we have the *amateur* country finalist—and boy, is it *amateur—Rhythm Guitar* ("Nobody wants to play rhythm guitar behind Jesus/Everybody wants to be the lead singer . . ."), to which Molly Bee applies the final touch by hitting an excruciating, fingernails-on-blackboard sour note at the end.

In between those extremes are some very tired chord progressions, including a couple of the most hackneyed ways of using minor chords, and more old-shoe verbal clichés than you'd encounter in a year's supply of Anacin commercials. Anybody who'd pay more than thirty-three cents for this album ought to have his head examined, unless he is a nut on the sillier aspects of American history.

SPOKESPERSONS for the ASF say they expect to be able to put on a better TV show for the 1975 winners, but the yearning to do that would seem not part of the solution but part of the problem. A desire to put out a better *record album* might help—although the way their music, or anybody's music, relates to the dynamics of television does seem a sort of Catch-22 proposition. Your music won't reach The People unless you use the tube, but it's going to be subverted to an eye-catching mess of gaudy mediocrity if you do.

—*Noel Coppage*

WINNERS! THE AMERICAN SONG FESTIVAL. Judy Kaye: *Natural Ways*, by Barry Blackwood (amateur pop); Molly Bee: *Rhythm Guitar*, by Thomas Hill (amateur country); Rev. James Cleveland Singers: *Can You See God*, by Esther A. Cleaver (amateur gospel); Stephen Geyer: *Convict Hill*, by Michael Hawthorne (amateur folk); Stampeders: *Analysis*, by Frank Filipetti (amateur rock); Etta James: *Charmer*, by Tim Moore (amateur rhythm-and-blues); Al Wilson: *And a Little Child Shall Lead Us*, by Marcia de Fren and Gloria Nissenson (professional r-&-b); The Hagers: *End of the Trail*, by Tom Russell (professional country); Oak Ridge Boys: *Plant a Seed*, by Janie Bradford (professional gospel); Glenn Yarbrough & the Limelighters Reunion '74: *Everybody Wants to Go to Heaven*, by Charles L. Larson (professional folk); Sanford and Townsend: *Oriental Gate*, by Ed Sanford, John Townsend, and Kenny Loggins (professional rock); Lettermen: *Lonely Together*, by Rod McBrien and Estelle Levitt (professional pop). BUDDAH BDS 5624 $6.98.

JAZZ

BUDDY DeFRANCO: ***Free Sail.*** Buddy DeFranco (clarinet); Victor Feldman (piano); John Chiodini (guitar); Victor Sproles (bass); Joe Cocuzzo (drums). *Please Send Me Someone to Love; Yesterdays; Threat of Freedom, Parts I-IV*; and two others. CHOICE CRS 1008 $6.98 (from Choice Records, 245 Tilley Place, Sea Cliff, N.Y. 11579).

Performance: **Worthwhile**
Recording: **Very good**

Twenty-five years ago, when the boppers had made the clarinet a relic of past jazz idioms, Buddy DeFranco brought the instrument up to date with a cool tone and a style that seemed more at home with the saxophone. Many critics put him down as a technician without feeling, but fellow musicians admired him. A veteran of some of the great big bands of the Forties, DeFranco was virtually the only modern clarinetist of the Fifties. He enjoyed a certain amount of popularity, but it was short-lived, though he continued leading various small groups of jazz men and recording extensively for Verve through most of the decade. In the late Fifties DeFranco often allied himself with accordionist Tommy Gumina (they recorded on Decca and Mercury), and by 1966, when he took over the reins of the Glenn Miller Orchestra, his jazz following was virtually gone.

This album, recorded in July of last year, reunites DeFranco with pianist Vic Feldman and bassist Victor Sproles, who ten years earlier joined him on a memorable Vee-Jay date that also included the late Lee Morgan, Curtis Fuller, and Art Blakey. Messrs. Chiodini and Cocuzzo are unknown to me, but they fit well into the scheme of things. DeFranco is as cool as ever, combining excellent technique with the improvisational skill that eluded most critics in his early days but was always there. Let's hope Buddy DeFranco never has to go back to an accordion combo or ghost band. *C.A.*

JOE FARRELL: ***Canned Funk.*** Joe Farrell (soprano, tenor, and baritone saxophones, flute); rhythm section. *Canned Funk; Animal; Suite Martinique; Spoken Silence.* CTI CTI-6053 S1 $6.98, ® CT8-6053 $7.98, © CTC-6053 $7.98.

Performance: **Hide the can opener**
Recording: **Excellent**

I have not heard any of Joe Farrell's previous CTI albums, but I hope they are better than this one. Farrell is a good saxophone player who frequently appears on other people's albums (Aretha Franklin's, Al Kooper's, and Herbie Hancock's), but he has now supplied me with my first truly disappointing CTI release. The cover is great—an eye staring out at us from an open can of peaches—but the funk inside is mostly junk in the form of trite r-&-b-ish romps. The last track, *Spoken Silence*, has merit, but not enough to warrant your buying the album. *C.A.*

RECORDING OF SPECIAL MERIT

LEE KONITZ: ***Satori.*** Lee Konitz (alto saxophone); Martial Solal (piano); Dick Katz (electric piano); David Holland (bass); Jack DeJohnette (drums). *Just Friends; Satori; What's New; Green Dolphin Street*; and three others. MILESTONE M-9060 $6.98.

Performance: **Fresh and flawless**
Recording: **Excellent**

Lee Konitz, now nearly forty-eight, was in the avant-garde of jazz twenty-five years ago when Miles Davis and Lennie Tristano were among his close associates and influences. He has remained innovative, and what he plays today is as uncompromising as the music he recorded in his early years. In "Satori," Konitz's fourth album for Milestone (an earlier one was the marvelous "Duets"), each statement—even those on familiar themes—is like a breath of fresh air. The rest of the group, an impressive gathering, is very much tuned in to the leader's wavelength, and everybody contributes substantially to this fine album. If you think the electronic ramblings of Santana or Return to Forever are fodder for the mind, try this on your head. *C.A.*

RECORDING OF SPECIAL MERIT

MAHAVISHNU ORCHESTRA: ***Visions of the Emerald Beyond.*** John McLaughlin (guitars and vocals); Jean-Luc Ponty (violin); Mahavishnu Orchestra. *Eternity's Breath, Parts 1 and 2; Cosmic Strut; Can't Stand Your Funk; Lila's Dance; Be Happy; Pastoral; Faith; If I Could See; Earth Ship; Pegasus; Opus 1; On the Way Home to Earth.* COLUMBIA PC 33411 $6.98, ® PCA 33411 $7.98, © PCT 33411 $7.98.

Performance: **Delightful**
Recording: **Flawless**

If the Mahavishnu Orchestra's new "Visions of the Emerald Beyond" doesn't turn out to be one of the finest albums of music released in the year 1975, then Billie didn't have soul, Bessie didn't know her blues, and Bird didn't play bop. Substantially enhanced by violinist Jean-Luc Ponty's presence, and given a classical touch by the addition of a string trio, the Mahavishnu Orchestra reaches new heights with this release. It is neither jazz nor rock—and that is neither here nor there—but elements of both surge through John McLaughlin's music to combine with other influences and coddle your ears delightfully.

As with other Mahavishnu albums, you will want to hear this one a number of times. When you do, each listening experience will reveal some new facet of this dazzling emerald. Ponty and McLaughlin seem even more compatible here than they were on the "Apocalypse" album; I can find no flaws in this well-cut gem. *C.A.*

RETURN TO FOREVER: ***No Mystery.*** Chick Corea (keyboards, snare drum, marimba, vocals); Al DiMeola (guitar); Stanley Clarke (bass, keyboards, vocals); Lenny White

LEE KONITZ: *musical statements like breaths of fresh air*

Milestone Records

(percussion). *Dayride; Sofistifunk; Celebration Suite, Parts I and II*; and five others. POLYDOR PD 6512 $6.98, ⑧ 8F-6512 $7.98, © CF-6512 $7.98.

Performance: **From fine to so-so to sorry**
Recording: **Excellent**

This group of fine musicians headed by pianist Chick Corea is an enigma to me. It has exposed us to the hopeless vocal efforts of Flora Purim on an otherwise good album entitled "Light as a Feather," and it often swims about aimlessly in a sea of electronic gimmickry, but it is also capable of producing music of extraordinary quality.

There's a lot of wah-wah swimming about here, but the group is just fine on such tracks as *No Mystery* and *Celebration Suite*. Generally, though, there is a wearisome sameness about Return to Forever's music, and through much of this album I kept wishing someone would pull the plug. *C.A.*

SARAH VAUGHAN: ***Send In the Clowns.*** Sarah Vaughan (vocals); orchestra. *That'll Be Johnny; Send In the Clowns; Wave; On Thinking It Over; Right in the Next Room*; and five others. MAINSTREAM MRL 412 $6.98.

Performance: **Excellent**
Recording: **Good**

It's great to hear Sarah Vaughan recording regularly again. Her latest album is another fine job, and she skips through her repertoire with all the ease of the consummate pro that she is. Oh, she can still ruffle my feathers a bit when she plays around with a really fine lyric, as she does with Sondheim's *Send In the Clowns*, elasticizing some words and phrases to the point where I sort of evilly wished that they would explode back on her like a piece of bubble gum. But then again she's always scooped around lyrics at her leisure, and when it works, as it does most of the time here, she really is unique. Besides, she probably didn't get that nickname "Sassy" for nothing, you know. The voice itself is as pearly smooth as ever. *P.R.*

COLLECTIONS

RECORDING OF SPECIAL MERIT

THE ELLINGTONIANS. Rex Stewart (cornet); Billy Taylor (bass); Barney Bigard (clarinet); Juan Tizol (trombone); each leading a different instrumental group. *Zaza* (Rex Stewart); *Night Wind* (Billy Taylor); *Bojangles* (Barney Bigard); *The Sphinx* (Juan Tizol); and three others by each group. TRIP Ⓜ TLP-5549 $5.98, ⑧ 8T-5549 $6.98.

Performance: **Bounce and beauty**
Recording: **Clean**

Trip, which is doing such an excellent job of reviving the EmArcy catalog, is now also dipping into the wealth of good jazz material originally presented on the Keynote label. Except for two of the Bigard sides, *Bojangles* and *Borobudor*, which have not been issued before, these recordings were first marketed between 1944 and 1946, when they were made, and even subsequent LP issues (on EmArcy) have long been out of print. Four groups led by Ellington-associated musicians are represented by four selections each. Ellington, who himself often took the role of a sideman on his men's small-band dates, does not appear here, and Johnny Guarnieri, who is the pianist in three of the groups, plays in Count Basie style, but some of the results nevertheless have a distinct Ellington sound. This is particularly true of the Rex Stewart group, which also contains Ellingtonians Lawrence Brown and Harry Carney. Stewart's fiery cornet sparks a stellar cast to make these four selections alone worth acquiring the album, but there's much more good stuff.

Carney and Johnny Hodges give the Billy Taylor sides a touch of Ellingtonia, but only on the last track, *Sam-Pan*, does *this* session seem to come alive with spirited solos by trumpeter Emmett Berry and Carney. There's nothing Dukish about the Barney Bigard session, though we certainly are reminded of him as we hear *Bojangles*. Bigard's full-bodied New Orelans clarinet carries all four cuts, and trumpeter Joe Thomas' input on *Coquette* and *Borobudor* is characteristically beautiful.

In 1946, when the Juan Tizol sides were made, Tizol had left Ellington and was a member of the Harry James band, as were four other members of this group, including alto saxophonist Willie Smith, who was later to join Duke. Besides Tizol's velvety trombone, there are good solos by Smith—who also vocalizes in *You Can't Have Your Cake and Eat It*—and by Bob Crosby trumpeter Dick Cathcart. This is a mixture of excellent and just-plain-good small-band swing that has aged gracefully over the past thirty years and is presented free of surface noise and electronic "enhancement." More, more! *C.A.*

(Continued overleaf)

"...the unrelieved whimsey of it all."

Houghton Mifflin

J. R. R. TOLKIEN

"The Hobbit" On Disc

OF J. R. R. Tolkien's trilogy *The Lord of the Rings*, poet W. H. Auden wrote, "This is a work that will either totally enthrall you or leave you stone cold, and whichever your response, nothing and nobody will ever change it." The same remark holds true for *The Hobbit*, which English philologist and professor of medieval English literature Tolkien wrote earlier, making it up as he went along for his own children. For Auden, *The Hobbit* was "the best children's story written in the last fifty years." For critic Edmund Wilson, Professor Tolkien's fantasy world of gnomes, elves, goblins, and other medieval creatures was a place he undertook to visit only under the most extreme literary duress.

Now, a year after the author's death at the age of eighty-two, *The Hobbit* has been made available here in a four-disc condensation on the Argo label—it has already chalked up record sales in the spoken-word field in England—and members of the cult will no doubt be flocking to record stores to get hold of it. I find myself somewhere between opposing camps in all this, being vulnerable to the professor's rich imagery and alliterative, flowing language—as well as the ingenuities of his comic-strip fairy-tale plots, the magic rings, and supernatural creatures with marvelous names who behave like wholesome versions of Wagner's fierce Teutonic gods—but at the same time put off by the unrelieved *whimsey* of it all. Professor Tolkien's hero, Bilbo Baggins, is the Hobbit, or gnomelike creature, who is persuaded to leave his uneventful, bourgeois life in a kind of hole under a hill in the Middle Earth, and follow the ominiscient, authoritarian wizard Gandolf and his dwarfs in pursuit of gold. His adventures bring the laconic little man into unexpected contact with elves, ravens, wolves, and goblins, and ultimately to the subterranean lair of the jewel-encrusted dragon Smaug and an all-out war between the goblins and the elves.

Staunchly commonsensical and stolid in the midst of the most bizarre cataclysms, Bilbo is the kind of unflappable hero ever dear to the English heart, and it is easy to understand his popularity among his countrymen. Even in condensation, *The Hobbit* is a long time unfolding—the recording runs about four hours—but Nicol Williamson does wonders in this sustained reading, characterizing more than twenty different creatures and keeping the tale moving with his sonorous interpretation of the fluent, melodious prose—the kind of prose Dylan Thomas might have written had he undertaken to write about elves and goblins instead of the village folk of Wales. The recording is enhanced by lovely music devised by Thurston Dart and Bob Stewart from medieval sources and played at just the right moments on such appropriate instruments as hurdy-gurdies, harps, and psalteries.

Tolkien cultists who have not already done so will also want to obtain the Caedmon single-disc recording (also available on cassette) called "Poems and Songs of the Middle Earth." Here William Elvin sings enchanting songs with the proper "period" ring composed by Donald Swann (of Flanders and Swann) to the texts of ballads that crop up in the various volumes of *The Lord of the Ring* (some of them in the "original Elvish"). Also, Tolkien himself reads from yet another of his whimsical works, *The Adventures of Tom Bombadil*. The voice is appealingly soft-spoken and possessed of a pleasant musical lilt, but the author's casual approach is no match for Mr. Williamson's professionalism, and the recorded sound, bright enough for the songs, is rather muffled during the spoken passages.

—*Paul Kresh*

J. R. R. TOLKIEN: ***The Hobbit (condensation).*** Nicol Williamson (reader). *An Unexpected Party; Roast Mutton; A Short Rest; Over the Hill and Under the Hill; Riddles in the Dark; Out of the Frying Pan; Queer Lodgings; Flies and Spiders; Barrels Out of Bond; A Warm Welcome; On the Doorstep; Inside Information; Not at Home; Fire and Water; The Gathering of the Clouds; A Thief in the Night; The Clouds Burst; The Return Journey; The Last State.* ARGO ZPL 1196/9 four discs $27.92.

J. R. R. TOLKIEN: ***Poems and Songs of Middle Earth.*** Music by Donald Swann. J. R. R. Tolkien (reader); William Elvin (vocals); Donald Swann (piano). *The Adventures of Tom Bombadil (selections); A. Elbereth Gilthoniel; The Road Goes Ever On; Upon the Hearth the Fire Is Red; In the Willow-Meads of Tasarinan; In Western Lands; Namárië; I Sit Beside the Fire.* CAEDMON TC 1231 $6.98, © CDL 51231 $7.95.

THEATER • FILMS

SAMMY CAHN: ***Words and Music.*** Sammy Cahn, Lorna Dallas, Terry Mitchell, Laurel Ford (vocals); Richard Leonard (piano). *Three Coins in the Fountain; Teach Me Tonight; Be My Love; It's Magic; I'll Walk Alone*; and thirty-seven others. RCA LRL1-5079 $6.98.

Performance: **Definitive but talky**
Recording: **Muffled and flat**

Sammy Cahn has written a staggering number of staggeringly successful songs, most of them for films, in his long career. Forty-two are included in this studio replica of his recent one-man show on Broadway. As I listened to him run through them, accompanied by three vocalists (none really much above the level of a demo singer) and a watery-sounding piano, I kept getting reflexes of recognition—"Oh, did *he* write that?" Well, not only did he write them, he unfortunately seems to have about five anecdotes for every one of them, all of which he tells at great length. Since the anecdotes usually concern the likes of George, Ira, Frank, Doris, Darryl, and Mario, I suppose that the general idea is to put the listener on the "inside" as to the foibles and fancies of The Great, Beverly Hills Division. Not too far into the recording the whole thing becomes a musical slide talkathon, and depending, I suppose, on your taste for chit-chat, it is either riveting or tiresome.

Cahn's work, within its straight-out commercial scope, is often admirable. He has a clear, craftsmanlike approach combined with a clean-edged talent for lyrics that catch and hold the popular mood. Also, he never overtaxes the singer, be it Lanza (*Be My Love*) or Sinatra (*High Hopes*), with too many subtle ideas or with word clusters that are difficult to sing. He ain't Stephen Sondheim, but he is damned good at what he does.

The album was recorded in a studio in England with no audience, thus administering the final blow to any glimmer of the good old sleazy Hollywood vitality. It has that dead, airless, muffled sound that I associate with English radio—the ambiance is reminiscent of Peter Pears in an hour and three minutes of *a cappella* sea chanteys. Cahn himself comes across well, however, as a gently humorous man and as a talented old-pro lyricist who, even when writing to order, can catch the popular ear.

P.R.

FUNNY LADY (see Best of the Month, page 70)

LENNY. Original-soundtrack recording. Dustin Hoffman, Valerie Perrine, Miles Davis, others; orchestra, Ralph Burns cond. UNITED ARTISTS UA-LA359-H $7.98, ® EA359-H $8.98.

Performance: **Fair**
Recording: **Lush**

LENNY BRUCE: ***The Law, Language and***

Lenny Bruce. Lenny Bruce (monologues). WARNER BROS. SP 9101 $6.98.

Performance: **Frantic and funny**
Recording: **Rackety**

Poor Lenny Bruce. He's being as badly used now, after his death, as he was during his spaced-out, jangled life. As the books about him, the newly discovered tapes, and the films proliferate, and as the cult gathers worshipfully around his memory (as they never did during his lifetime when the going got really rough for him), the thought occurs that only a *small* percentage of the residual profit from the booming Lenny Industry probably would have seen him through what was to be his final legal and financial mess. Well, that's show biz.

Bob Fosse's film about Bruce has been a huge popular success, even though Dustin Hoffman is badly miscast in the title role. Hoffman does a fair imitation of Bruce, but he still sounds too "nice"—in a post-*Graduate* way—to suggest the often desperate, hectoring original. True, Bruce was something of a mama's boy, but remember that his mama was a bawdy steamroller of a woman who had worked for years as a stand-up comic in cheap clubs. Hoffman too often sounds like a middle-class kid "talking dirty" or a "serious" actor Muni-fying his characterization with all sorts of "authentic" touches. If you ever saw Bruce, you know that the obscenity that upset so many vigilant guardians of our morals was mostly an attention-getting gimmick of his that he was too stubborn to drop once he got famous. But he could be hilarious, even telling a shaggy-dog story. Hoffman seems unable to suggest the great comedian that was at the core of Lenny Bruce.

The "real" Bruce album has a few high moments of his particular kind of nihilistic comment on subjects that proper people weren't mentioning in the Sixties, but mostly it is a rambling, frantic, self-justifying series of attacks on the mentality and morality of the people around him. Lenny Bruce had a point, then and now, about freedom of speech. It's easy enough to applaud him today—but where were we when he needed us? *P.R.*

STAVISKY (Stephen Sondheim). Original-soundtrack recording. Orchestra, Jonathan Tunick arr., Carlo Savina and Jacques Mercier cond. RCA ARL1-0952 $6.98, ⑧ ARS1-0952 $7.95.

Performance: **Arcanely alluring**
Recording: **Excellent**

Alain Resnais' art deco movie of crime in the Thirties deals with the trajectory of a swindler of much charm named Alexandre Stavisky, the scandal and extent of whose involvements as France's "king of crooks" shook the country to its very foundations when he was found dead one winter's day in 1934 with a bullet in his temple and a gun in his hand. To go with the movie's elegant hothouse atmosphere, Stephen Sondheim has supplied a score as suave and subtle as Jean Paul Belmondo's approach to the title role, and at once as luxurious and as astringent as the kind of camera work Resnais favors on the screen. Mr. Sondheim's expertise at putting together a pastiche has been exhibited spectacularly before, as in his score for the unusual Broadway musical *Company*. Here he evokes, largely through allusion and paraphrase, the plush period salons of monied comfort, foxtrots danced by immaculately clad couples in lavish ballrooms, the atmosphere of a well-warmed, luxurious lifestyle, and, at the same time, the fragility of the whole structure and the menace of behind-the-scene events that threaten to shatter the thin glass that protects so vulnerable a world. Melody has never been Mr. Sondheim's strong suit, yet he has devised a theme of some allure to serve as the basic ingredient of the waltzes, two-steps, and salon pieces that serve as musical decor for *Stavisky*. There is more of the soundtrack on this disc than can hold the listener's interest, but much of the music does stand out from the common run of hack work in this genre. *P.K.*

FOLK

THE MUSIC OF HAWAII. Iolani Luahine, Helen Hoakalei Kamauu, Edward Leilani Kamae, Dennis Kamakahi, Joe Marshall, David Rogers, Keola and Kapono Beamer, Wilfred Nalani "Moe" Keale, Ka'upena Wong, Cyrus Green, and Leland "Atta" Isaacs (vocals and instrumentals). *Maikaa'i Kauai; Ahe Lau Makani; Hawaiian Roughriders; Moana Chimes; Kaleleonalani; Ulili E; Ka Lama 'Ae One*; and nine others. NATIONAL GEOGRAPHIC SOCIETY 706 $5.55 (from National Geographic Society, Dept. 100, Washington, D.C. 20035).

Performance: **Enlightening, entertaining**
Recording: **Excellent**

Hawaiian music is more than just the flabby sound of ukuleles or murmuring choruses for the accompaniment of grass-skirted hula dances. Long before Captain Cook disturbed those islands with his mariners and missionaries, since the Stone Age, the Hawaiians had been setting their *mele*, or poems, to the simple music of chants called *oli*, backed by rhythm-producing instruments—drums made of gourds, bamboo pipes, stone castanets—and the *ukeke*, a string bow fitted out with strands of coconut fiber: Hawaiians never *saw* a ukulele until Portuguese sailors brought them around in 1879. In ancient Hawaii, there was a *mele* for every occasion, and in their stanzas were preserved the oral history and lore of the island people. The Calvinist missionaries, who came in 1820, introduced hymn tunes, which were blended with the ancient *mele* to produce the "new" Hawaiian sound of the kind heard on this record. Here are ancient religious chants, poems in praise of nature, love songs and ballads sung to the strumming of the ukulele and the steel guitar and the piping of the *ipu*—all recorded on the spot by expert singers and instrumentalists. The program ends with an authentic version of *Aloha 'Oe* more touching yet less sentimental than what we used to hear on the soundtracks of travelogs as the tourists sailed off with leis around their necks. Even genuine Hawaiian music, it turns out, is still rather bland stuff, but it's well worth listening to and reading about in this handsome new package from National Geographic. *P.K.*

"The most nearly complete documentary on classic jazz. . ."

The First Hot Flush: Six from The Archives

Louis Armstrong

Biograph Records

Blind Lemon Jefferson

MILESTONE Records has just favored the jazz lover (and all of us) with six new reissues. The collections are expanded repackagings of archive material that first appeared on the Riverside label in the Fifties, and it is *very* good to have them in circulation again. Most of the performances were recorded in three hectic years, 1922 to 1924, in the first hot flush of jazz when such disparate talents as those of the New Orleans Rhythm Kings, King Oliver's Jazz Band (with Louis Armstrong as second cornet), a teenage Muggsy Spanier with a pickup group, and the lyrical Bix Beiderbecke were all operating in and around Chicago and making occasional records for two small labels, Gennett and Paramount. The Blind Lemon Jefferson and Ma Rainey blues recordings were made between 1924 and 1929. Among Ma's accompanists were cornetist Joe Smith, Fletcher Henderson on piano, Charlie "Big" Green on trombone, and a very young Coleman Hawkins playing bass sax.

The sound varies on these reissues, especially on the many alternative takes that are included. Although acoustic recording had been supplanted by the "electrical process" after 1924, labels like Gennett and Paramount operated on small budgets, particularly for "race records" for black audiences. (The story is told that one such label, continuing to record acoustically, advertised its wares as being "electrical" on the basis that a light bulb was turned on during the recording sessions.)

☐ King Oliver's Creole Jazz Band made a sensational debut in Chicago at the Lincoln Gardens. Things were going so well that Oliver sent to New Orleans for Armstrong to come up and join in. The dual cornet breaks they worked up—stabbing out of nowhere, it seemed—amazed and baffled musicians and audiences. Some of them are preserved here. Oliver's *Dipper Mouth Blues* is better in this Paramount version than the one he recorded about the same time for Okeh (in those days bands were seldom under contract; they did free-lance, flat-fee recording dates). The Oliver band perfected the New Orleans ensemble style of playing, keeping solos to a minimum and letting the whole band tear into a number. Note for collectors: the extremely rare *Zulu's Ball* and its flip side, *Workingman's Blues*, have finally been located and are included here.

Armstrong left Oliver's band after it became evident that he was simply too talented to be a second-line man any more, although he and Oliver continued to be friends and mutual admirers. The Red Onion Jazz Babies sides are the hinge between his leaving Oliver and his cutting the superb 1926 Hot Five sides that established him as the greatest jazz horn ever.

☐ The New Orleans Rhythm Kings were a white band with a socking good style of their own, admirers of King Oliver, Jelly Roll Morton, and the black sound in general. They were the next great white group after the primal Original Dixieland Jazz Band, but they had a far freer, looser style. Trumpeter Paul Mares was a good and forceful lead horn, though he tended to be cautious in solos. The determining talent of the band was that of the brilliant, doomed Leon Rappolo on clarinet. Quite as lyrical as Bix (whom he is said to have influenced), Rappolo played eerie, poetic solos that are still intriguing. He eventually died in an insane asylum.

☐ Gertrude "Ma" Rainey became the first established urban blues star, and continued recording until 1929. She had been a black vaudeville performer until she heard a local girl singing a strange kind of song. Ma paid the girl to sing it to her until she learned the tune, and then she introduced it into her act. In later years she claimed to have invented the word "blues." As an artist she had fine phrasing and a husky voice, although it was far from being as pure a musical instrument as the voice of Bessie Smith. She was not as cosmopolitan as Bessie—nor did she die broke like Bessie. When the Great Depression came she retired and lived—a good churchwoman—off her real-estate investments. She appealed to a country or newly citified audience, but most of the songs Ma sang, though tagged "blues," were written in vaudeville form and were meant for dramatic performance. Contemporaries who saw both said that Bessie was the better singer and Ma the better performer.

☐ Blind Lemon Jefferson was a mysterious figure. A native of Florida, he played at country dances and then went "on tour," hopping freight trains and working most of the railroad-gang and poor-farmer Saturday-night joints throughout the South, sometimes accompanied by a second guitarist. Several blues singers have said they toured with him, but the number claiming to have done so is as great as the number of white musicians who claimed they roomed with Bix—there are far too many applicants for the honor. Leadbelly said he "used to lead Blin' Lemo' a-roun'," but Lightnin' Hopkins, who shyly tried to play with Jefferson at a one-nighter in Texas, said, "He wouldn't allow *no*body to lead him around." There are also differing tales of Jefferson as a person: generous, stingy, drunk, sober, obscene, and churchy. He certainly was a masterly artist and a prolific writer, an outstanding guitarist and a compelling singer, probably the greatest male blues singer ever. With utter calm he describes the most terrible emotional wounds: bitterness, frustration, betrayal, isolation. His collected recordings are a *kaddish* for the human condition. He was not a showman like Leadbelly, and, though young, he did not have the youthful, bewildered anguish of the equally legendary Robert Johnson. He was an oracle of the country blues, wise and experienced beyond his years, and in 1930 he departed the world as mysteriously as he had come into it.

☐ Jelly Roll Morton is again being honored as the first great jazz composer and leader of the finest New Orleans free-style band,

the Red Hot Peppers. That's all to the good. But it is even better that he is beginning to be recognized again as a truly great pianist. In classic, "hot" jazz there are only two pianists who are immediately identifiable by their playing: Morton and Earl Hines. Their talent was exclusive: only *they* sounded like themselves. Pianist Bob Greene, who has given many concerts of Morton programs recently, mentions in his liner notes for this reissue that the "secret" of Morton's style was open and oft-proclaimed: he played the piano as though it were an entire orchestra. The Morton collection is mostly made up of all the known solos he recorded for Gennett and Paramount. In one Herculean—nay, Jovian!—afternoon he confidently knocked off twenty-two sides. There are some small-band dates here as well, and two duets with King Oliver in which the abysmal recording process makes it sound as though Oliver's horn is a a kazoo. But the glorious Morton solos make everything right. He was one of the few truly two-handed pianists. He is obviously playing as a composer who is proud of his work but who is also used to entertaining people as well as expressing himself. Morton was an intolerable braggart, but he really *could* do everything he claimed he could. These recordings are early proof.

□ The Beiderbecke album contains a great deal of padding. All of Bix's Wolverine sides are included, two with alternative takes, plus four sides he made with pickup bands. The padding comes with two cuts by the Wolverines after he'd left them, Jimmy McPartland being his replacement; they are fun but unremarkable. Muggsy Spanier, that wonderful, tough Chicago horn, is represented by seven sides made with a mediocre group, the Bucktown Five, whose only redeeming feature is clarinetist Volly DeFaut. I don't understand why—since the material is available to Milestone—some of the Bucktown cuts weren't scrapped in favor of the Spanier recordings with the Charles Pierce Orchestra and the Jungle Kings (the latter included Gene Krupa and pianist Joe Sullivan), in which Spanier shines brighter and the clarinetist is the thrilling and violent Frank Teschemacher.

IN 1924 Bix was the star of the Wolverines, the hottest band on the Midwestern campus circuit. He was still under the spell of records and bands he'd heard, such as Oliver, the Rhythm Kings, and the Original Dixieland Jazz Band. But he was quickly going his own way. The three best moments in the collection are his solos in *Riverboat Shuffle* and *Jazz Me Blues*, in which he adapts the blues to his own purposes, and his first-star-I-see-tonight solo in *Royal Garden Blues*, which has nothing at all to do with blues but everything to do with Bix; it is also typical of him that in his solo he shows how good a tune it *could* have been. Like Armstrong's, his solos are not only improvisations but rewritings of tunes to show where they should have gone in the first place. The four pickup sides are notable for *Davenport Blues*, Bix's first recorded composition and the first record he made under his own name. *I'm Glad* and *Flock o' Blues* were made with Miff Mole on trombone and Frank Trumbauer—later Bix's mentor and friend—on C-melody sax. Like Armstrong after leaving Oliver—and as these sides show—Bix then was a brilliant musician looking for a place to land.

There are many golden moments in these albums. Taken together with the substantial notes and discographical information Milestone provides, they are the most nearly complete and exciting documentary on early classic jazz available today. —*Joel Vance*

LOUIS ARMSTRONG AND KING OLIVER. King Oliver's Creole Jazz Band: *Just Gone; Chimes Blues; Dipper Mouth Blues; Snake Rag; Mabel's Dream; Zulu's Ball*; and twelve others. King Oliver and Jelly Roll Morton: *King Porter Stomp; Tom Cat Blues*. Red Onion Jazz Babies (with Louis Armstrong, trumpet): *Terrible Blues; Santa Claus Blues; Of All the Wrongs You've Done to Me; Cake Walking Babies from Home*; and three others. MILESTONE Ⓜ M-47017 two discs $7.98.

NEW ORLEANS RHYTHM KINGS AND JELLY ROLL MORTON. New Orleans Rhythm Kings: *Farewell Blues; Tin Roof Blues; Eccentric; Livery Stable Blues; Tiger Rag*; and eighteen others. New Orleans Rhythm Kings (with Jelly Roll Morton, piano): *Milenberg Joys; Clarinet Marmalade* (two takes); *Mr. Jelly Lord* (two takes); *London Blues*. MILESTONE Ⓜ M-47020 two discs $7.98.

MA RAINEY. Ma Rainey (vocals); instrumental accompaniment, including Louis Armstrong (trumpet), Joe Smith (cornet), Charlie Green (trombone), Coleman Hawkins (bass saxophone), Buster Bailey (clarinet), Fletcher Henderson (piano), Kid Ory (trombone), Tampa Red (guitar), and "Georgia Tom" Dorsey (piano). *See See Rider Blues; Jelly Bean Blues; Chain Gang Blues; Moonshine Blues; Wringin' and Twistin' Blues; Hear Me Talking to You; Blame It on the Blues*; and twenty-five others. MILESTONE Ⓜ M-47021 two discs $7.98.

BLIND LEMON JEFFERSON. Blind Lemon Jefferson (guitar, vocals). *That Black Snake Moan; Shuckin' Sugar Blues; Match Box Blues; Piney Woods Money Mama; Peach Orchard Mama; Blind Lemon's Penitentiary Blues; Sunshine Special; Rising High Water Blues*; and twenty-four others. MILESTONE Ⓜ M-47022 two discs $7.98.

JELLY ROLL MORTON, 1923/24. Jelly Roll Morton (piano); instrumental accompaniment. *King Porter; Grandpa's Spells; The Pearls; Mr. Jelly Lord* (three takes); *Wolverine Blues; High Society; Tiger Rag; Mamamita*; and twenty others. MILESTONE Ⓜ M-47018 two discs $7.98.

BIX BEIDERBECKE AND THE CHICAGO CORNETS. The Wolverines: *I Need Some Pettin'; Royal Garden Blues; Sensation Rag; Riverboat Shuffle; Big Boy; Tia Juana; Tiger Rag; Lazy Daddy* (two takes); and six others. Sioux City Six: *I'm Glad; Flock o' Blues*. Bix and His Rhythm Jugglers: *Davenport Blues; Toddlin' Blues*. The Wolverines (with Jimmy McPartland, cornet): *Prince of Wails; When My Sugar Walks Down the Street*. The Bucktown Five (with Muggsy Spanier, cornet): *Hot Mittens; Steady Roll; Really a Pain; Buddy's Habits* (two takes); and two others. MILESTONE Ⓜ M-47019 two discs $7.98.

CHOOSING SIDES

By IRVING KOLODIN

AFTER-DINNER MOZART

WOLFGANG MOZART may be the only great composer who ever lived (do I hear a voice saying, "Stop right there"?) who wrote not only dinner music (incomparable divertimentos) and pre-dinner music (the delightful early symphonies—see this column for February 1975), but almost incalculable quantities of after-dinner music as well. The last is the term I would use to describe the nearly twenty sides of dance music and marches directed by Willi Boskovsky, originally issued by London in a series of individual discs and now reissued in two boxed collections (STS 15275/9, STS 15280/4). The price of the two is $34.90 ($17.45 each), which brings the cost per disc down to something over $3, rather less than the original figure.

It was Charles Joseph, Prince de Ligne, who said of that famous event of 1814: "The Congress of Vienna does not walk, it dances." This, I submit, was less a consequence of the frivolity of the participants than of the surroundings in which the Congress was held. Vienna has been a dancing city since time immemorial; by the end of the nineteenth century it was processing much of the dance music that served the world's insatiable demand. The goodies were as great in number (they were often written in sets of six, twelve, or more) as they were high in quality, and I think of them as after-dinner music for two reasons: first, because of the times at which the public balls, soirées, masquerades, and other functions for which they were written were held, and, second, because of their general suitability for similar private functions today. The instrumentation is compact (even the poorest of princes could afford the price of the four musicians who perform the six glowing *Ländler* of K. 606 on these discs), the duration of the individual pieces is brief (so as not to tire the elderly who, more often than not, were the ones paying the pipers), and the music is, finally, inexhaustible in its variety.

Such music was the ideal counter to the rather strenuous eating customs of the time: dinner at four, supper at ten. Beethoven himself tells us that, as a young Rhinelander in Vienna in 1795, he not only shared the roof of Prince Karl Lichnowsky, but was welcome at his board as well. The young composer preferred the *laissez faire* of the tavern, however, to the hospitality of a house in which he was required to be washed and cleanly dressed, his beard in order, to partake of a *four o'clock* dinner. "I can't stand that," Beethoven told a friend. But the Viennese aristocracy could, and though they might hardly be expected to agitate themselves *spontaneously* to work off the day's intake of calories, they could, by dancing, conceivably make themselves somewhat readier for the late supper that would round the day out. Thus the kind of after-dinner music Mozart wrote for winter entertainments from his arrival in Vienna in 1781 to his death ten years later had not only the general purpose of producing melodic caviar for the music lovers of his time (and ours), but the more specific one of performing a therapeutic service for the overfed gentry.

Anyone who has seen a proper production of *Don Giovanni* is well aware (from its Ball Scene) of the way in which the social dances reflected the social strata of the time. The minuet was, of course, the dance of the aristocracy, marked by courtesy, agility, and formality in its patterns. The contredanse (the name derives, surprisingly, from the English "country dance") was rougher, less formal, more of a communal enterprise. Finally, there was the rustic *Deutsche Tanze* ("German dance," sometimes called merely *Teutsche*) from which the rakish waltz would eventually develop.

The dance contents of these two albums conform broadly—very broadly—to these categories. They range, in time of composition, from 1769 and K. 65a (Mozart's first seven minuets for dancing, written the day before his thirteenth birthday on January 26) to 1791 and K. 605 (commissioned for Carnival time and written, of course, the year of his death). Also included in that same Carnival commission were minuets (K. 601) and contredanses (K. 603); taken together, the three groups represent the composer's most mature ideas on a cross-section of the dances he produced throughout his lifetime.

NOTHING has been newly recorded, nothing altered for this reissue, meaning that the ten discs are just as they were originally offered, with a miscellany of dance types—and dates of composition—from side to side. This is not a matter of great moment, for the interests of the listener are best served by just such diversity of forms and origins. As is ever true with Mozart, the earliest examples of his creativity in any of the forms he pursued all through his life have a freshness, a curling cunningness of thought that is inimitably rewarding. Each piece is satisfying in itself, but, more often than not, each also contains a foreshadowing of things to come when the master craftsman will take a similarly simple thought and elaborate it with extraordinary deftness into a longer statement of boundless variety.

As an instance, K. 409 is a Minuet in C, written in 1782, to which producer-annotator Erik Smith has awarded the accolade "Ceremonial." It is, as he points out in his excellent notes, "far longer with its eighty-nine bars than any of the minuets in his Symphonies, indeed longer than any minuet and trio except that of K. 589" (No. 2, in B-flat, of the *Prussian* Quartets written in 1790). Producer Smith suggests that K. 409 was composed "to be used as an entr'acte" for one of Mozart's concerts of that year as, he continues, "the Marches K. 408 seem to have been."

Title page for a collection of Ländler (engraving by Moritz von Schwind)

THIS is, I think, the proper point to remark that the marches that dot these discs are no ordinary parade-ground examples of the genre. They are frequently elements of well-known chamber-music works, such as the *Posthorn* or *Haffner* Serenades, or the Divertimento K. 205. Often they were performed by the players as they marched through the streets of Salzburg from assembly point to destination—and again on the homeward leg. And if they were not actually part of the divertimento or serenade itself, they were very closely affiliated with it, as the quality of the music attests.

It should hardly be surprising, therefore, that the marches possess a quite special musical interest. Particularly attractive is the D Major, K. 408, No. 2, with trumpets and drums to go with the *Haffner* Symphony in the same key (K. 385). Verging close to sonata form is No. 3, in C, of the same set, and another march in K. 335 does indeed touch *all* the reckoning points of that structure—first and second subjects, a little development, and recapitulation.

The question that will present itself to the average Mozartean is not *whether* he would like to own a representative selection of this material, but rather how much of it he can afford to acquire without cutting too seriously into the dollar amount available for other records. Anything less than the two full sets will clearly entail some sacrifice, for the contents have been assembled as a miscellany that cuts across not only types, dates, and locales of composition, but intrinsic musical interest as well. You cannot, for example, if you choose one volume rather than the other, get both the five contredanses based on "*Non piu andrai*" from *Le Nozze di Figaro* (K. 609, for flute, drum, and strings) *and* the delightful item in K. 605, the famous German dance with sleighbells, for they just happen to be in separate albums.

ON balance, however, I would urge the frugal buyer to select Album II rather than Album I for the following reasons: Album II contains, as its last disc, the whole of *Les Petits Riens* (*Little Nothings*), Mozart's only full-length ballet score, without which no perspective of his dance music would be complete. It also has the ballet music from *Idomeneo* (another "must have"), examples of all the dance types discussed above, and at least a cross-section—a little less fluent, a little less charming—of the forms to be found in Album I. It also combines those memorable *jeux d'esprit* of K. 602, 603, 604, and 605 in which Mozart indulged his taste (and ours) for hurdy-gurdy and sleighbells. In short, to choose Album II over Album I is to sacrifice some of the better in order to get most of the best. Throughout, the level of execution is unflaggingly high, whether Boskovsky is exchanging his baton for a violin bow, as he does in the six *Ländler* of K. 606, or whether he is shaping a much larger ensemble to the intimate needs of a fully formed ballet score.

Indeed, with so much felicity to fill the after-dinner hours from six to midnight, and with the *Sleigh Ride* and its bells to take us back to the point of departure, the only problem remaining is what to do with the *after* after-dinner hours. Fortunately, Mozart provided for those too, with the C Major Vespers, K. 339, followed by the *Serenata Notturna*, K. 239. Then, what else but *Eine Kleine Nachtmusik*, K. 525—and so to bed.

CLASSICAL DISCS AND TAPES

Reviewed by RICHARD FREED • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS
PAUL KRESH • ERIC SALZMAN

RECORDING OF SPECIAL MERIT

BARTÓK: ***Sonatas for Violin and Piano, Nos. 1 and 2.*** Gidon Kremer (violin); Yuri Smirnov (piano). HUNGAROTON SPLX 11655 $6.98.

Performance: **Full of life**
Recording: **Rather lifeless**

Bartók's two violin sonatas were written in 1921 and 1922. I have always regarded them as his most difficult music—not just to play but to listen to. Both first movements are long and highly expressionistic: intense, inward atonality relieved only by a touch or two of the characteristic Bartók-Hungarian manner. The finales, on the other hand, are lively and rhythmic in the best Bartók Eastern European manner, but even in them the level of dissonance is very high. This is that *old* modern music, in which the dissonance is very real and very disturbing (unlike much later stuff in which dissonance is consonance or merely neutral or just noise in the system), and previous performances of these sonatas have always given me a headache. These, however, are a most rewarding and supple pair of readings, full of spirit and character, which make sense out of the very length and density of this deeply felt, somewhat overwrought music.

Although this recording is part of Hungaroton's complete edition of Bartók's music, the performers are not Hungarian. Gidon Kremer is a Latvian violinist of the first rank, and the capable pianist, Yuri Smirnov, is a Russian. The recording quality itself is rather lifeless, but the performance has all the life and character you could wish. *E.S.*

Explanation of symbols:

Ⓡ = *reel-to-reel stereo tape*
Ⓢ = *eight-track stereo cartridge*
Ⓒ = *stereo cassette*
□ = *quadraphonic disc*
R = *reel-to-reel quadraphonic tape*
8 = *eight-track quadraphonic tape*
C = *quadraphonic cassette*

Monophonic recordings are indicated by the symbol Ⓜ

The first listing is the one reviewed; other formats, if available, follow it.

BEETHOVEN: ***Piano Sonata No. 29, in B-flat Major, Op. 106 ("Hammerklavier"); Thirty-three Variations on a Waltz by A. Diabelli, Op. 120.*** Webster Aitken (piano). DELOS DELS-24201/2 two discs $13.96.

Performance: **Stimulating**
Recording: **Fair**

BEETHOVEN: ***Piano Sonata No. 24, in F-sharp Major, Op. 78; Piano Sonata No. 29, in B-flat Major, Op. 106 ("Hammerklavier").*** Alfred Brendel (piano). PHILIPS 6500 139 $7.98.

Performance: **Probing**
Recording: **Good**

Webster Aitken's recordings of four big Schubert sonatas on the EMS label in the early 1950's made me regret knowing so little about this pianist and, even more, regret never having heard him in concert. This pair of discs, derived from his 1961 recitals at the University of Illinois, is as close as I'll ever get, for Aitken stopped playing in public shortly after those appearances. Both the sonata and the variations are propelled by a force compounded of intellectual adventurousness, emotional commitment, and musical insights born of long involvement with the material; these stimulating performances breathe a refreshing air of spontaneity which by no means diminishes their basic profundity. The "electronic rechanneling" from the mono tapes is good on both discs, but the piano is more lifelike in the variations than in the sonata. (The "special annotation by Webster Aitken," I suspect, was written as a general introduction for the Illinois recital series. Notes on the specific works are by Paul A. Pisk.)

Every recording artist really ought to have at least one live performance in his active discography. Hearing Brendel's studio-made *Hammerklavier* after Aitken's live one brought to mind a remark of Irving Kolodin's which I find myself quoting shamefully often: "A recorded performance has the possibility of being 'perfect'; a live performance has the possibility of being *live*." Spontaneity, I'm afraid, is just what is missing from Brendel's performances of both works on the new Philips disc. Of intelligence, commitment, and insight there is abundant demonstration, and yet the performances seem not merely reserved but self-conscious and calculated—and thereby lose much of their impact. I miss the electricity Brendel can generate in concert and has shown in numerous earlier recordings. Vladimir Ashkenazy's *Hammerklavier* remains, for me, the indispensable recording (London CS-6563), and Rudolf Serkin gives the most persuasive account of Op. 78 (Columbia M 32294). *R.F.*

RECORDING OF SPECIAL MERIT

BERLIOZ: ***Symphonie Fantastique, Op. 14a.*** Concertgebouw Orchestra, Amsterdam, Colin Davis cond. PHILIPS 6500 774 $7.98, Ⓒ 7300 313 $7.95.

Performance: **Searchingly lyrical**
Recording: **Resplendent**

BERLIOZ: ***Symphonie Fantastique, Op. 14a.*** Orchestre Philharmonique de Strasbourg, Alain Lombard cond. RCA ERATO STU 70800 $6.98.

Performance: **Youthfully energetic**
Recording: **Good**

Colin Davis' second recording of the *Symphonie Fantastique* represents a considerable improvement over his 1964 reading with the London Symphony. The lyrical quality that was the outstanding feature of the earlier recording is intensified here, but the tempos are slightly quickened and the rhetorical aspects of the music sharpened, so that there is no feeling of uncomfortable laxity to the whole. Davis' approach differs very decidedly from the more overtly dramatic representations of Munch and Solti, but for those whose taste in Berlioz performance leans toward the Classical, this disc is the one to own. Davis takes the repeats in both the first movement and in the *Marche au Supplice*; I go along with the former, as does Solti, but not with the latter, in which the repeat spoils the relentless, fateful momentum. I also regret the split of the *Scène aux Champs* between the two sides, which the London Solti issue manages to avoid, and with no loss in quality.

No small factors in the overall effectiveness of the new Davis reading are the superb playing of the Concertgebouw Orchestra and the resplendent sonics provided by the Philips engineering staff—a resplendence, it must be admitted, that also adds a bit of *sfumato*, making for less low-register detail than one encounters in the Solti recording. The inner voicings achieved by Davis, however, are altogether wonderful, with the cornet coloration in the waltz movement being especially felicitous.

The Alain Lombard/Strasbourg Philharmonic disc offers a young man's *Fantastique*, full of the impetuosity and ardor characteristic of one of M. Lombard's illustrious predecessors at Strasbourg, the young Charles Munch. Regrettably, the orchestra, though a highly competent body of players, is no match in virtuosity and refinement for the more than half-dozen super-big-league orchestras whose recordings are currently listed in Schwann-1, so that, despite the energy and freshness Lombard brings to his interpretation and the general excellence of the recorded sound, the Erato disc is definitely out of its league in present company. *D.H.*

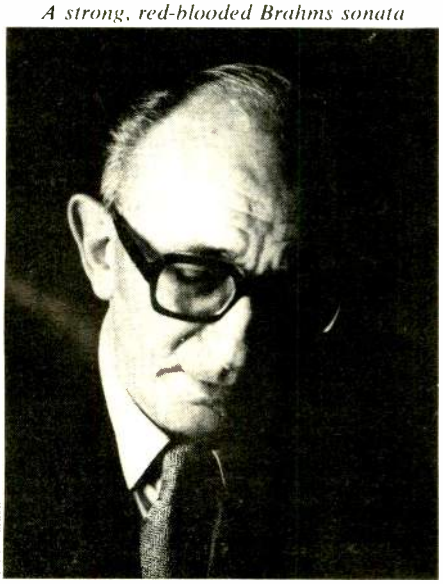
RECORDING OF SPECIAL MERIT

BRAHMS: *Piano Sonata No. 3, in F Minor, Op. 5; Intermezzo in E-flat Major, Op. 117, No. 1; Intermezzo in C Major, Op. 119, No. 3.* Clifford Curzon (piano). LONDON STS 15272 $3.49.

Performance: **Massive and luxuriant**
Recording: **Excellent**

I still treasure the original 1963 London disc of these performances. Curzon brings just the right blend of impetuosity and discipline to the sonata, which if treated too freely can overstay its welcome and if too tautly becomes mere note-spinning. Here it is just the strong and red-blooded piece it should be, with recording to match. Comparison of the 1963 pressing and the 1975 remastering shows little discernible difference in sound quality except that stemming from the pressing itself: my review copy of the 1975 release has a slightly off-center side one and a few gritty spots, but nothing that would invalidate the "Special Merit" rating, especially since this is the only budget-price version of Op. 5 currently available. *D.H.*

CLIFFORD CURZON
A strong, red-blooded Brahms sonata

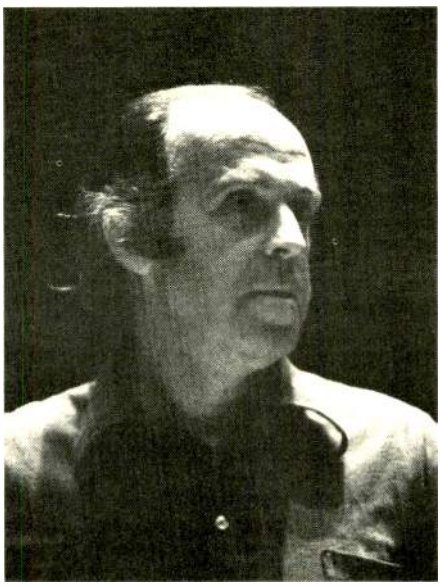


Fritz Curzon

BROWN: *Times Five; Octet I; December 1952; Novara.* David Tudor (pianos); instrumental ensemble with tape, Earle Brown cond. COMPOSERS RECORDINGS, INC. CRI SD 330 $6.95.

Performance: **Expert**
Recording: **Good**

Earle Brown is one of the most influential figures in music since World War II and one of the few Americans to have had a major impact on European music, but he remains surprisingly little known to the wider public. One of the original members of the old New York School, that group of composers and artists around John Cage in the early 1950's, Brown was responsible for many of the innovations of that time. As early as 1952, he devised a musical "score" so radical that it is *not* a score and contains no music. In this performance of *December 1952*, we do not hear a single note or sound *composed* by Brown, who readily admits that "the *music* you hear is very much that of David Tudor." *December 1952* is a graph on a single sheet of paper; it is up to the performer to figure out how to realize it, and the essential task is entirely David Tudor's. The other early piece here, *Octet I*, is one of the first works in the new tape medium. Originally for eight loudspeakers (here reduced to two), it is essentially a sequence of tiny recorded fragments in high-speed montage.



Composers Recordings, Inc.

EARLE BROWN
When is a score not a score?

To my mind and ear, these early works are essentially historical curiosities, and it was only later that Brown developed his much more interesting ideas about "time notation" and open form. At a time when tape music and serialism were pushing avant-garde music toward a more perfect, fixed, and perhaps boring order, Brown helped reopen the question of performance in a very challenging way. Basically, he notates the sounds he wants with great precision but leaves their final structuring to the act of performance itself (somewhat the reverse of the traditional improvisatory situation). Both *Novara*, a purely instrumental piece of 1962, and the attractive *Times Five*, written for instruments and tape in 1963, have this open construction. Obviously, a recorded performance is about as fixed a version as could be imagined. Still, the effect is something like a candid-camera shot; an "unposed" quality of fantasy sound permeates these works. Brown is at his best as a manipulator of sound colors, and *Times Five* has a typical and appealing palette.

Delos

WEBSTER AITKEN
A stimulating, refreshing Beethoven sonata

Times Five and *Novara* were performed and recorded in Amsterdam (!), *December 1952*, performed on two pianos by David Tudor, was recorded here, and *Octet I* is the composer's own mix from the eight-channel original. No particular effort has been made to use the multichannel aspects of this music in adapting it to stereo, and, of course, CRI is not yet into quadraphonics, but otherwise these are adequate recordings of excellent composer-produced performances. *E.S.*

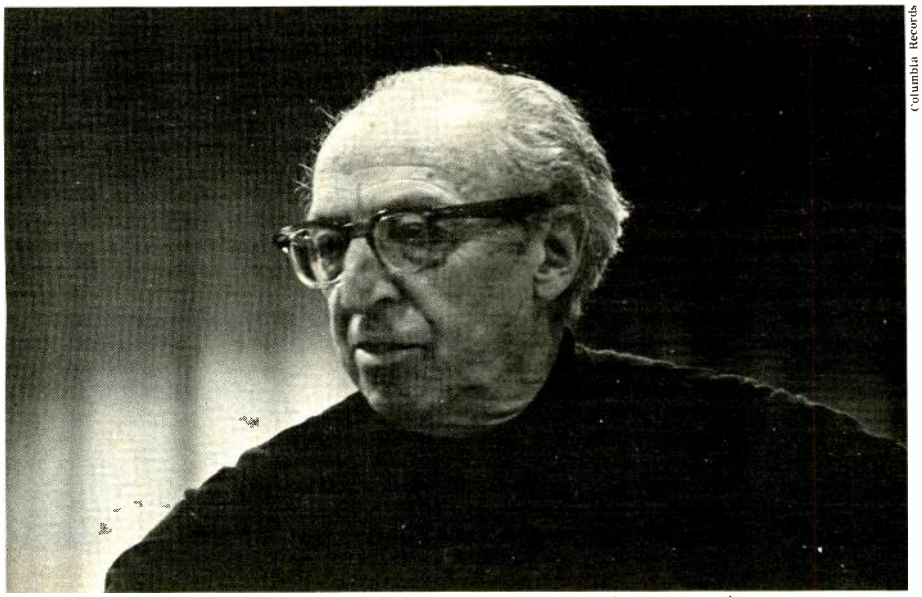
CHOPIN: *Seventeen Polish Songs, Op. 74; Two Posthumous Songs.* Annette Celine (soprano); Felicja Blumental (piano). EVEREST 3370 $4.98.

Performance: **Fairly good**
Recording: **Good**

These nineteen songs are all Chopin ever wrote—a surprisingly small output considering his affection for vocal music and his natural flair for the medium. What is not surprising at all is Chopin's ability to range over a broad compass of moods—in the manner of his piano "miniatures"—creating little tone poems that are in turn martial, playful, contemplative, ardent, even sepulchral (No. 17).

These songs seldom turn up on records, but they have had some distinguished interpreters, notably Maria Kurenko and Jennie Tourel. Annette Celine is not in their class, for her range is limited at both ends—a definite shortcoming in a repertoire that calls for wide extensions. She nonetheless brings to her singing a fine understanding of the idiom, a good sense of rubato, simplicity, and sincerity. She is also fortunate in having a mother (Felicja Blumental) who not only taught her these songs but provides her with beautiful accompaniments as well. *G.J.*

COPLAND: *Dance Panels; Danzón Cubano.* London Symphony Orchestra, Aaron Copland cond. ***Three Latin-American Sketches; El***



Columbia Records

AARON COPLAND: *masterly performances of his own works*

Salón Mexico. New Philharmonia Orchestra, Aaron Copland cond. COLUMBIA M 33269 $6.98.

Performance: **Authoritative**
Recording: **Very good**

Copland tells us that *Dance Panels*, composed in 1959 and revised in 1962, "was conceived as a ballet without a story," and it strikes me as rather less immediately appealing than his earlier ballet scores which do illustrate specific scenarios. There are attractive themes in the work's seven sections, but none of them are particularly memorable; it is a rather static affair, with some very bland stretches, and I suspect a suite of about half the length of the twenty-seven-minute whole might be a more effective concert piece. In its premier recording, the work is played beautifully, and so is the other première on the disc, the *Latin-American Sketches* (also begun in 1959, but completed in its final form only four years ago). Philip Ramey's notes tell us—both in his own words and in a quotation of the composer—that the Venezuelan piece, *Estribillo*, concludes the set, but on the record it precedes the two Mexican pieces, *Paisaje Mexicano* and *Danza de Jalisco*; perhaps Copland decided at the last minute that separating the two fast sections with the slow one would make a more attractive sequence than starting with the slow one and following with the two fast ones. Leonard Bernstein's rhythm is more incisive in his New York Philharmonic recording of *El Salón México*, and, to a slighter degree, in his version of the *Danzón Cubano*, but no one interested in the two lesser-known works on this disc is likely to be disappointed by Copland's own masterly performances of these two familiar ones. *R.F.*

DOWLAND: ***Lute Music*** **(see Collections—Music for Lute, Volume I)**

DVOŘÁK: ***Mass in D Major, Op. 86.*** Nicholas Cleobury (organ); Choir of Christ Church Cathedral, Oxford, Simon Preston cond. ARGO ZRG 781 $6.98.

Performance: **Very good**
Recording: **Very good**

The Mass in D Major was composed between the Seventh and Eighth Symphonies in one of Dvořák's richest periods, and by coincidence it bears the same opus number as Beethoven's Mass in C; these factors may combine to arouse expectations that the music cannot fulfill. The Baroque-sounding Gloria and the Credo with its gentle opening are not without interest, and the writing for the organ is everywhere most effective, but beyond that there is little in it. When Dvořák conducted the first performance of the Mass in 1887, his wife and the wife of the man who had commissioned the work were among the soloists; there are no women in this recorded performance, their parts being sung by boys, and very effectively, too. In every respect, Preston has organized a very good performance, and the recording itself captures the spaciousness of the cathedral without exaggerating it. It is surely no fault of the performers or the engineers that the composition itself is basically unimpressive. *R.F.*

EVETT: ***Quintet for Piano and Strings*** **(see PARRIS)**

FAURÉ: ***Fantaisie for Piano and Orchestra, Op. 111*** **(see RAVEL)**

FAURÉ: ***Nocturnes; Theme and Variations in C-sharp Minor, Op. 73*** **(see Best of the Month, page 69)**

FAURÉ: ***Requiem, Op. 48; Pavane, Op. 50.*** Dietrich Fischer-Dieskau (baritone); Sheila Armstrong (soprano); Edinburgh Festival Chorus; Orchestre de Paris, Daniel Barenboim cond. ANGEL S-37077 $6.98.

Performance: **Strong dramatic emphasis**
Recording: **Excellent**

For me the high point of this disc is not the star-studded presentation of the ever-lovely Requiem, but the first issue on an American LP record of Fauré's curiously poignant *Pavane* in its choral version—indeed, this is the first issue of it since Malcolm Sargent's 78-rpm disc was released by Columbia here shortly after World War II.

As much as I welcome this long-awaited addition to the recorded repertoire, though, I find Barenboim's handling of the music a mite heavy-handed, owing in part to the oversize choral forces employed. Likewise, purists might justifiably take issue with Barenboim's reading of the Requiem, which is decidedly at odds with the restrained humanism characteristic of most other recorded performances, especially those led by conductors of French background and training. The recorded sound throughout is rich, full-bodied, and well balanced, and the disc is a good choice for listeners who find the French-style readings of the Requiem too pallid. For those who want the most authentic treatment, however, I strongly recommend the version on Musical Heritage Society MHS 1507. *D.H.*

FUSSELL: ***Three Processionals for Orchestra.*** **STRANDBERG:** ***Sea of Tranquility.*** **SCHUBEL:** ***Fracture.*** Springfield Symphony Orchestra, Robert Gutter cond. OPUS ONE 21 $4.98 (by mail from Opus One, Box 604, Greenville, Me. 04441).

Performance: **Effective**
Recording: **Very good**

Opus One, a small operation based in Greenville, Maine, is virtually the only record company today turning out much new American orchestral music. I cannot imagine by what means this is accomplished (with great difficulty, no doubt), but accomplished it is and quite well too.

Newton Strandberg is a new name to me, and the only information I have about him is that his *Sea of Tranquility*, inspired by the moon landings, was composed in Huntsville, Texas, and premiered in Houston in 1970. The work is scored for two string ensembles and three players assigned to the outside and insides of a grand piano. A tiny, almost unreadable little microscore printed in pale aqua came with the recording, and never was score less necessary. *The Sea of Tranquility* is a rather pure, timeless, and mysterious landscape of sonic clusters. Nothing happens, but, so to speak, nothing happens most effectively.

Max Schubel's *Fracture* is also a sonic wonderworld, but, unlike its companion, it is full of events. Great clusters of orchestral sound ebb and flow while bits of half-remembered music, huge jazzy flatulations, well up and are overwhelmed. I like this music. I like its contradictions and even its thick, chaotic quality. There is too much of it—it is too rich, too generous, too undramatic, and not quite thoughtful enough—but it displays lots of skill, lots of ideas, and a real desire to say something. You don't find much of that going around any more.

Robert Fussell's *Three Processionals* are an expansion for large orchestra of materials from a chamber setting of Hart Crane. Perhaps it suffers in the translation; it is a moody work with a heavy expressionist orchestral sound that I find ineffective.

The performance of the Springfield Symphony (which seems to have replaced the Louisville Orchestra as *the* new-music orchestra) under Robert Gutter and the Opus One recording itself show a definite advance on earlier efforts and deserve high marks. No production credits are offered at all, but the recordings seem to be under the direction of composer Schubel, the mastermind behind Opus One. *E.S.*

GAGLIANO: ***La Dafne.*** Ray DeVoll (tenor), Ovid, Tirsis; Daniel Collins (countertenor), Apollo; Elizabeth Humes (soprano), Cupid; Christine Whittlesey (soprano), Venus,

(Continued on page 99)

Dafne; New York Pro Musica Antiqua, George Houle cond. MUSICAL HERITAGE SOCIETY MHS 1953/54 two discs $7.00 (plus 75¢ handling charge from Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: **Good, but . . .**
Recording: **Dry**

Ottavio Rinuccini's *Dafne*—or, as it is called here, *La Dafne*—was the first opera libretto, and, as set by Marco da Gagliano in 1608, it was the last production of the New York Pro Musica. This is, in some ways, a disappointing recording, but I'm glad it was made.

According to the somewhat conflicting early accounts, Rinuccini's *Dafne*, with music by Jacopo Peri and possible additional contributions by Peri's aristocratic patron, Jacopo Corsi, and his rival, Giulio Caccini, was performed in Florence a number of times between 1594 and 1604. But none of that music is still extant, perhaps because the productions were fluid, experimental, or even improvisatory. The earliest surviving works in the new dramatic genre are a religious drama by Emilio de'Cavalieri and two settings of Rinuccini's *Euridice* by Peri and Caccini. But *Dafne* was not completely forgotten. In 1608, after the tremendous success of Claudio Monteverdi's *Orfeo* at the court of Mantua, a successor was commissioned for a double celebration in the Gonzaga family—one son married, the other created a cardinal. Monteverdi could not get the new work ready in time, and a fast commission was sent over to Florence. Rinuccini expanded his old *Dafne* libretto, and Marco da Gagliano hopped over the Apennines to execute the commission. Apparently some of the music was actually written by Ferdinando Gonzaga, the cardinal-to-be, and smoothly incorporated into the score by Gagliano.


Collection James Goodfriend

DAPHNE
Seventeenth-century drawing by Donato Creti

La Dafne is a typical early opera in which strong doses of expressive recitative surround song-like arias or ariosos, lively choral dances, and gorgeous, melting laments. The score has been augmented here with instrumental music by other composers (including Frescobaldi, one Francesco Turini, and a Dutch recorder player of the period, J. J. Van Eyck), and the instrumentation, not specified in the original, has been adapted to the New York Pro Musica instrumental ensemble: harpsichord, organ, lutes, flutes, recorders, and bass viol. This is probably not quite the right sound—too much like Renaissance chamber music and lacking the sumptuous string sound that was certainly a feature of operatic accompaniment from the start. Nevertheless, it gives this wonderful group a chance to show its skills, including a healthy dose of the on-the-spot ornamentation that is so important to the realization of early music. I like the countertenor, Daniel Collins, and from the others there is some sweet singing. Still, I have mixed feelings. There is some very sympathetic vocalism but not enough of that easy, free, ornamental, expressive-dramatic style that is in order here. The intimate, nondramatic character of the performance is further emphasized by the dry, studio-ish quality of the recording. This kind of dry clarity suggests that the Pro Musica is performing in your living room but robs the musical tale of a dramatic dimension.

The New York Pro Musica Antiqua, founded more than twenty years ago by Noah Greenberg (whose name, by the way, appears nowhere in the extensive supporting material of this album), was famous for its stunning *Play of Daniel*, a remarkable evocation of medieval liturgical drama. I am under the impression that the Gagliano *Dafne* was a project that Greenberg was contemplating when he died in 1966. The organization never seems to have fully recovered from the shock of his death, and the realization of *Dafne*, while praiseworthy, lacks something of the fire and genius that went into its predecessor. At any rate, this is a rare and precious work, and the recording is a final memento of a great musical organization. *E.S.*

GILBERT AND SULLIVAN: *The Mikado.* John Ayldon (bass), Mikado; Colin Wright (tenor), Nanki-Poo; John Reed (baritone), Ko-Ko; Kenneth Sandford (bass), Pooh-Bah; Michael Rayner (baritone), Pish-Tush; Valerie Masterson (soprano), Yum-Yum; Peggy Ann Jones (soprano), Pitti-Sing; Pauline Wales (soprano), Peep-Bo; Lyndsie Holland (alto), Katisha. D'Oyly Carte Opera Chorus and Royal Philharmonic Orchestra, Royston Nash cond. LONDON OSA 12103 two discs $13.96.

Performance: **Survives comparison**
Recording: **Excellent**

One wonders if the D'Oyly Carte Company will ever stop making new recordings of *The Mikado*. Two are still listed in Schwann—not counting a recent release on the Stanyan label with the Sadler's Wells Opera Company and the long admired Angel album featuring the Glyndebourne Festival Chorus and the Pro Arte Orchestra under Sir Malcolm Sargent. But whether it's progress in recording techniques or the ceaseless rehearsals of the D'Oyly Carte, this new version sounds wonderful. From the opening chords of that brilliantly orchestrated, Japanese-flavored overture to the final romp between the Lord High Executioner and the Mikado's fierce daughter-in-law-elect Katisha, the whole production moves and sparkles—even to these *Mikado*-weary ears—with surprising freshness. It just has no right to be this stimulating after ninety years of performances.

It isn't so much the individual characterizations that make this album a worthy successor

(Continued on page 101)

"...the virtuosity displayed in the Carter is breathtaking..."

A Chamber Music Feast In a Box

I CAN'T think of a better introduction to the special delights of chamber music—outside of playing it oneself—than the handsome new four-disc package from the Classics Record Library. The music is a wonderful mélange ranging from the Baroque to the almost-avant-garde, and the artists who play it, the Chamber Music Society of Lincoln Center, are simply superb. The collection is also a fantastic buy at $12.50, about half the going price for most equivalent recordings. There are *no* string quartets here—a good idea, I think, for string quartets should come after one has got the feel of chamber music through works with piano or winds, and by way of some of the less complex string works such as the Beethoven and Haydn trios included here.

The musicians, young and old, are all veterans—from Europe (Walter Trampler, Gervase de Peyer), from Marlboro (Richard Goode, Leslie Parnas), and from the major concert circuits (Maureen Forrester, John Browning, Charles Treger, Anthony Newman), as well as from conservatories and recording studios in the New York area. For a number of years now they have been delighting chamber-music buffs at Alice Tully Hall, Lincoln Center, with a huge variety of music for just about every conceivable chamber combination of instruments and running the repertoire gamut from early Baroque to late avant-garde. While some of their performances have been released on various major record labels, this set is the first to be done by the Society as a group.

As far as I am concerned, the performances are almost faultless—endowed with just the right combination of rhythmic tautness and lyrical warmth to add up to first-rate music making in anyone's league. It's very hard for me to single out special favorites from among the thirteen works. The richly dense Mozart piano quartet gets a model reading, and I took special pleasure in the Haydn string trio arranged from the Piano Sonata No. 40. For sheer fun, the amusing Saint-Saëns *Caprice* is a gem, while the virtuosity displayed in the Elliott Carter études (minus the concluding Fantasy movement) is just as breathtaking to me as it must have been to the players.

My favorite among the piano-dominated pieces is Schumann's excellent Andante and Variations, seldom heard in its full instrumentation. I would have liked a lighter touch in Fauré's lovely *Dolly* Suite, with its Chabrier-style finale, but Paula Robison's playing of the flute pieces (the *Sicilienne* was orchestrated later for Fauré's *Pélléas et Mélisande*) is just as classy as can be. Speaking of class—or the lack of it, rather—the Moszkowski suite does verge on kitsch, especially when heard alongside Saint-Saëns' *really* classy and amusing *Caprice*. Last, but far from least, and a real high point of the album, is Maureen Forrester singing the Brahms *Gestillte Sehnsucht* and *Geistliches Wiegenlied* to Walter Trampler's lovely viola obbligato and Charles Wadsworth's sensitive piano accompaniment.

From the variable but never less than good quality of the SQ quadraphonic recording, I would guess that the taping sessions extended over quite a period of time and that the rather brilliant acoustics of Alice Tully Hall took some getting used to in terms of consistent microphone placement. Thus we have a rather tight sound for the Bach concerto and a rather oversized ambiance for the Beethoven string trio and the Schumann *Fantasiestücke*—the latter superbly played nevertheless by Gervase de Peyer and Richard Goode. Regardless of its minor flaws, I enjoyed the album thoroughly. —*David Hall*

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER. Beethoven: *String Trio in G Major, Op. 9, No. 1.* Charles Treger (violin); Walter Trampler (viola); Leslie Parnas (cello). **Carter:** *Eight Etudes for Woodwind Quartet.* Paula Robison (flute); Leonard Arner (oboe); Gervase de Peyer (clarinet); Loren Glickman (bassoon). **Schumann:** *Fantasiestücke for Clarinet and Piano, Op. 73.* Gervase de Peyer (clarinet); Richard Goode (piano). *Andante and Variations in B-flat Major for Two Pianos, Two Cellos, and Horn, Op. 46.* Charles Wadsworth and Richard Goode (pianos); Leslie Parnas and Laurence Lesser (cellos); John Barrows (horn). **Mozart:** *Piano Quartet No. 2, in E-flat Major (K. 493).* Charles Treger (violin); Walter Trampler (viola); Leslie Parnas (cello); Richard Goode (piano). **J. S. Bach:** *Concerto in C Minor for Oboe, Violin, Strings, and Continuo (BWV 1060).* Leonard Arner (oboe); Hiroko Yajima, Charles Treger, and Romuald Tecco (violins); Walter Trampler (viola); Leslie Parnas (cello); Alvin Brehm (bass); Anthony Newman (harpsichord). **Fauré:** *Sicilienne, Op. 78; Fantasy, Op. 79.* Paula Robison (flute); Charles Wadsworth (piano). *Dolly, Suite for Piano Duet, Op. 56.* John Browning and Charles Wadsworth (piano). **Moszkowski:** *Suite in G Minor for Two Violins and Piano, Op. 71.* Charles Treger and Jaime Laredo (violins); Charles Wadsworth (piano). **Haydn:** *String Trio in G Major, Op. 53, No. 1.* Charles Treger (violin); Walter Trampler (viola); Leslie Parnas (cello). **Brahms:** *Two Songs for Contralto, Piano, and Viola, Op. 91.* Maureen Forrester (contralto); Walter Trampler (viola); Charles Wadsworth (piano). **Saint-Saëns:** *Caprice on Danish and Russian Airs, Op. 79.* Paula Robison (flute); Leonard Arner (oboe); Gervase de Peyer (clarinet); Charles Wadsworth (piano). THE CLASSIC RECORD LIBRARY [8] SQM 80-5731 four discs $12.50 (plus 76¢ additional handling and mailing charges, from the Classics Record Library, Book-of-the-Month Club, Camp Hill, Pennsylvania 17012).

to its forebears. John Ayldon is not the same bloodcurdling figure of a Mikado as Donald Adams and Darrell Fancourt were. Colin Wright's Nanki-Poo is in that *nasal* tradition of G&S romantic tenor leads; he never raises the roof with a ballad the way Thomas Round has done in this role. Lyndsie Holland, formidable as she is in her Katisha costume, won't curl your toes the way Ella Halman and Ann Drummon-Grant are famous for doing. And John Reed, although he's been the comic pivot of the company for twenty-one years, still comes across at times like a striving juvenile. But listen to the madrigal "Brightly dawns our wedding day." Even in Isidore Godfrey's reign it was never performed with such *brio*. The opening chorus, the first-act finale with its operatic intricacies, the entrance of the Mikado's court, all are splendidly sung and recorded. And there has never been a lovelier Yum-Yum than Valerie Masterson in this new edition; her way with "The sun, whose rays are all ablaze" has never been equaled in my hearing, even by Elsie Morrison. Technically, my only disappointment is that Miss D'Oyly Carte never took advantage of the stereo medium to move her forces for entrances and exits to provide a greater illusion of stage action.

Oh, well. We implore the D'Oyly Carte to get down to *Utopia Limited* and *The Grand Duke*, which have suffered only the most dismal performances on discs, and they go ahead and give us another *Mikado*. At least it's a live one. Indeed, if you don't own any recordings of this hardy perennial among comic operas, you could certainly do worse than add this one to your collection. *P.K.*

JANEQUIN: *French Chansons. Je ne congnois femme en ceste contrée; Ce petit dieu qui vole; Dur acier et diamant; Le chant de l'alouette; Or veit mon cueur en grand tristesse; Ma peine n'est pas grande; Sus approchez ces lebvres vermeillettes; Il ferait bon planter le may; Je liz au cueur de ma mye; Si le coqu; Ce may nous dit la verdure; Aussi tost que je voy ma mye; La Guerre (La bataille de Marignan); Quand contremont; O cruaulté logée en grand beauté; Est-il possible o ma maistresse; Le chant des oyseaulx; A ce joly moys de may; Cent baysers; Je veulx que ma mye soit telle.* Polyphonic Ensemble of the O.R.T.F., Charles Ravier cond. MUSICAL HERITAGE SOCIETY MHS 1872 $3.50 (plus 75¢ handling charge from Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: **Refined**
Recording: **Very good**

Although Clément Janequin (*c.* 1845-1560) spent most of his life as a priest, the bulk of his music that has come down to us—the nearly three hundred chansons for which he is best known today—is secular in nature. The strongest characteristics of his style, readily observable in the present collection of twenty chansons, is a gracefulness and vitality remarkably free of intellectual fetters. But the most obvious tag by which to remember Janequin is his ability at musical pictorializing; among the most famous examples are *La Guerre* (the battle of Marignan, 1515) and *Le chant des oyseaulx*, both featuring all kinds of onomatopoetic effects. The best known of the chansons, including the two just mentioned, have been recorded quite a number of times: Safford Cape and the Brussels Pro Musica Antiqua included seven of them in a now deleted Archiv mono collection a number of years ago, and the Deller Consort did three in one of their "Madrigal Masterpiece" collections on Vanguard, but except in Europe there has not been a disc devoted solely to this composer. The present one, originally released by Valois in France in 1961, is thus particularly welcome. The four-voice group sings with excellent diction and precise ensemble, though I find the overall conception perhaps a bit refined (not entirely wrong for French music) and occasionally wanting in earthiness in the more programmatic works. The lack of *musica ficta* (sharpening of leading tones) is, to my mind, an irritating musicological blunder. Still, the sound reproduction is very satisfactory, texts and translations are properly included, and the disc, barring my few objections, is an important addition to the American catalog. *I.K.*

LEKEU: *Violin Sonata in G Major* **(see Best of the Month, page 70)**

MAHLER: *Das Lied von der Erde.* Christa Ludwig (mezzo-soprano); René Kollo (tenor); Israel Philharmonic Orchestra, Leonard Bernstein cond. COLUMBIA ☐ KMQ 31919 $7.98, KM 31919 $6.98, © KMT 31919 $7.98.

Performance: **Intense**
Recording: **Two-channel better**

This recording was taken from live performances at Tel Aviv's Frederick Mann Auditorium in May of 1972. Leonard Bernstein

elicits from the Israel Philharmonic a wonderfully urgent and intense performance, and Christa Ludwig's singing matches in timbre and communicative quality much of the best that Kerstin Thorborg accomplished in the legendary 1936 Bruno Walter recording. But I do wish that the results of the taping had been better. On both the two-channel and four-channel discs, the overall orchestral sound seems bass-deficient and consequently very bright in the upper reaches of the tonal spectrum. I suspect that this is characteristic of the Mann Auditorium, though for obscure reasons the bass is thinned out even further on the quadraphonic disc. The fact that there is nearly thirty-four minutes of music on side two may also have a bearing on the bass question. There are some balance problems, too (though I am willing to live with minor aberrations in this department for the sake of the spontaneity that comes with concert-performance recording): the glockenspiel is decidedly too prominent in the opening, and on more than one occasion tenor René Kollo is thoroughly swamped by the orchestra. Kollo himself is generally disappointing here: his performance has so little nuance as to be almost monochromatic. Quadraphonic playback of the disc adds very little to the total listening experience, while the two-channel disc at least offers something approaching adequate bass.

For the present, then, I am sticking with my 1936 and 1952 Bruno Walter recordings of *Das Lied*, but I still feel that if Leonard Bernstein could get the right soloists and orchestra together under better recording conditions, *he* would be the one to give us a stereo recording to match Walter's mono ones. *D.H.*

MILHAUD: *La Création du Monde* **(see The Basic Repertoire, page 46)**

MOZART: *Dances and Marches* **(see Choosing Sides, page 92)**

MOZART: *Horn Concerto No. 1, in D Major (K. 412/514); Horn Concerto No. 2, in E-flat Major (K. 417); Horn Concerto No. 3, in E-flat Major (K. 447); Horn Concerto No. 4, in E-flat Major (K. 495).* Hermann Baumann (natural horn); Concentus Musicus Wien, Nikolaus Harnoncourt cond. TELEFUNKEN SAWT 9627-A $6.98.

Performance: **Fabulous technique**
Recording: **Very good**

The point of Hermann Baumann's recording of the Mozart concertos, it seems to me, is more in the nature of showcasing his formidable virtuoso accomplishments than artistry per se. Mason Jones, I recall, performed at least one of the four concertos, or the finale thereof, on a *Naturhorn* (*Waldhorn*), but no one else seems to have preceded Baumann in recording all of the four concertos on such an instrument—though it is indeed the one for which Mozart composed these works. Baumann's skill is incredible. I am assured that only someone who has tried to play one of these natural horns can appreciate the difficulty involved, but difficulty does not exist for Baumann, whose splendiferous cadenzas for Concertos Nos. 3 and 4 even include *chords* (produced, one gathers, by humming or crooning the higher note while blowing the lower one). Such a display does deserve our admiration, but other recorded performances of these works offer a good deal more in the way of interpretive insight and imagination. The slow movements here are surprisingly slack, and the fast ones simply have too little personality. *R.F.*

ROBERT PARRIS: *a fanciful, colorful, terrifying, funny bestiary*

RECORDING OF SPECIAL MERIT

MOZART: *Sinfonia Concertante in E-flat Major (K. 364); Violin Concerto No. 2, in D Major (K. 211).* David Oistrakh (viola in K. 364, violin in K. 211); Igor Oistrakh (violin in K. 211 only); Berlin Philharmonic Orchestra, David Oistrakh cond. ANGEL S-36892 $6.98.

Performance: **Superb**
Recording: **Very good**

"Labor of love" is no mere cliché in describing the four-disc set of Mozart concertos David Oistrakh recorded as both soloist and conductor (still available on Angel SD-3789). This is the second record from the set to be issued on its own, and it is a winner in every respect; those who prefer to buy these works individually should pick it up and start enjoying it at once to make up for the three years lost. In my own preferred list this disc has now displaced the same coupling played by violinist Arthur Grumiaux and violist Arrigo Pelliccia, with Colin Davis conducting (Philips 835.256.LY); I still admire the Grumiaux team's crispness, but the mushy sound of the recording is especially irritating for its muffling of the charming horn parts in the outer movements of K. 364. The Oistrakhs' earlier recording of this work on London was poorly focused, too, but Angel's sonics are free, clear, and unrestricted, even though the longish work has been made to fit conveniently on a single side. Like Grumiaux, David Oistrakh wrote his own cadenzas for K. 211, and he plays the slight but engaging Second Concerto with great zest, taste, and warmth of heart. *R.F.*

RECORDING OF SPECIAL MERIT

PARRIS: *The Book of Imaginary Beings.* University of Maryland Trio: Dorothy Skidmore (flute); Ronald Barnett and Thomas Jones (percussion). **EVETT: *Quintet for Piano and Strings.*** Robert Parris (piano); University of Maryland String Quartet. TURNABOUT TV-S 34568 $3.98.

Performance: **First-rate**
Recording: **Excellent**

Robert Parris (b. 1924) and the late Robert Evett (1922-1975) were friends and colleagues on the Washington, D.C., music scene, enlivening the milieu not only as composers, but as, respectively, teacher and critic. Parris, in addition, is a brilliant keyboardist who plays his colleague's work not only on this new Turnabout disc but also on a Composers Recordings, Inc. disc featuring Evett's highly effective Harpsichord Sonata (CRI 237).

In recent years Parris has shown great flair for composing brilliantly effective virtuoso performance vehicles, as represented by his 1955 Kettledrum Concerto and by his Trombone Concerto of about a decade later (recorded on CRI 231). This flair, as well as his ability to weave brilliantly colorful, yet tautly knit tonal tapestries for chamber ensemble, certainly comes to the fore in *The Book of Imaginary Beings*. His musical bestiary is fanciful, at times wildly colorful, occasionally terrifying, and also genuinely funny—as in the parody of Saint-Saëns' *The Swan* woven into the sixth movement of the sequence. Music, performance, and excellent recorded sound combine to make this a tour de force of its kind.

Evett's Piano Quintet is more sober stuff than Parris' psychedelic visions, but it is a fine piece in conservative contemporary style. There is parody here, too—a second movement built around Grieg's *Wedding Day at Troldhaugen*—and a finely expressive and lyrical slow movement. The recorded performance is of top-drawer caliber. I thoroughly enjoyed this disc and recommend it particularly to those who need reassurance that the extremes of computerization on the one hand and seeming entropy on the other do not represent the *whole* of contemporary classical music. *D.H.*

(Continued on page 105)

The final touch of excellence to a superb sound system

KENWOOD introduces with pride the incomparable Model 7 and the new LS-Series Speaker Systems. Not since the invention of the loudspeaker itself has there been such an exciting breakthrough in high-fidelity sound reproduction!

The Model 7... uncompromising performance that recreates an exact replica of original sound. Uniquely fabricated diaphragms ▪ Powerful new magnetic assemblies ▪ Special lumber-core baffle board ▪ 4-way system with unique dividing network.

The LS-Series... three exceptional, high-efficiency speaker systems that put advanced speaker design and performance within range of a moderate budget.

For complete information, write...

KENWOOD

15777 S. Broadway, Gardena, CA 90248
72-02 Fifty-first Ave., Woodside, N.Y. 11377
In Canada: Magnasonic Canada, Ltd.

CIRCLE NO. 14 ON READER SERVICE CARD

Does some present-day microphoning spoon-feed the listener?

Columbia Records

Guitarist John Williams

Rodrigo's Concierto—Five Times

Harpist Nicanor Zabaleta

Angel Records

JOAQUÍN RODRIGO's justly popular *Concierto de Aranjuez* is now represented in the catalog by close to a dozen stereo recordings, the earliest being the 1959 London issue with Narciso Yepes and Ataulfo Argenta, which happily is still available. Indeed, my critical biases with regard to subsequent performances are somewhat conditioned by that early recording, not only because of its justness of guitar-orchestra balance and unified perspective, but also because its ambiance has that curious magical quality that seems dissipated in some later recordings through excessively detailed microphoning of the orchestral accompaniment. Sometimes I think that much present-day microphone technique spoon-feeds the listener rather than compelling him to make his ears work as they would have to in a concert hall.

Critical biases or no, I must say that John Williams' new version (his second) of the *Concierto*, with Daniel Barenboim and the redoubtable English Chamber Orchestra, does have the benefit of recording that captures the texture of the work as a whole in more detail and with more presence than I have ever heard before. This Columbia recording offers a fascinating study in contrast: quadraphonic playback puts one virtually in the middle of things, surrounded by the orchestra in one's living room with the soloist front and center, while the two-channel disc presents a decided concert-hall stage ambiance. The performance itself is quite beyond criticism unless one wants to cavil with Barenboim's more than usually sensuous treatment of orchestral sonority. Mr. Williams' playing of the Villa-Lobos Guitar Concerto, which is included on the disc, is appropriately bright and lively, but the piece itself hardly matches the Rodrigo in musical importance.

Alexandre Lagoya offers a very elegant reading of the *Concierto de Aranjuez*, and his new version on Philips is paired with the equally charming *Fantasía para un Gentilhombre*, elaborated from music of the seventeenth-century vihuela master Gaspar Sanz expressly for Andrés Segovia. The Lagoya reading does not efface the unique documentation of the music by Segovia himself (still available on MCA 2522), but this all-Rodrigo album is more interesting than the Manuel Ponce concerto on the Segovia disc. Philips accords Lagoya a rather reverberant ambiance in the *Concierto*, placing the guitar well forward and thereby creating a distinctly dual perspective in stereo playback. Fortunately, this duality is much less pronounced in the *Fantasía*.

Rodrigo made a special arrangement of the *Concierto de Aranjuez* for the eminent harpist Nicanor Zabaleta, who plays it with wonderful transparency and agility on an Angel release. The disc also offers the record première of the concerto by Elias Parish-Alvars (1808-1849), a British contemporary of Mendelssohn whose virtuosity on the harp was admired and respected by Hector Berlioz, among others. The first movement offers music of considerable substance as well as brilliant harp passagework of almost pianistic character, but much of the rest of the work remains, for me at least, quaint if charming early Victoriana. Angel's recording is first-rate throughout, but not even superb sound can make up for the bite and piquancy lost by transferring the solo part of the *Concierto de Aranjuez* from guitar to harp.

Mercury's Rodrigo album by the Romeros was first issued in 1968, but from the standpoint of crisp sound and ideal solo-orchestral balance, I find it the best-recorded of all the versions considered here. However, the San Antonio Orchestra lacks the finesse of the English Chamber Orchestra and some of its other competitors—as, for instance, in the less than flawless string intonation at the end of the slow movement of the *Concierto de Aranjuez*. I have mixed feelings about the *Concierto Andaluz*, which Rodrigo composed for the four Romeros, for only in the impressive *ostinato* slow movement do I feel that the multiple guitars really contribute very much.

The recent Olympic release of guitar music appears to derive from Spanish Hispavox tapes of late-Fifties vintage, Columbia having released the *Concierto* recording in the United States in 1959. Although Renata Tarrago's musicianship and technique are excellent, the sonics are of the rather cramped studio variety and the quality of the orchestral playing is no match for the great majority of the competitive versions of the *Concierto de Aranjuez*.

—David Hall

RODRIGO: *Concierto de Aranjuez*. VILLA-LOBOS: *Concerto for Guitar and Small Orchestra*. John Williams (guitar); English Chamber Orchestra, Daniel Barenboim cond. COLUMBIA ☐ MQ 33208 $7.98, M 33209 $6.98.

RODRIGO: *Concierto de Aranjuez; Fantasía para un Gentilhombre*. Alexandre Lagoya (guitar); Orchestre National de l'Opéra de Monte-Carlo, Antonio de Almeida cond. PHILIPS 6500 454 $7.98.

RODRIGO: *Concierto de Aranjuez; Concierto Andaluz for Four Guitars and Orchestra*. Angel Romero (guitar); Celedonio Romero, Celín Romero, and Pepe Romero (guitars, in *Andaluz*); San Antonio Symphony Orchestra, Victor Alessandro cond. MERCURY SRI 75021 $6.98.

RODRIGO: *Concierto de Aranjuez*. SOR: *Study No. 9; Menuetto from Sonata in C Major, Op. 22*. MORENO-TORROBA: *Zapateado; Rumor de Copla*. TÁRREGA: *Mazurka; Recuerdos de la Alhambra*. Renata Tarrago (guitar); Orquesta de Conciertos de Madrid, Odon Alonso cond. OLYMPIC 8100 $6.95.

RODRIGO: *Concierto de Aranjuez*. PARISH-ALVARS: *Harp Concerto in G Minor, Op. 81*. Nicanor Zabaleta (harp); Spanish National Orchestra, Rafael Frühbeck de Burgos cond. ANGEL S-37042 $6.98.

RACHMANINOFF: ***Piano Concerto No. 2, in C Minor, Op. 18; Rhapsody on a Theme of Paganini, Op. 43; Prelude in C-sharp Minor, Op. 3, No. 2.*** Ilana Vered (piano); New Philharmonia Orchestra, Andrew Davis cond.; London Symphony Orchestra, Hans Vonk cond. (in Prelude only). LONDON SPC 21099 $6.98. ® 821099 $7.98, © 521099 $7.98.

Performance: **Freewheeling concerto, expert rhapsody**
Recording: **Rhapsody fares better**

RECORDING OF SPECIAL MERIT

RACHMANINOFF: ***Piano Concerto No. 2, in C Minor, Op. 18.*** Artur Rubinstein (piano); Philadelphia Orchestra, Eugene Ormandy cond. RCA ARL1-0031 $6.98, ® ARS1-0031 $7.98, © ARK1-0031 $7.98.

Performance: **The old reliables!**
Recording: **First-rate**

RACHMANINOFF: ***Piano Concerto No. 2, in C Minor, Op. 18; Prelude in C-sharp Minor, Op. 2, No. 3; Prelude in G Minor, Op. 23, No. 5; Prelude in B Minor, Op. 32, No. 10.*** Gina Bachauer (piano); Strasbourg Philharmonic Orchestra, Alain Lombard cond. MUSICAL HERITAGE SOCIETY MHS 1924 $3.50 (plus 75¢ handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: **Mostly excellent**
Recording: **Excellent**

RACHMANINOFF: ***Piano Concerto No. 2, in C Minor, Op. 18.*** Byron Janis (piano); Minneapolis Symphony Orchestra, Antal Dorati cond. **TCHAIKOVSKY:** ***Piano Concerto No. 1, in B-flat Minor, Op. 23.*** Byron Janis (piano); London Symphony Orchestra, Herbert Menges cond. MERCURY SRI 75032 $6.98.

Performance: **Lots of glitter**
Recording: **Rachmaninoff sharp, clear; Tchaikovsky more diffuse**

The London Phase 4 and Musical Heritage Society discs are the new issues here; the Rubinstein/Ormandy reading was reviewed from the CD-4 quadraphonic release in June 1973, and the Janis Rachmaninoff-Tchaikovsky coupling, in new mastering and pressing here, dates from 1960 tapings, issued first as separate items, then as a pairing in 1966.

Given a choice of the four concerto performances, it is still the Rubinstein/Ormandy one I would choose to live with—they have this music in their blood. Though the octogenarian Rubinstein is not quite as agile as he used to be in the tricky opening pages of the finale, he and Ormandy offer the unrestrainedly lyrical treatment of the music I like best. Compared with the quadraphonic issue in two-channel playback, the new stereo pressing is a bit punchier in sound. Both are characterized by excellent piano-orchestra balance with exceptionally deep acoustic perspective. The Philadelphia Orchestra is its usual superlative self.

Those who consider the RCA disc short measure can turn to the London Phase 4 or to the Mercury Golden Import, the one offering 67'52", the other 63'03" with no loss in essential quality (though there is some necessary compression in overall volume range).

Ilana Vered, working with two fine orchestras, a young British conductor, and a young Dutch conductor, brings formidable digital technique and command of tone to her assignment, but not, in my opinion, the most convincing musical judgment. Her Second Concerto is the longest (37'25"—accommodated on one side of the disc!) of the four, very freewheeling throughout much of the first movement, and in the slow movement so ruminative that the music seems at times to stop dead in its tracks. Her treatment of the Paganini Rhapsody is quite another matter: crisp and brilliant, with splendidly played and recorded accompaniment, and the piano-orchestra balance is also less bothersome than on the concerto side.

Byron Janis' performances are Horowitzian in glitter and precision, as befits a onetime protégé of that master. The Minneapolis side offers a closer and cleaner orchestral sound and a more true-to-life piano-orchestra balance than the London Symphony side.

Gina Bachauer and Alain Lombard make for a very vital collaboration in their traversal of the Second Concerto, though Bachauer does labor somewhat in the ever-tricky main theme of the finale. I suspect that the piano used in this particular recording was not in the best possible condition; from time to time I heard curious "dead" spots in the middle register, as though the instrument were not quite even in voicing. Special praise is due Alain Lombard for the vitality of his orchestral support, which is complemented by equally fine recording. *D.H.*

RAMEAU: ***Les Paladins.*** Anne-Marie Rodde (soprano); Henri Farge (countertenor); Jean-Christophe Benoit (baritone). La Grande Ecurie et la Chambre du Roy, Jean-Claude Malgoire cond. EVERYMAN SRV 318 SD $3.98.

Performance: **Sumptuous**
Recording: **Very good**

The French have always loved the dance—indeed, their taste for and knowledge of the dance has often outrun their musical interests. One of the most curious manifestations of this inclination was the Baroque opera-ballet, a form that seems to have been almost entirely indigenous to Paris. Here the French love of dance was combined with music, spectacle, a taste for the exotic, and just enough song and story to keep things respectable. Rameau's *Les Paladins*, produced in 1760, seems entirely typical. It was highly admired for its dances, which have reappeared in recent times in an orchestral transcription. The new collection of excerpts at hand (song and dance) is said to be from the "original version." I have no way of checking up on this, but I do entertain a few doubts.

Nevertheless, Jean-Claude Malgoire's La Grande Ecurie et la Chambre du Roy (literally, "The Grand Stables and the Chamber of the King") is an old-music ensemble with flair. Their authenticity may be a relative matter, and the singing may not always be outstanding (only soprano Anne-Marie Rodde makes a strong showing here), but the dynamism and sumptuous style make a very good impression. Without verve, high style, brilliance, tenderness, and taste, no amount of authenticity in the world will suffice. It would have been useful to have the texts, but in any case this is an engaging recording. *E.S.*

RECORDING OF SPECIAL MERIT

RAVEL: ***Piano Concerto in G Major; Concerto for the Left Hand, in D Major.*** **FAURÉ:** ***Fantaisie for Piano and Orchestra, Op. 111.*** Alicia de Larrocha (piano); London Philharmon-

ic Orchestra, Lawrence Foster cond. (in Ravel), Rafael Frühbeck de Burgos cond. (in Fauré). LONDON CS-6878 $6.98.

Performance: **Superb**
Recording: **Very good**

This is surely the most successful concerto record yet made by Alicia de Larrocha. The Concerto for the Left Hand is startling in its impact, assuming grander proportions than I imagined it had, yet never appearing larger than life. Neither of the Ravel concertos has come off more brilliantly in a recording: Larrocha is thoroughly in her element and is blessed, for once, with a collaboration on the level of a true partnership instead of a mere accompaniment. Lawrence Foster has the London Philharmonic at the top of its form, ensuring throughout both works a seemingly spontaneous give-and-take that goes right along with the jazz influence that pervades them. And, as if the marvelous Ravel performances themselves were not more than full value, there is a substantial bonus in the form of the rarely heard late work of Fauré (a stronger piece, I think, than the better-known *Ballade*). In this, too, Larrocha is irresistibly persuasive, though the orchestra under Frühbeck is a bit less in the picture than it is in the Ravel under Foster. *R.F.*

SCHUBEL: ***Fracture*** **(see FUSSELL)**

RECORDING OF SPECIAL MERIT

SCHUBERT: ***Trio No. 1, in B-flat Major, Op. 99 (D. 898); Trio No. 2, in E-flat Major, Op. 100 (D. 929).*** Artur Rubinstein (piano); Henryk Szeryng (violin); Pierre Fournier (cello). RCA ARL2-0731 two discs $13.98.

Performance: **Gemütlich**
Recording: **Excellent**

After finding so much to enjoy in this distinguished team's recent set of the Brahms trios (RCA ARL3-0138), I was disappointed at first by these Schubert performances, which struck me as simply under-energized. With repeated hearings, however, they grow more and more endearing—not a bad quality in this repertoire—and even the extremely leisurely pace in the final movement of the B-flat Trio is only a reminder that such a marking as *Allegro vivace* (especially in Schubert) can be related more to mood than to speed.

Fournier's cello has never sounded more eloquent than it does throughout the E-flat Trio, nor Szeryng's tone more incredibly sweet than in his playing in the B-flat, while Rubinstein's miraculous vivacity provides an impetus that is at once aristocratic and *gemütlich*. No, the effect is not that of a close-knit chamber-music ensemble whose members have performed together all their lives, but neither is it that of three Big Names who have jetted in for a quick run-through in some antiseptic studio. Rather, the impression I get is that of three seasoned professionals who, after discussing their love for this music, have gotten together to play it with and for each other, each in turn delighting his companions with a particularly beautiful passage—and in no hurry to have the music-making end. Neither was I. *R.F.*

JUDITH BLEGEN AND FREDERICA VON STADE: *charming, disarming, heartwarming*

Columbia Records

STRANDBERG: ***Sea of Tranquility*** **(see FUSSELL)**

STRAUSS: ***Don Quixote, Op. 35.*** Kurt Reher (cello); Jan Hlinka (viola); Los Angeles Philharmonic Orchestra, Zubin Mehta cond. LONDON CS 6849 $6.98.

Performance: **Undistinguished**
Recording: **Nothing special**

Zubin Mehta and his orchestra have made some fine Strauss records—I especially liked their *Zarathustra* on London and the older *Don Juan* on RCA—and Kurt Reher's participation in chamber-music recordings with the Hollywood Quartet in the early 1950's (the Schubert C Major Quintet, Schoenberg's *Verklärte Nacht*) was quite distinguished. The present issue is not. Mehta's conception of Strauss' finest tone poem shows little in the way of either flair or subtlety, and the orchestral playing in general lacks the polish shown by the same team in the splendid Bruckner Fourth released a few years ago. Both the knight and his squire, too, are bedeviled by occasional intonation problems, and the curious focus gives the impression of a Quixote placed among the orchestral cellos while Sancho Panza is very much front stage center. Even the London/Decca engineers have failed to come through with their colors very high in this case: except for the brass, there is little of the crisp definition one associates with this label. *R.F.*

TCHAIKOVSKY: ***Piano Concerto No. 1, in B-flat Minor, Op. 23*** **(see RACHMANINOFF)**

VIEUXTEMPS: ***Ballade et Polonaise, Op. 38*** **(see Best of the Month, page 70)**

WOLF: ***Intermezzo for String Quartet; Italian Serenade.*** Keller String Quartet. ***Three Piano Pieces.*** Elisabeth Schwarz (piano). ***Five Songs from the Schenkenbuch; Five Songs from the Book of Suleika.*** Raimund Gilvan (tenor); Frédéric Capon (piano). MUSICAL HERITAGE SOCIETY MHS 1868 $3.50 (plus 75¢ handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: **Good**
Recording: **Good to very good**

Since even the supposedly "familiar" works of Hugo Wolf are hard to locate in record catalogs nowadays, this collection of "unfamiliar" Wolf is esoteric indeed. The *Italian Serenade*, that little gem of mercurial inspiration, is here given in its original form for string quartet—it is more frequently encountered in its later version for small orchestra. The *Intermezzo*, written coincidentally with Wolf's only string quartet (1879-1884), is an expertly written piece in which a lovely lyrical theme makes several returns in different disguises. It is restlessly chromatic, light in mood, yet not free of ominous undertones. Both works are intricately laid out and not at all easy to play, but the Keller Quartet (about whom nothing is disclosed in the liner notes) presents them in a vivid, texturally clean, and effective rendition.

The songs are all Goethe settings that to my knowledge are not available anywhere else. They are brief musings inspired partly by tavern activities, partly by Oriental philosophy. Wolf's remarkable facility in matching poetry with music that flows with the natural ease of speech is evident, but the songs do not leave much *musical* impression on the listener. The tenor's enunciation is exemplary, and his tone is agreeable in the middle range but thins out perilously above the staff. The three piano pieces—all well played—are student efforts. They are charming but not particularly individual, and, as their titles (*Humoresque, Schlummerlied,* and *Scherz und Spiel*) indicate, they make no pretense of profundity. *G.J.*

YSAŸE: ***Rêve d'Enfant, Op. 14*** **(see Best of the Month, page 70)**

COLLECTIONS

TERESA BERGANZA: ***Canciones Españolas.*** **Alfonso X. el Sabio:** *Rosa das Rosas; Santa Maria.* **Mudarra:** *Triste estaua el rey David; Claros y frescos rios; Isabel, perdiste la tua faxa.* **Milan:** *Toda mi vida hos amé; Aquel caballero, madre.* **Encina:** *Romerico.* Thirteen other songs. Teresa Berganza (mezzo-soprano); Narciso Yepes (guitar). DEUTSCHE GRAMMOPHON 2530 504 $7.98.

Performance: **Beautiful**
Recording: **Excellent**

These songs range from unaccompanied sa-

cred *cantigas* by Spain's musical King Alfonso X (1230-1284) to *villancicos* (carols) by various Renaissance masters—nothing beyond the sixteenth century. They are all simple songs calling for lightness, unaffected delivery, delicate ornamentations, and, above all, a pure singing tone. Teresa Berganza provides all of that in abundance, and Narciso Yepes gives her affectionate guitar accompaniment. To be sure, this disc will not appeal to every taste. Still, even if the repertoire does not hold you spellbound, the performance will surely delight you. *G.J.*

RECORDING OF SPECIAL MERIT

CARLO BERGONZI: ***Neapolitan Songs.*** **Cardillo:** *Core 'ngrato.* **Di Capua:** *I te vurria vasa'.* **Falvo:** *Dicitencello vuie.* **De Curtis:** *Voce e notte; Torna a Surriento.* **Tagliaferri:** *Passione; Piscatore e Pusilleco.* **Pennino:** *Pecché.* **Cioffi:** *Na sera 'e Maggio.* **Nardella:** *Chiove.* Carlo Bergonzi (tenor); Madrid Chamber Orchestra, Enrico Pessina cond. MUSICAL HERITAGE SOCIETY MHS 1951 $3.50 (plus 75¢ handling charge from Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: **Tops**
Recording: **Good**

Ever since the days of Enrico Caruso and Fernando de Lucia, Italian tenors have been singing the songs of Naples, infusing them with the characteristics of their operatic personalities. In the case of Carlo Bergonzi this means passionate involvement coupled with taste and a disdain for easy vulgarity. These ten songs cover three decades of Neapolitan lore; all are delivered with the ardor and elegiac nostalgia the lyrics call for, raising them to a high level of artistry. The singer's ascent to a diminuendo high A at the end of *Piscatore e Pusilleco* is a good example of his vocal refinement. Idiomatic orchestrations enrich the total effect, though the recorded sound could be livelier.

Bergonzi, approaching the twilight of his career, may not make many more recordings, so those interested in his brand of artistry should not pass this one by. For some, ten Neapolitan songs may seem like too many for one sitting; it would be too many for me too, at times, but not when they are sung this way. *G.J.*

JUDITH BLEGEN AND FREDERICA VON STADE: ***Recital.*** **Schumann:** *Botschaft, Op. 74, No. 8; Das Glück, Op. 79, No. 16.* **Chausson:** *Chanson Perpetuelle.* **Schubert:** *Die Verschworenen.* **A. Scarlatti:** *Endimione e Cinta: Se geloso e il mio core.* **Mozart:** *Le Nozze di Figaro: Non so più.* **Saint-Saëns:** *Le Bonheur est chose légère.* **Brahms:** *Klänge; Klosterfräulein; Phänomen; Weg der Liebe (I); Weg der Liebe (II); Walpurgisnacht.* Judith Blegen (soprano); Frederica von Stade (mezzo-soprano); Charles Wadsworth (piano); other artists. COLUMBIA M 33307 $6.98.

Performance: **Very good**
Recording: **Very good**

This unusual collection is typical of the imaginative program-making of New York's Chamber Music Society of Lincoln Center, whose director, Charles Wadsworth, is the pianist on the disc. An impressive range is covered here, extending from a lively Scarlatti aria with trumpet obbligato, through a Schubert song in which the clarinet keeps the soprano company, to a Saint-Saëns aria, where the violin does likewise. There are also such surprises as Cherubino's "*Non più andrai*" arranged by Mozart himself for mezzo, violin, and piano (for home use, no doubt). Judith Blegen and Frederica von Stade are attractive vocalists individually and in tandem; everything they do is charming, disarming, and heartwarming, and they receive polished support from a sterling group of instrumentalists that includes Gerard Schwarz (trumpet), Gervase de Peyer (clarinet), and Joe del Maria (violin). Musically, however, this is a somewhat insubstantial sequence—a gourmet's delight, no doubt, but consisting mainly of pastries. *G.J.*

PHILIPPE ENTREMONT: ***Sonatinas.*** **Kuhlau:** *Sonatinas, Op. 20, Nos. 1-3; Sonatinas, Op. 55, Nos. 1-3.* **Clementi:** *Sonatinas, Op. 36, Nos. 1-6.* **Mozart:** *Sonata No. 15, in C Major (K. 545).* **Beethoven:** *Sonata No. 19, in G Minor, Op. 49, No. 1; Sonata No. 20, in G Major, Op. 49, No. 2.* **Haydn:** *Sonata No. 35, in C Major.* **Dussek:** *Sonatina, Op. 20, No. 1.* Philippe Entremont (piano). COLUMBIA MG 33202 two discs $7.98.

Performance: **Fluent**
Recording: **Good**

It was a happy thought to gather these charming works together in a single tidy package, and a happier one still to have Philippe Entremont play them, for he seems never less than thoroughly delighted with the assignment

throughout the four generously filled sides. His pleasure is easily shared, and even enhanced by the joy of discovery, for only three or four of these works—those by Mozart, Haydn, and Beethoven—are likely to be familiar to most listeners. Unless I am mistaken, the well-wrought Kuhlau sonatinas have not been around since the retirement of Lili Kraus' Educo disc, which included four of the six offered here, and the substantial Dussek work is also not otherwise available (though Dussek seems to be enjoying a little revival on several labels just now). They are all worthwhile discoveries, and Entremont plays them as if he had lived with them and loved them as long as their better-known companions in the set.

His way with the six sonatinas of Clementi's Op. 36 is somewhat more highly characterized than Sidney Foster's straightforward but no less satisfying accounts in Musical Heritage Society set MHS 992/993 (together with Clementi's Opp. 37 and 38 sets of three sonatinas each). Foster plays repeats, which Entremont omits. Other things being equal, I would prefer to have the repeats and perhaps forgo the Mozart and Beethoven, which are likely to be duplications in most collections; but other things have a way of not being equal, and I would, if pressed to choose, opt for the Kuhlau and Dussek sonatinas offered here over the additional Clementi played by Foster. *R.F.*

METROPOLITAN OPERA MADRIGAL SINGERS: *Simple Gifts.* **Anon. (arr. Luboff):** *Simple Gifts.* **Dowland:** *What If I Never Speede.* **Tomkins:** *To the Shady Woods.* **Wilbye:** *Thus Saith My Cloris Bright.* **Morley:** *Now Is the Month of Maying.* **Victoria:** *O Magnum Mysterium.* **Vasquez:** *Ojos Morenos; Não me Firays.* **Vecchi:** *L'Humor Sveghiato; Applauso.* Nine others. Metropolitan Opera Madrigal Singers: Christine Weidinger (soprano); Shirley Love (mezzo-soprano); Nico Castel and Robert Schmorr (tenors); Gene Boucher (baritone); Richard Best (bass). ADVENT 5012 $5.98 (from the Metropolitan Opera Guild, Inc., 1865 Broadway, New York, N.Y. 10023).

Performance: **Good**
Recording: **Very good**

This is the first recording of the MOMS, consisting of six of the Metropolitan Opera's busiest singers who nonetheless find enjoyment in devoting some of their time to madrigal singing. The disc represents only part of their repertoire, but here, too, the variety is impressive: French, Italian, and Spanish examples of the genre enliven the expected fare of Morley, Dowland, Wilbye, etc. The beautiful Shaker hymn, *Simple Gifts*, lends an American touch (it has become the theme song for the group), and an anonymous nineteenth-century four-part vocal treatment, with satiric words, of the orchestral fugato in *The Magic Flute* Overture plus a barnyard-flavored *Contrappunto Bestiale* by Bologna's Adriano Banchieri add an element of comedy.

The group is well schooled, and the voices—strong in the middle but a shade lacking in firmness at both extremes of the range—blend harmoniously. Dynamics are subtly and effectively handled, the intonation is generally good, and the precision is commendable. The introduction of the MOMS on the Metropolitan Opera radio broadcasts has resulted in many favorable comments. The members have donated their services, and the profits from the sale of this disc will go to support the sore-beset Metropolitan. *G.J.*

RECORDING OF SPECIAL MERIT

MUSIC FOR LUTE, VOLUME I—ENGLAND. Dowland: *The King of Denmark's Galliard; Lachrimae Antiquae Pavan; Fantasia; My Lady Hunsdon's Puffe; Melancholy Galliard; Mrs. Winter's Jump; Semper Dowland semper dolens; The Earl of Essex Galliard; Forlorne Hope Fancy.* **Batchelar:** *Mounsiers Almaine.* **Bulman:** *Pavan.* **Cutting:** *Almain; Greensleeves; Walsingham; The Squirrel's Toy.* **Anon.:** *Sir John Smith his Almaine.* **Morley:** *Pavan.* **Johnson:** *Alman.* **Holborne:** *Galliard.* Konrad Ragossnig (lute). DEUTSCHE GRAMMOPHON ARCHIV 2533 157 $7.98.

Performance: **Highly satisfying**
Recording: **Superb**

The first in a proposed series of six anthologies devoted to the lute music of England, Italy, France, Spain, Germany and the Netherlands, and Eastern Europe, this admirably produced collection is neatly divided between a variety of late Renaissance dances, settings of popular ballad tunes, and contrapuntal fantasias. Much of the disc (in fact, the entire first side) is given over to the music of England's most expressive lutenist-composer, John Dowland; this is not an unreasonable arrangement, for charming as the music of Francis Cutting (the familiar setting of *Greensleeves* is of course included), Robert Johnson, Daniel Batchelar, and the rest can be, it is really Dowland who makes the most profound impression, whether in the delectable *My Lady Hunsdon's Puffe* or the chromatic melancholy of *Forlorne Hope Fancy*.

The reader may have gathered by now that Mr. Ragossnig breaks little new ground in his choice of repertoire, the majority of pieces included here being the same that may be found in most other recorded anthologies of English lute music. No matter, for the German player performs with admirable technical control—one is, in fact, almost unaware of any technical strain at all in such difficult pieces as Dowland's *Earl of Essex Galliard* or the Fantasia; furthermore, the lutenist has excellent esprit, an unusual sense of dance rhythms, and a good ear for color and dynamic range. I enjoyed the recital thoroughly—so much so, indeed, that it is scarcely necessary to comment in passing that a good portion of the repertoire has also been beautifully recorded by Julian Bream on a variety of discs, and that the English performer is at times a bit more subtle overall in terms of rhythm and dynamics. The reproduction on this Archiv disc of Ragossnig's instrument, a superb-sounding Renaissance lute made by David Rubio, is extraordinarily good. *I.K.*

The Metropolitan Opera Madrigal Singers: top, Richard Best; bottom, Robert Schmorr; and, from left to right, Gene Boucher, Christine Weidinger, Shirley Love, and Nico Castel.

Metropolitan Opera Guild/Mark Shannon

SPECTACULAR OVERTURES. Suppé: *Poet and Peasant; Light Cavalry.* **Rossini:** *William Tell.* **Hérold:** *Zampa.* **Offenbach:** *Orpheus in Hades.* Philadelphia Orchestra, Eugene Ormandy cond. RCA ☐ ARD1-0453 $6.98, ARL1-0453 $6.98.

Performance: **Dangerous for weak structures**
Recording: **Spectacular enough**

Any collector who has managed to avoid acquiring all these well-ripened chestnuts now has the opportunity to gather them all up at once in this lush assortment. At the same time, owners of quadraphonic equipment will find the Quadradisc version of this album a splendid demonstration record for driving away their friends. Mr. Ormandy is in spirited form, and one wonders how he can continue, after all these years, to bring so much freshness to pieces most of us are scarcely able to hear consciously anymore. The Philadelphia forces are in tiptop shape for the assignment, and they sail into the plangent melodies and roaring climaxes as though offering up a series of world premières. The recorded sound is crisp and spacious to a fault, and after playing the quadraphonic version I feared it might never be possible to move the living-room walls back into place again. *P.K.*

Dear Readers:

DID YOU KNOW THAT IN LESS THAN TWO YEARS, 50.000 HI-FI ENTHUSIASTS

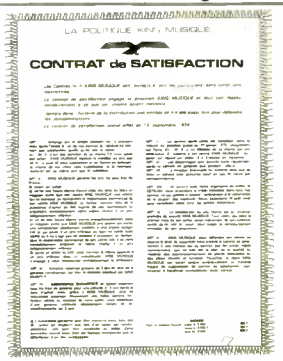
have acquired their stereo equipment from **Hi-Fi KING MUSIC,** the world's leading Hi-Fi authority.

From now on it's Hi-Fi KING MUSIC U.S.A.!

What is KING MUSIC ?

It is represented by 50 centers in Europe. It is found in France, Belgium, Holland, and Germany, just to cite a few countries. On May 15, 1975 KING MUSIC opened it's first Hi-Fi Center in the USA.

In the coming months other sales centers will be opened in Los Angeles, San Francisco, Chicago, Washington D. C., Boston, Milwaukee, Houston. If anyone among our readers is interested in "jumping on the band-wagon", all that is needed is to write or call Mr. SAM RICKS, Personnel Recruting Service, Ext. 27.


LA POLITIQUE KING MUSIQUE

CONTRAT de SATISFACTION

Hi-Fi KING MUSIC U.S.A.

offers you the secret of its success... a combination of exclusive advantages.

SATISFACTION AGREEMENT: commits KING MUSIC's management and its whole sales system TO SATISFY its customers.

Article 9, states that during the first 30 days from of purchase, any customer who is not entirely satisfied with the product purchased may request an immediate refund in full of payment made for said purchase.

Article 1, during the first six months from date of purchase, it guarantees an even exchange, at any of our centers, of material not providing full satisfaction.

Article 5, If within 30 days of purchase you are able to document a lower price for your equipment we will meet the competitive price.

Hi-Fi KING MUSIC

offers you a CHOICE of economy lines according to which the relations price/performance is unequalled.

KING MUSIC's is an international business organization whose favorable position is due to its possibilities of importing material under better conditions than a local dealer. Consequently, KING MUSIC imports directly, in special containers, as much material as possible. Our estimates service is entirely at your disposal to give you the prices you may wish to have. For all information write or call Mr. RICHARD THOMSON, Documentation Service, Ext. 17.

CHOICE: Hi-Fi KING MUSIC policy is to choose brands NOT because of discounts granted by the supplier, but BECAUSE of their technical quality — each economy line is carefully checked and tested at our Research Laboratory in Grenoble, France.

OPPORTUNITY DEPARTMENT: we accept trade-ins of all Hi-Fi material at good prices. For your convenience we maintain a register of prices covering the last two years.

The Hi-Fi KING MUSIC CENTER in NEW YORK

is one of the largest sales outlet in the USA. You owe it to yourself to visit it. You will find salespeople there whose competence is the key to our success. Any problem you wish to discuss will be carefully studied. Do not hesitate to contact Mr. ALAIN ROLINA, our Sales Managing Director, tel: 889-2990 Ext. 9.

The 1975 Hi-Fi KING MUSIC CATALOG is a must for those of you who contemplate to purchase soon a Hi-Fi System. You will find in it the most up to date type of material, including European equipment for which we have exclusivity (LSA, WH, OLSON.)

If it is not convenient for you to pick up a catalog we will gladly mail it to you within 24 hours.

SALES BY MAIL: we are particularly well equipped to process, within 24 hours from receipt, any type of orders. Write us for an estimate — once we have your agreement and full payment covering order — we will ship you the material by special forwarding service. We ship anywhere.

The Meeting Point of Hi-Fi Fans
801 Second Avenue (43rd Street) one block from United Nations
New York, N.Y. 10017 — Tel.: (212) 889-2990 - 889-2951
open from 9:30 A.M. to 6 P.M.

KING MUSIC INTERNATIONAL
50 HI-FI CENTERS IN EUROPE AND IN THE WORLD

CIRCLE NO. 43 ON READER SERVICE CARD

Sir Thomas In Mono– And Stereo

David Levine/Columbia Records

SIR THOMAS BEECHAM, who died on March 8, 1961, seven weeks before his eighty-second birthday, was active to the end of his life and left us several treasurable stereo recordings of music with which he was especially identified. Most of his stereo discography has been kept in circulation on the Angel and Seraphim labels, but, except for a handful of violin concertos with Heifetz and Szigeti, the pre-stereo material seemed to have been written off for good until the spring of this year, when, quite unexpectedly, reissues of Beecham recordings made between 1934 and 1956 began reappearing on various labels. The Vox/Turnabout Historical Series restored the nine Mozart symphonies Sir Thomas recorded on Columbia 78's in the Thirties and the film soundtrack of Offenbach's *Tales of Hoffmann*, originally released on London in 1950; nineteen titles issued by Columbia about twenty years ago returned on six Odyssey discs, and Seraphim came up with a heretofore unsuspected stereo edition of the classic Beecham *Bohème* (with Victoria de los Angeles and Jussi Bjoerling). The caricature jacket illustrations for the Odyssey reissues are evidently intended to remind us that Sir Thomas Beecham, Baronet, Companion of Honour, was one of the wittiest and most colorful men of his time; that he was also one of the most musical is abundantly demonstrated on all the records themselves.

The five-disc Mozart set with the London Philharmonic on Vox/Turnabout comprises the last six symphonies plus Nos. 29, 31, and 34 and the overtures to *Don Giovanni* and *The Marriage of Figaro*, vintage 1934-1940. These are the recordings through which an entire generation became acquainted with many of these works, and on which Beecham's reputation as a Mozart interpreter was largely built. The great performance of the G Minor Symphony (in the version without clarinets) still stands as one of the most memorable items in the Mozart discography, and the *Haffner*, *Linz*, *Paris*, and E-flat are almost equally affecting; none of these performances was surpassed when Beecham re-recorded the respective works after World War II. Symphonies Nos. 29 and 34 are really too romanticized, I think, but even in the romanticizing there are an innate elegance and tastefulness that give these versions their own kind of validity. The slow movements are *too* slow, but the lightness of texture Beecham maintained gives them the intimate glow of real chamber music.

These were outstandingly good English recordings when they were first made, and the new transfers have been most successfully accomplished. (Vox offers neither phony stereo nor ordinary mono, but feeds the same mono signal into two channels, a format that lends itself to optimum adaptability with both stereo and quadraphonic playback systems.) The annotation includes a reminiscence of the conductor written by violist Lionel Tertis shortly before his death last year at the age of ninety-seven, and there are also personnel lists for Beecham's great London Philharmonic Orchestra in *each* of the five years during which these recordings were made, when Léon Goossens, Reginald Kell, Frederick Riddle, and Anthony Pini were among the first-chair musicians.

The spectacular film of *Hoffmann*, sung in English, with Moira Shearer, Robert Helpmann, Ludmilla Tcherina, and Pamela Brown miming roles sung by unseen singers, ended with a shot of Sir Thomas himself energetically conducting the final bars of the opera. The sound shows its age, perhaps more than the older Mozart material, but the performance has great panache (as well as some cuts); one is not likely to hear a better *Tales of Hoffmann* in English.

The other opera in this assortment boasts much more up-to-date sound (which is in fact the point of this new edition) and a superb cast. In the face of all the gorgeously recorded stereo versions of *La Bohème*, Beecham's has remained unique in its appeal, not only for the voices, but for his poetic shaping of the work. His tempos were considered unorthodox when the recording was first released, and Sir Thomas cited consultations with Puccini in 1920 by way of justification; it all works incomparably well (the new Solti *Bohème* on RCA is similarly paced). The recording, made by RCA in New York in 1956, passed to EMI and was reissued eight years ago on Seraphim, but still in mono (1B-6000). Only last year was it discovered that the two-track tapes would yield a good stereo recording, which Seraphim has now issued. The voices are richer and more lifelike in the stereo edition, the orchestra perhaps more sumptuous-sounding in mono; Seraphim is therefore keeping both versions available, and, through one or the other, no one should deny himself the pleasure of this singularly beautiful performance.

Of the six Odyssey discs, the Handel/Haydn coupling is the one I can live without. Beecham steadfastly resisted recent Haydn scholarship and stuck to a basically nineteenth-century approach. In Symphony No. 93, as it happens, this matters less than in some other works, and the playing itself is lovely, but there is more of Haydn's gutsy vivacity in the splendid stereo versions by Dorati, Jochum, and Szell. The Handel suite is pleasant but not especially memorable.

The Delius and Berlioz discs are really indispensable. In the music of Delius, of course, Beecham was definitive, the high priest without successor; no other conductor has made this composer's sprawling larger works so cohesive and convincing, or so ennobled the smaller ones. All five Delius performances sound at least as handsome as when they were first issued, and the remastering of *Paris* and *Eventyr* for the new issue has wrought a substantial sonic improvement.

THERE have been other great Berlioz conductors, but none, I think, quite so persuasive as Beecham, none who so matched Berlioz's own blend of rumbustiousness and refinement. The collaboration with William Primrose in *Harold in Italy* (the second of the great violist's three recordings of the work) is an outstanding demonstration of the distinctive sort of excitement Beecham put into his performances without letting them run away with him—but then so is every one of the five overtures on the other Berlioz disc, which would be a collector's must for the hair-raising realization of *Les Francs-Juges* alone. What subtlety in Beecham's scene-painting, and what a fabulous drummer sharing his inspiration!

The liner notes and labeling of the overture package preserve an error from the original release, designating *Waverly* as Op. 1; this is less important than the lapse in the collection of "Favorites," wherein the listing of "Incidental Music to *The Tempest*" not only neglects to identify the three excerpts, but implies that this eight-minute sequence is all Sibelius wrote for the play. Why Columbia

never released Beecham's incomparable recording of the two complete concert suites from *The Tempest* (from which these snippets were snipped) has never been explained, but now that the company has shown this heartening interest in recirculating his recordings from the 1950's perhaps it is not unreasonable to hope for its eventual materialization—along with the restoration of Sir Thomas' own five-movement suite from Bizet's *Fair Maid of Perth* and dozens of little charmers by Chabrier, Rossini, Méhul, and others.

—*Richard Freed*

SIR THOMAS BEECHAM CONDUCTS
(All discs $3.98 each)

BEECHAM FAVORITES. Berlioz: *Les Troyens à Carthage: Overture; Marche Troyenne.* **Sibelius:** *Karelia Suite, Op. 11: March. The Tempest, Op. 109: Miranda; The Naiads; The Storm.* **Massenet:** *Le Dernier Sommeil de la Vièrge.* **Rimsky-Korsakov:** *Le Coq d'Or: Wedding March.* Royal Philharmonic Orchestra. ODYSSEY Ⓜ Y-33288.

BERLIOZ: ***Harold in Italy, Op. 16.*** William Primrose (viola); Royal Philharmonic Orchestra. ODYSSEY Ⓜ Y-33286.

BERLIOZ: ***Overtures: Le Corsaire, Op. 21; Le Carnaval Romain, Op. 9; Les Francs-Juges, Op. 3; King Lear, Op. 4; Waverly, Op. 2b.*** Royal Philharmonic Orchestra. ODYSSEY Ⓜ Y-33287.

DELIUS: ***Appalachia; North Country Sketches.*** Soloist and chorus (in *Appalachia*); Royal Philharmonic Orchestra. ODYSSEY Ⓜ Y-33283.

DELIUS: ***Paris; Eventyr; Koanga, Closing Scene.*** Soloists and chorus (in *Koanga*); Royal Philharmonic Orchestra. ODYSSEY Ⓜ Y-33284.

HANDEL (arr. Beecham): ***The Faithful Shepherd, Suite.*** **HAYDN:** ***Symphony No. 93, in D Major.*** Royal Philharmonic Orchestra. ODYSSEY Ⓜ Y-33285.

MOZART: ***Symphonies: No. 29, in A Major (K. 201); No. 31, in D Major (K. 297, "Paris"); No. 34, in C Major (K. 338); No. 35, in D Major (K. 385, "Haffner"); No. 36, in C Major (K. 425, "Linz"); No. 38, in D Major (K. 504, "Prague"); No. 39, in E-flat Major (K. 543); No. 40, in G Minor (K. 550); No. 41, in C Major (K. 551, "Jupiter"). Overtures: Le Nozze di Figaro (K. 492); Don Giovanni (K. 527).*** London Philharmonic Orchestra. VOX/TURNABOUT Ⓜ THS-65022/65026 five discs.

OFFENBACH: ***The Tales of Hoffmann.*** Robert Rounseville (tenor), Hoffmann; Dorothy Bond (soprano), Olympia; Margherita Grandi (soprano), Giulietta; Ann Ayars (soprano), Antonia; Bruce Dargavel (baritone), Coppelius, Dapertutto, Dr. Miracle; Monica Sinclair (mezzo-soprano), Nicklaus; other soloists; Sadler's Wells Chorus; Royal Philharmonic Orchestra. VOX/TURNABOUT Ⓜ THS-65012/65014 three discs.

PUCCINI: ***La Bohème.*** Victoria de los Angeles (soprano), Mimì; Jussi Bjoerling (tenor), Rodolfo; Lucine Amara (soprano), Musetta; Robert Merrill (baritone), Marcello; other soloists; Columbus Boys Choir; orchestra. SERAPHIM SIB-6099 two discs.

STEREO REVIEW MARKET PLACE

NON-DISPLAY CLASSIFIED: COMMERCIAL RATES: For firms or individuals offering commercial products or services, $1.80 per word (including name and address). Minimum order $27.00. 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. $1.10 per word (including name and address). No minimum! Payment must accompany copy.
DISPLAY CLASSIFIED: One inch by one column, $230.00. Two inches by one column, $460.00. 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: Classified Advertising, STEREO REVIEW, One Park Avenue, New York, New York 10016, Attn. Hal Cymes.

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.

STEREO SPECTRUM, the money saver for hifi buyers, write us, Box 1818, Miami Beach, Florida 33139.

DIAMOND NEEDLES and STEREO CARTRIDGES at DISCOUNT PRICES for SHURE, PICKERING, STANTON, EMPIRE, GRADO and ADC. Send for free catalog. LYLE CARTRIDGES, Dept. S, Box 69, Kensington Station, Brooklyn, New York 11218.

AUDIO COMPONENTS at guaranteed lowest prices. Specializing in PIONEER, SANSUI, DUAL, MARANTZ, and BIC. Write for catalog on over 60 brands, including color televisions. Discount Sound, P.O. Box 6346, Washington, D.C. 20015.

PROFESSIONAL HI-FI COURSE—Instructors include Len Feldman, Julian Hirsch, Larry Klein, and Larry Zide. Home study course also available. Send $1.00 for audio primer and full information or visit HI-FI EXPO, 393 5th Ave., New York City 10016.

ABSOLUTELY THE LOWEST PRICES on name brand stereo components. Send for our free catalog to BOSTON AUDIO EXCHANGE, 1589 Commonwealth Avenue, Brighton, Massachusetts 02135.

STEREO NEEDLES and Cartridges—ADC, B&O, Empire, Grado, Micro-Acoustic, Pickering, Ortofon, Shure, Stanton, Supex, Sony, Panasonic, RCA, BSR and others. Needle in a Haystack, Inc., 6749 Springfield Mall, Springfield, VA 22150.

DON'T PAY the high mail order prices. Thieves Warehouse of Tampa, 1531 South Dale Mabry, Tampa, Florida 33609.

CANADIAN Discount Catalog. Name brand stereo and 4-channel gear. Etco-3, 521 5th Ave, NYC 10017.

DON'T PAY the high mail order prices. Thieves Warehouse of Sarasota, 6564 Gateway Avenue, Sarasota, Florida 33581.

STEREO CO-OP. Now purchase stereo components directly from a manufacturer co-op, and realize substantial savings. Members include Advent, Bose, EPI, Pioneer, Sansui, Dual, Garrard, and others. Write for specific price quotations. Stereo Co-Op, 1629 K Street, Suite 5088-S, Washington, D. C. 20006.

BUILD YOUR OWN SPEAKERS AND SAVE UP TO 50%

You can assemble your own high quality, multi-element stereo speakers in a few hours and save up to half the cost of comparable speakers Send for our free 32-page catalog of speaker kits, raw speakers and accessories

SPEAKERLAB,
Dept. SR3, 5500 - 35th N E
Seattle, WA. 98105 (206) 525-1113

SAVE TIME & MONEY

We specialize in evaluating stereo equipment. We are not involved with sales or advertising, therefore we have no one to influence our decisions. We have a team of experts that go beyond the hz, db, RMS, technical talk. We survey equipment that is being used in the homes of consumers, audiophiles, and stereo salesmen. Using both our technical knowledge and first hand evaluations we are able to judge what the best values are in the market. By getting the best equipment available to meet your budget, you can save 50% or more on quality alone, not to mention the added hours of pleasure you will receive from your stereo. Please inform us of exactly what type of equipment you're interested in and the desired price range. Then we will advise you on what to buy.
Send $3.00 to **Stereo Market Research**, P.O. Box 2355, Phila., Pa. 19103

DON'T PAY the high mail order prices. Thieves Warehouse of Ft. Walton Beach, 652-D Beal Parkway, N.W., Ft. Walton Beach, Florida 32548.

CROSSOVERS—Custom designed; fully tested, guaranteed quality. Free Brochure. Write: Crossovers, Box 458, Placentia, CA 92670.

DYNACO, IAD, Technics, Lowest Prices. Underground HiFi Sales, 324 Broadwater Road, Arnold, MD 21012. (301) 647-0919.

FOR SALE

FOR A NEW AUDIO EXPERIENCE, learn to control your brainwaves. Aquarius Electronics, Box 96ZS, Albion, CA 95410.

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 Musseh, R. 1, Brooklyn, Wisc. 53521.

RENT 4-track open reel tapes—all major labels—3,000 different—free brochure. Stereo-Parti, 55 St. James Drive, Santa Rosa, California 95401.

THRIFTIEST "Live"—Operatic, Symphonic—Tapes & Cassettes. P.O. Box 1101, Woodhaven, New York 11421.

OPERA TAPES—Open Reel and Cassettes—Historical performances of past 40 years. Unbelievable treasures and rarities. Also LP records. Ed Rosen, 66-33 Saunders St., Rego Park, N.Y. 11374.

EVERYTHING ON OPEN REEL! Pre-recorded classical/popular tapes. Latest releases, Dolby, Quad. 96-page catalogue $1. Barclay-Crocker, Room 857 S, 11 Broadway, NYC 10004.

SCOTCH new low noise tape 10-1/2" metal 3600', 5 for $32.00. Reels, POB 88338, Dunwoody, GA 30338.

GOLDEN AGE RADIO—your best source for radio tapes. Box 25215-T, Portland, Oregon 97225.

TAPES Classical singers, conductors, instrumentalists in live performance, opera. Emphasis on Superior sound Open Reel only. Catalogues. Good Sound Associates, P O. Box 489, Planetarium Station, New York, N.Y. 10024.

OPEN REELS. Entire Ampex library and more. Major credit cards accepted. 1975 Catalog, $1 refundable first order Ampex, Dept. C103, P.O. Box 178, Elk Grove, Ill. 60007.

CASSETTE LABELS

Plain white cassette labels, Norelco cassette cleaners, famous brand cassettes. Send for open reel and cassette discount catalog.

Quantity	1-9	10-99	100	1000	10M
Cassette Labels (Multiples of 10)		02	015	01	006
Norelco Cassette Cleaner	65	60	55	50	45
*Scotch Cassette SC90HE	3 25	3.10	2 95	2 80	2 75

*Buy 10 SC90HE, get 5 free
Plus Postage by Weight and Zone
Minimum Order $5.00

OPEN REEL STEREO TAPE BUYERS

At Last! An open reel catalog, including titles, songs, etc. of 95 long play, 2-3 hour albums, by American Airlines or Ampex 4-track stereo tapes. Send $1.00 — and we will also mail you a 140-page Harrison Stereo Tape Guide — 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.

SAXITONE BICENTENNIAL TAPE SHOPPE
1776 Columbia Road, N.W., Washington, D.C. 20009

OLD RADIO PROGRAMS on tape. Thousands available. Six hours, $8.00. Catalogue, 50 cents. Nostalgic Radio, Box 29-B, Peoria, IL 61601.

1930-1962 RADIO PROGRAMS. Reels, $1.00 hour! Cassettes, $2.00 hour!. . .Mammoth Catalog, $1.25. AM Treasures, Box 192J, Babylon, New York 11702.

YESTERDAY'S RADIO PROGRAMS on tape. Catalog $1.00 refundable first order. Adventures, 1301 N. Park Ave., Inglewood, Calif. 90302.

TDK, BASF, Memorex, Maxell cassettes, reels, 8-tracks. THE LOWEST PRICES. S&S Audio, P.O. Box 523-D, Skokie, Illinois 60076.

A FEW Competitively priced used ReVox A77 decks available completely reconditioned by ReVox, indistinguishable from new and have the standard ReVox 90 day warranty for rebuilt machines. Satisfaction Guaranteed. Example A77 with Dolby $675 plus shipping. Write requirements to ESSI, Box 854, Hicksville, N.Y. 11802. (516) 921-2620.

RECORDS

SHOW ALBUMS, Rare, Out-of-Print LP's. 52 pg. list. 50 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 LP'S—Poly sleeves for jackets 8 cents; Round Bottom Poly Inner sleeves 6 cents; Poly lined paper 15 cents; white jackets 35 cents. Postage $1.25. Record House, Hillburn, N.Y. 10931.

THOUSANDS like new LP's and prerecorded tapes. Catalogue $1.50. Records, Hillburn, New York 10931.

COLLECTORS' Soundtracks. Mint. List 25 cents. Jemm's, P.O. Box 157, Glenview, Ill. 60025.

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.

SOUNDTRACK RECORD ALBUMS—Mail Auction—Free List. Whalon, 2321D Hill, Redondo Beach, Calif. 90278.

OLDIES. 45rpm. Free Catalog. Corny's Record Shop, Box 166HD, Mason, Ohio 45040.

SOUNDTRACKS/OC, personalities—Free Newsletter. RTSR, 3700 Plaza Drive, Bldg. F/211, Santa Ana, California 92704.

SOUNDTRACK Collection—Lowest Prices. List: 25 cents. Box 715, Florissant, Mo. 63033.

QUADRAPHONIC RECORDS AND TAPES—World's largest selection — all labels, over 1000 titles — at discount prices! For your free illustrated quad catalog, write: SOUND CONCEPTS, 2713 West Radan, Dept. A-7, Peoria, Illinois 61604.

FREE—64 page auction record catalog. SRI, Box 863R, Burbank, CA 91503.

DISCOUNT CLASSICS specializes in classical records and tapes—at discount prices. Send card for complete information or $1.00 (refundable) for Schwann and information. Discount Classics, 6642B Vista Del Mar, Playa Del Rey, CA 90291.

OPERAS, Operettas, Operatic Recitals, Lieder, Chansons, Scandinavian, Spanish vocals, piano, etc. Many rare items from private collection. SIERLE, 155 W. 95 St., NYC 10025.

SEARCHING? LP's! 45's! DISContinued Records, 216 North Rose, Burbank, California 91505.

FREE RECORD COLLECTION Reviewers wanted. Anyone qualifies. We ship you new records to review. You pay postage. Records are free. Applicants accepted "first come" basis. Write: Entertainment Associates Rating Systems, Inc., Stereo Research, 6162 Washington Circle, Milwaukee, Wisconsin 53213.

TUBES

TV and Radio Tubes 36 cents. Free 48 page color catalog. Cornell, 4215-H University, San Diego, California 92105.

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.

DEGREE IN ELECTRONICS through correspondence. Free catalog. Grantham, 2000 Stoner Avenue, Los Angeles, California 90025.

TRADES

SWAP PHOTO EQUIPMENT FOR STEREO COMPONENTS! Established dealer trades your photo equipment for top brands stereo components. What is your need? What have you to trade? We also buy for cash. Dexter's, 484 E. Main St., Ventura, CA 93001.

MUSICAL INSTRUMENTS

UP TO 60% DISCOUNT. Name brand instruments Catalog. Freeport Music, 455Q, Route 110, Melville, N.Y. 11746.

WANTED

QUICKSILVER, Platinum, Silver, Gold, Ores Analyzed. Free Circular. Mercury Terminal, Norwood, Mass. 02062.

OLD OPERA BROADCASTS. 2/17/34 Faust. Ford Sunday Evening Hours. Pakard Hour. Please no EJS. Handsome reward for finding any of above. John Campbell, 7936 W. Laverne St., New Orleans, La. 70126.

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 23429 EG, Fort Lauderdale, Florida 33307.

AMAZING self-hypnosis record releases fantastic mental power. Instant results! Free trial. Write: Forum (AA7), 333 North Michigan, Chicago 60601.

RUBBER STAMPS

RUBBER address stamps. Free catalog. 45 type styles. Jackson's, Box 443G, Franklin Park, Ill. 60131.

BUSINESS OPPORTUNITIES

I MADE $40,000.00 Year by mailorder! Helped others make money! Free Proof. Torrey, Box 318-NN, Ypsilanti, Michigan 48197.

MAILORDER MILLIONAIRE helps beginners make $500 weekly. Free report reveals secret plan! Executive (1K7), 333 North Michigan, Chicago 60601.

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., 75 No. Beacon St., Watertown, Mass. 02172. (617) 787-4073.

FREE BOOK "2042 unique proven enterprises." Work Home! Hayling-B, Carlsbad, CA 92008.

INVENTIONS WANTED

INVENTIONS IDEAS WANTED

Manufacturers Need New Products. Your invention, new product or idea developed for cash / royalty sales by Professional Organization.

"No Idea Is Too Small"★

Free Booklet: "How to Safeguard, Develop and Market Your Ideas to Industry"

LAWRENCE PESKA ASSOCIATES
500 Fifth Ave., Dept. ZZ, N.Y.C. 10036
Phone (212) 354-9696

★ A trademark of Lawrence Peska Associates, Inc.

EMPLOYMENT OPPORTUNITIES

AUSTRALIA—NEW ZEALAND WANT YOU!!! 50,000 Jobs! Paid Transportation! Latest Information and Forms. $1.00. Austco, Box 3623-SR, Long Beach, California 90803.

OVERSEAS JOBS—Now Hiring, 103 Countries. All Occupations, High Pay, Free Transportation, Tax Benefits. Latest Computerized Reports—$2.00. TRANSWORLD, International Airport, Box 90802-SR, Los Angeles, California 90009.

DISCOVER CALIFORNIA. Thousands of jobs easy living—new report will save time—money. $3.00. Goodwins, 9733 Rotta, Sunland, CA 91040.

EDUCATIONAL OPPORTUNITIES

LEARN WHILE ASLEEP. Hypnotize! Strange catalog free. Autosuggestion, Box 24-ZD, Olympia, Washington 98501.

PUBLICATIONS

SOUND ADVICE — a consumer oriented magazine for the stereo enthusiast reviews components subjectively, utilizing listening panel evaluations, and objectively with tests, when required. We compare components, by brand name, so you won't have to compare reviews. Reviews will include: Infinity's Revolutionary Class D Switching Amplifier, ESS Full Range Heil Speakers, Moving Coil Cartridges from Denon, EMT, Fidelity Research and Supex, FET Amplifiers from Sony and Yamaha, Infinity's New Servo-Static Speakers, Crown's M-1200 Monster Amplifier and much more. Four issues $9.00 ($12.50 Foreign). Can you afford to be without SOUND ADVICE, 225 Kearny Street, San Francisco, California 94108.

NEW Canadian magazine "ELECTRONICS WORKSHOP." $5.00 yearly. Sample $1.00. Etcoew, Box 741, Montreal "A" Canada.

MOVIE FILMS

16mm SOUND Features, Shorts, New, Used for Sale. Free Catalog. National Cinema, 333 W. 57th St., N.Y., N.Y. 10019

PERSONALS

MAKE FRIENDS WORLDWIDE through international correspondence. Illustrated brochure free. Hermes, Berlin 11, Box 110660/ZD, Germany.

MISCELLANEOUS

WINEMAKERS. Free illustrated catalog of yeasts, equipment. Semplex, Box 12276Q, Minneapolis, Minn. 55412.

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

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. Telephone numbers count as two words; as three words with area code.

_____Words $ 1.80 (Commercial Rate) $ 1.10 (Reader Rate)

☐ Payment of $ _____ enclosed for _____ insertion(s).

CHARGE: ☐ American Express ☐ BankAmericard ☐ Master Charge ☐ Diners Club

for _____ insertion(s). You will be billed monthly.

Account # _____ Expiration Date _____

Master Charge Interbank # (4 digits above name) _____

SIGNATURE MUST BE PROVIDED BELOW

PRINT NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

SIGNATURE _____ SR-775

Introducing the Staff...

Since readers from time to time understandably display a natural human curiosity about the backgrounds of the writers and editors who bend their ears each month in these pages, we will be offering, in issues to come, a series of capsule biographies and autobiographies designed to satisfy that expressed need and at the same time to circumvent some of the hazards of mere speculation. —*Ed.*

Contributing Editor

Joel Vance

LET'S get the baby story out of the way first. I am told that at age four I sat down in front of the family Magnavox with its twenty-pound tone arm and whistled along to Bix's muted chorus on *Sweet Sue*.

Skip now to my teenage years. (In the interim I listened to my father's collection of hot jazz records, and it is still the music I like best, though I'm not much interested in what happened after 1938.) I first heard rock-and-roll in 1953—Bill Haley's *Rock Around the Clock*—but it didn't affect me until 1955, when I heard Little Richard singing *Rip It Up*. I was at my first teenage party and got up the nerve to ask a girl in a blue outfit (she had a nice small face) to dance. This emotional moment, smack in the middle of dat ole debbil puberty, was heightened, no doubt, by Little Richard's keenings and whoopings. The girl and I danced twice. The party broke up and someone chauffeured a bunch of us home. The girl ran up the front steps to her white house and closed the large white door. I never saw her again.

I listened to Chuck Berry sometimes, Presley very little, and Fats Domino almost all the time. A few years before, I had pestered my father for a cornet because I wanted to be Bix Beiderbecke; Pater obligingly shelled out the dough.

My interest in playing music subsided when I got into Theater. The drama department of my high school (Evanston, Illinois) was exceptional. Some of our productions approached Off-Broadway class. But when I got to New York in 1960 to become a professional actor I was disappointed in the plays being written and given, the quality of the directors, and the talents of the actors (and of acting teachers), so I searched out other employment.

In high school, I had become fascinated by folk music, teaming up with a very talented guitarist. I had gotten a guitar for a graduation present and actually learned how to play it. New York was full of folkies then (1964), and I wound up making a demo record with a hard-drinking young man I met in a theatrical bar. This record led a mutual friend of ours to ask me to write lyrics to a tune. I wrote them. They were rejected, but the mutual friend invited me to join him in the coin-machine and vending department of *Cash Box*, a music trade magazine.

Another friend put me in touch with a producer. We cut four sides. Neither of the singles sold much, but a tune I had written, *Baby Doll*, was actually recorded by Frank (*I Remember You*) Ifield. I still get Australian royalty checks from BMI. The last one was for $1.79.

I left *Cash Box* and went to work as an account executive for Richard Gersh Associates, a cracking good music-business public-relations firm, from 1967 to 1970. We handled most of the biggest talent and projects of the time. But late in 1969, through a series of bizarre circumstances, I made a recording and made bold to leave the firm.

I was backed on the album by some wonderful but, alas, unknown Chicago studio musicians. I finished the session for the disc in Nashville where—I'm proud to say—I worked with a squad from what was then known as Area Code 615.

We knocked off seven sides in about five hours. I had written four of the tunes, which were completely unknown to the guys. I walked in the door, ran them down a couple of times and—wallah!—they conjured up brilliant head arrangements. For the sheer hell of it we did a boiling *Roll Over Beethoven* and I exorcised the spirit of Little Richard (and the girl with the small face) by doing *Slippin' and Slidin'*.

THE album was released and didn't sell. I joined a band, and we had six hungry but happy months together, three of which were spent in Stockbridge, Massachusetts. The band dissolved and I wound up as a press operative for a record label which shall be nameless. The brightest spot in the eighteen months I spent there was at the label's convention, where I got heroically blotto and did a vocal jam session with two of the Isley Brothers.

Now comes the good part. I was introduced shortly thereafter to Music Editor James Goodfriend. Two weeks later I began writing for STEREO REVIEW, where I have lived happily ever after. *J.V.*

STEREO REVIEW
JULY 1975
ADVERTISERS' INDEX

PROFESSIONALS TALK ABOUT THE NEW MARANTZ TUNER AND AMPS.

"The Marantz 1070 integrated amp is close to optimum in performance and the low price makes it an even better value."

In December, 1974, sound engineers and audiophiles were invited to examine and discuss the new Marantz Stereo Console Amplifiers featuring models 1040 and 1070 and the new Marantz 112 AM/FM Stereo Tuner. The following comments were taken from that taped discussion.

The 1070 Stereo Amp

"As far as good basic features are concerned, it's comparable to units costing twice as much."

"It maintains all the features of the Marantz 1060, plus it adds a number of its own. For instance, it now has graphic slide-type tone controls, two tape monitors and a versatile tone mode selector switch."

"With the 1070 you have a full range of tone controls like bass, mid range and treble slide controls plus preamp out and main in jacks."

"I feel strongly about the preamp out jacks. You can re-equalize tape recordings, insert equalizers or even add electronic cross-overs into the chain."

"One major feature that I like in the 1070 is its ambience circuitry. Essentially it's a speaker matrix or pseudo 4-channel. This means you can get into simulated 4-channel sound by just adding a second pair of speakers."

"In addition to the step up in power to 35 watts continuous power per channel at 0.3% total harmonic distortion, 20 Hz to 20 kHz both channels driven into an 8 ohm load, the circuitry is direct coupled."

"The circuitry is now full-complementary direct coupled to the speaker terminals. As a result, the damping factor is much improved at low frequencies where it counts."

"The output circuitry now includes a speaker protection relay circuit and turn on delay."

"There's improved thermal stability. This buys long term reliability as well as improved performance."

The 1040 Stereo Amp

"The new 1040 integrated amp is rated at 20 watts continuous power per channel at 0.3% total harmonic distortion. 20 Hz to 20 kHz, both channels driven into an 8 ohm load."

"It also has the ambience circuitry for simulated 4-channel. Most all of the features of the 1070 are on the 1040."

"It's an excellent performance component for a modest price."

The 112 Tuner

"It's got phase lock loop, a Dolby* de-emphasis switch and a number of other high-performance features. There're no gimmicks in it. Every feature is practical."

"A complete system including the 112 tuner plus either the 1070 integrated amp or the 1040 integrated amp gives performance you couldn't get in most receivers and still costs less than $500."

The Marantz 1070 Amp, 1040 Amp and 112 Tuner are just part of the exciting new Marantz component line starting as low as $199.95. Each of them reflects the kind of technical expertise and engineering excellence that has made Marantz the choice of professionals world-wide. Stop by your local dealer and see the entire Marantz line featuring an exclusive three-year guarantee** on parts, labor and performance specifications.

Marantz. Ask an expert.

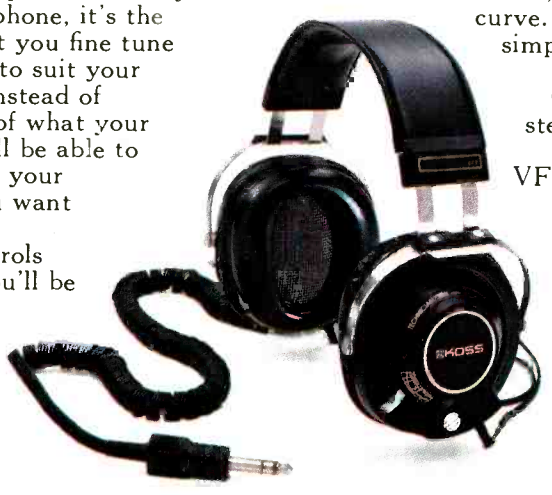
*Dolby is a trademark of Dolby Labs, Inc. **Marantz Co., Inc., guarantees to the original registered owner that all parts will be free from operating defects and that performance will be within printed specifications for three years from purchase date, except oscilloscope tubes which are guaranteed for 90 days. Product will be repaired or replaced free of charge in the sole discretion of Marantz Co., Inc., provided it was purchased in the U.S.A. from an authorized dealer. The serial number cannot be altered or removed. Product must be serviced by authorized Marantz repair technicians only. P.O. Box 99, Sun Valley, CA 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.

Koss introduces the first stereophone you fine tune yourself.

The Technician™/VFR

If you've been missing the brilliant highs and rich lows you think are in your favorite music, the new Koss Technician/VFR Stereophone is for you. Because unlike any other stereophone, it's the world's first stereophone to let you fine tune the frequency response range to suit your own listening preference. So instead of hearing somebody else's idea of what your music should sound like, you'll be able to shape the acoustic contour of your favorite music to the way you want to hear it.

By adjusting the VFR controls at the base of each earcup, you'll be able to discover a shimmering new brilliance in the highest notes of a piccolo. Or by re-shaping the curve for more bass, you'll be able to feel a new breathtaking fullness in the deepest bass notes of an organ passage. But no matter how you set the VFR controls, you'll be shaping your own response curve. And that's a lot more exciting than simply listening to a frequency response curve pre-set at the factory.



Of course, along with being the first stereophone with a variable frequency response, the new Koss Technician/VFR still offers the superb professional styling and hour-after-hour wearing comfort that Koss Stereophones have always been famous for. So slip into a whole new stereophone experience at your Audio Specialist's. As you adjust the VFR controls you'll discover the shape of things to come . . . the Koss Technician/VFR.

KOSS stereophones

from the people who invented Stereophones.

KOSS CORPORATION, 4129 N. Port Washington Ave., Milwaukee, Wisconsin 53212 • Koss International/London, Milan, Dublin Paris, Frankfurt • Koss Limited/Ontario

CIRCLE NO. 15 ON READER SERVICE CARD